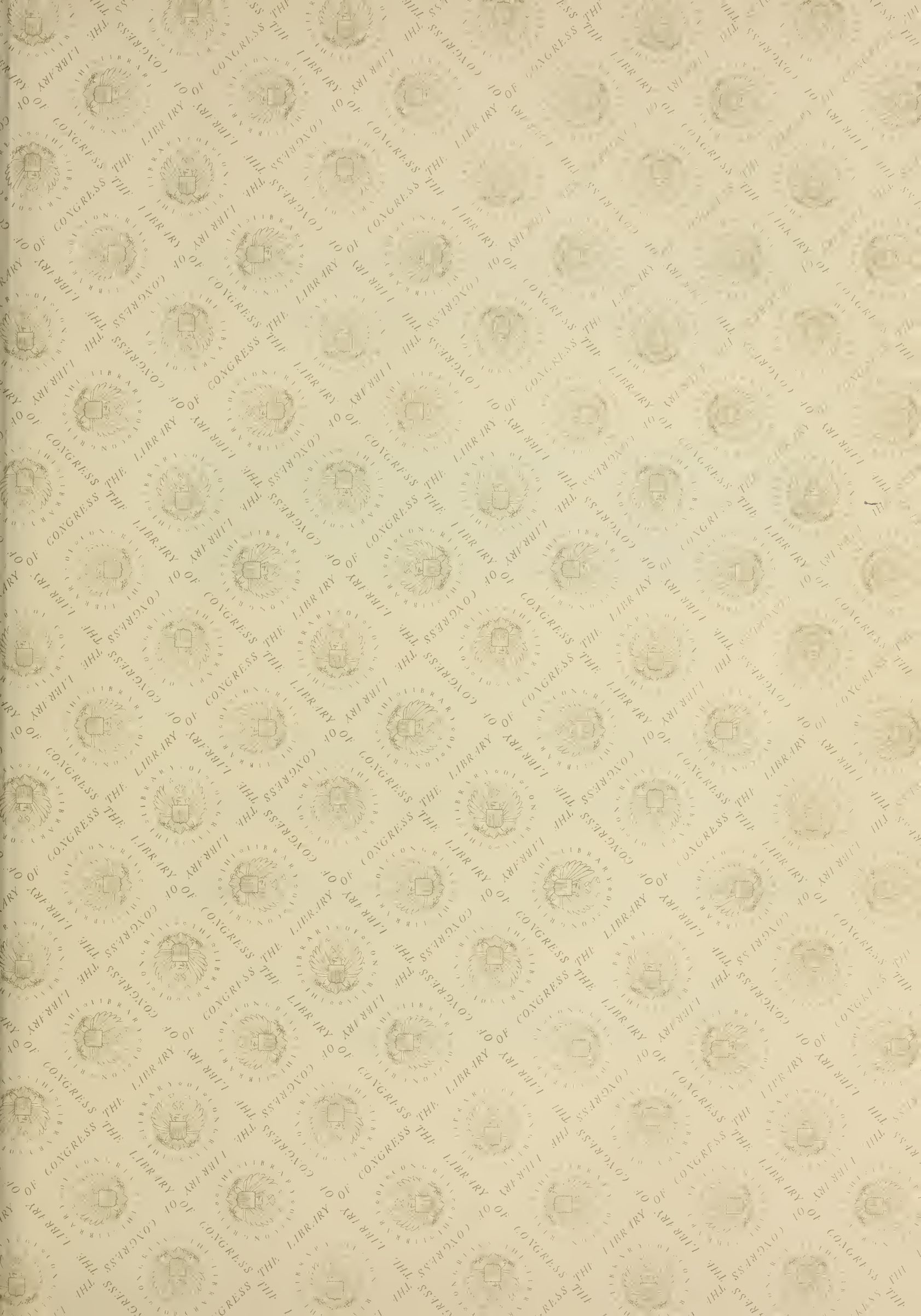






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THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, JULY 1, 1910

No. 1



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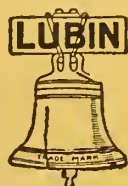
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THE NICKELODEON

VOL. IV

CHICAGO, JULY 1, 1910.

No. 1

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH
BY THE

ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO.

ED J. MOCK and PAUL H. WOODRUFF, Editors.
LAURENCE F. COOK, Advertising Manager.

LONG DISTANCE TELEPHONE: HARRISON 3014.

EUROPEAN OFFICE.....36 Maiden Lane, Covent Garden, London
S. RENTELL & Co., Representatives.

Entered as second-class matter January 15, 1910, at the postoffice at
Chicago, Illinois, under the Act of March 3, 1879.

TERMS OF SUBSCRIPTION.

United States, Cuba and Mexico.....Per year, \$2.00
Canada Per year, 2.50
Foreign countries within the Postal Union.....Per year 3.00
Single Copy 10

DISTRIBUTING AGENTS: The Western News Company and its International Branches.

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CHICAGO, JULY 1, 1910.

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STANDARDIZING SPROCKET HOLES.

RECENT experiments, measurements and comparisons are beginning to show that the wearing quality of film is governed in great measure by the uniformity of the size of and spaces between the sprocket holes of the film.

Just how far the various manufacturers have gone in studying this particular problem is not definitely known, but these comparisons show a wide variance of results; not only in the production of the various makers, but astounding differences have been found in the same reel.

For the purposes of these experiments the film of the licensed manufacturer was used and the various makers were graded as to uniformity only after many reels of each manufacturer had been measured. Having obtained this data and compiled a table in which the makers were listed according to the accuracy of the sprocket holes in their film, it was found that No. 1 in the list was the maker who has the reputation of producing the best wearing film in the business. Number two was the film that wears second best, and so it ran, without making a miss until it reached the bottom of the list. In other words, the film that has the most uniform sprocket holes is the film that wears the best. That with the most uneven holes is the make which has the reputation of being the quickest to go to pieces.

These facts seem to call for some sort of standardization of sprocket holes. On a foot of film there should be exactly sixteen pictures and sixty-four sprocket holes. The average commercial projecting machine is made to handle films with these specifications, and will handle it successfully. In fact, the machines are so constructed as to allow for a variation of 1-64 inch in a foot; but when those machines are called upon to handle films that run from 3-16 inch short to 3-32 inch long per foot, there is bound to be trouble as a result. Many experts declare that ninety per cent of the jumps on the screen is caused by the machine trying to pull the film into place. If the sprocket holes in commercial films were of a uniform shape and size, were accurately spaced and exactly opposite each other, the machine makers would be able to make the teeth of their sprockets at least 1-64 inch wider and 1-100 inch thicker. This would give a wider pulling surface to the teeth and a consequent saving to the film and would also cause less wear to both film and projecting machine.

To be sure, the standardizing of sprocket holes presents many difficult phases, but none of them are insurmountable. Pyroxylin film has many peculiar traits. It is very delicate to handle, is easily affected by temperature, and the different chemicals used in motography shrink or expand it in varying degrees. But one or two manufacturers have overcome these difficulties and others should do likewise. There is

absolutely no excuse for a manufacturer to turn out a reel of film that is 3-16 inch short in one place and 3-32 inch long in another place, and only showed the allowable variation of 1-16 inch per foot in one place. Yet such a reel was released only recently and by a "first division team" at that! Think of it—in four short pictures, when run over a sprocket wheel, the ninth sprocket hole refused to engage its proper tooth; then taking four pictures from the long section and after wrapping them around a commercial machine sprocket and fitting them at the bottom, it was found that these four pictures were so long as to clear the top of the sprocket teeth. Such a film is only one example of what was repeatedly found.

There are many things that can be wrong with sprocket holes. Perhaps they are unevenly placed, or of unequal or different size, or not opposite each other, or varying in width across the film. Then again the film may not shrink in drying as has been anticipated, or may expand instead of shrinking, but the result will be the same—poor projection, and torn film.

Here is a chance for that experimental laboratory which THE NICKELODEON asked for in its last issue. All of these differences can and should be overcome, and if it were done there would be a vastly less number of reels thrown back on the manufacturers' hands. Let's standardize the sprocket holes.

MOVING PICTURES IN SCHOOLS.

WHEN John Collier of the National Board of Censorship addressed the congress of the Playgrounds Association, at Rochester, N. Y., recently, and said that motion pictures in time must become a regular feature of educational work in the public schools, he aroused more interest than he perhaps anticipated. The newspaper press from coast to coast has taken up the subject editorially, and some have devoted more than a column to their views on the subject. Thus does a meritorious theme ultimately find publicity and assistance in quarters which had before denied it almost the breath of life.

For the great preponderance of editorial expression favors moving pictures in the schools. There can be no question of that after looking over a great pile of clippings from the four quarters of the earth. Nor is this the expression entirely drawn from the inner consciousness of the worthy newspaper space-fillers; for in many instances it is mentioned that Mr. So-and-so, superintendent of the local public schools, is advocating an installation of projecting apparatus in the new school. This is the kind of news that makes us think some of our dreams for the future of motography are coming true in a hurry.

More instruction and learning of a decidedly practical and valuable sort can probably be imparted to children through the medium of motion pictures in a quarter of an hour than could otherwise be given in a week of steady school work, or possibly a month. As an educative force, the moving pictures of the right sort are without a peer. Things that people can see are more readily understood than the things which they read about or which are told to them. This is particularly true of youngsters. Many of the terrors of geography and history could be made clear to them with an appropriate moving picture. And the field for the making of such pictures is only limited to enterprise of the picture makers.

Most all of the modern school buildings are equipped with large assembly halls, especially the high schools, and a series of moving pictures along educational lines, of which there are many in existence—and there soon would be many more if there was a bigger demand for them—could be shown each week that would be of immense advantage to the pupils. That such use will be made of them, at least to a limited extent, before another school year ends, we can no longer doubt.

T. A. EDISON'S COLOR PICTURES.

VOLUMINOUS press dispatches, such as the doings of the Wizard of Menlo Park unfailingly call forth, tell us that Thomas Alva Edison is delving into the mysteries of moving pictures in color. The wizard seems to be in difficulties so far, however, because he has been unable to reproduce the color red upon the screen. All other colors, he says, are easy.

The great inventor of the incandescent light generally accomplishes whatever he tackles. In fact, we cannot recall a single effort of his that has got as far as a press report that he did not make good on. So probably Edison colored pictures will be a reality after a while, in spite of the refractory red. It may be several years before we see them, because T. A. always has several irons in the fire at once, even if he has retired from active life. He has no notion of the flight of time. He will work for thirty hours straight and then wonder if it is time for lunch. He may forget his quest for a year at a time, because something bigger occupies his mind; but he always comes back to it, and eventually solves his problem.

It is idle to wish Edison success in his undertaking, because that is his natural perquisite anyway. But we must confess to a gradually waning interest in motography in natural colors. Such an achievement, it is true, is a scientific triumph; and divested of the necessity for special apparatus it would have great practical value. But one cannot watch the magnificent artificially colored productions of the present day flit across the screen without wondering if the quest for natural colors is worth while. Worth while, that is, in its special application to motography. Colored photography will be so perfected one of these days that it will be at the command of every picture maker; and then its application to moving pictures will follow naturally and without travail. To attempt it in moving pictures before its application to still pictures has been simplified seems almost like crossing the bridge before we get to it.

There are already on the market successful adaptations of color photography to moving pictures. There are in common use colored pictures whose manually applied tints defy the expert and completely delude the public. Until natural colored pictures shall be simpler and cheaper than these, their use will be limited.

A LECTURE ABOUT FILMS.

WHAT was called an educational exhibition of animated photography was given at the Franklin Institute, Philadelphia, recently by Charles A. Cahuff. After a short description of the moving picture machine and the method by which the photographs are taken by Max Milligan, there were shown specimen reels from the various makers of moving pictures. Among these was the film of Roosevelt in Africa.

Little Stories of Great Films

By H. Kent Webster

SUPPOSE instead of having all the necessities and comforts, if not all the luxuries of life, you were an outcast—feeble, sick, without even the means for obtaining a crust of bread to keep your soul in your body, to say nothing of satisfying the pangs of hunger that gnawed into your very being. Suppose that in this condition you appealed to your fellow beings for help, of any sort; work, a crust, even a friendly word, and were given instead stones and curses, and were driven forth like some ill-favored animal. Would you then love your fellow men and pity them for their inhumanity, or would your mind fill with black thoughts and reviling?

This is the foundation for the film-picture, "Love Ye One Another," the offering of Pathé Frères. The poor, half-starved wayfarer who is the hero of the story, asks of the villagers, without avail, only a little assistance. Yet even the lad eating his half-loaf of bread outside his home refuses him a morsel. In his sad plight he wanders forth along the road, his heart black within him. As he looks up from his bitter meditation his eyes are met by one of the huge crosses, models of the crucifixion, that are plentiful along Normandy roadsides. He stops; and in his misery the suggestion of peace and love seems to him a mockery. Not for him, he thinks, was the Great Sacrifice; not for him the message of love it sent out to the world.

Down the road in the light of the setting sun comes a laborer from his work in the village—tired, probably, but with little thought of misery and suffering. With the unnatural malice toward all mankind engendered by his treatment, the outcast grasps his club and crouches behind the base of the great crucifix—waiting for the laborer, representative of his persecutors, that he may at least have vengeance upon one of his tormentors. The old, old folly of man, that one may right one wrong by committing another, grips his outraged mind with blinding force; and club upraised, he steps forth to waylay the laborer. The blow is about to fall, with all the ebbing energy of his feeble frame concentrated in one despairing retaliation.

The laborer is gone. In his place stands the figure of the Christ, an infinite beneficence upon his countenance. He smiles upon the unfortunate, and then leads him gently to the cross. Upon its pedestal shines out the carved inscription, "Love Ye One Another." Then the Sacred Figure is gone; and the sobs of the wanderer shake his feeble frame as the violence of his passion passes from him.

Then, as the outcast kneels in an agony of contrition and repentance at the foot of the cross, a wild alarm of fire bursts forth in the village. Inspired by his new-found faith, he hurries to the burning dwelling of—the very man who had of-



"Love Ye One Another."



Give Us This Day Our Daily Bread.

ferred him the greatest abuse, who had led in turning him out of the village. But the villager notices not the forlorn wayfarer now. His thoughts, and the thoughts of his neighbors, are centered in despair and anguish on the window of an upper room, from which the smoke is pouring. In that room lies helpless the villager's child—the boy who had refused the outcast a bite of bread.

In the inspiration of the moment the outcast's ebbing strength returns. Assisted by willing hands, he drags a ladder to the window and mounts to the room. There is a sudden gust of smoke, and the hearts of the villagers beat heavily for a moment. But from its midst emerges the outcast—successful; for in his arms he bears the child to safety. He is a hero; everything he can desire is his; all mankind are his friends.

But his worn and tired frame, the fever of the moment gone, sinks upon the ground. He does not need now the proffered succor. With a smile of peace and rest the poor outcast passes away in the arms of those who had denied him.

Such is the inspiring story of "Love Ye One Another." And as it is fitting that such a story be without mechanical blemish, or the intruding fault of conscious acting, it is so arranged. The producer, moved by the exaltation of his story, has produced a masterpiece.

The Lord's Prayer! Even though we be engrossed in the utterly material, the common round of the struggle for bread or for gold and precious stones, how these words move us! Some of us may not even be sure of the words, so long is it since we knelt at our mother's knee

and repeated it softly, rather abashed at the sound of the sacred symphony in our own voices.

Perhaps we may dimly remember just how we said it—slowly, very slowly, with quite a pause after each phrase—and maybe there was a picture in our minds for each group of words; a vague, glorious picture, with a glow of yellow light upon it and a halo of exaltation around it. "Our Father Who Art in Heaven"—that tender address! Who is so absorbed in worldly matters that those words convey him no vision? "Hallowed Be Thy Name"—a chastened reverence fills our very soul; we see a world of bended heads, a study in humility. "Thy Kingdom Come, Thy Will Be Done on Earth as It is in Heaven"—we are lifted up by a wave of reverence, an ecstasy of renunciation. "Give Us this Day Our Daily Bread"—how small and helpless we are, after all; suppliants for favor, lacking which we are but clay. "And Forgive Us Our Trespases"—are we not almost ashamed as we ask it? "As We Forgive Those Who Trespass Against Us"—

we bow our heads in contrition as memories of anger and bitterness against our neighbor confuse us. "Lead Us Not Into Temptation"—while the spirit is upon us, we almost think there is no temptation. "But Deliver Us from Evil"—evil! What dark vision is this that our brain conjures up? But we smile; for are we not protected? "For Thine is the Kingdom, and the Power, and the Glory, Forever and Ever—Amen."

What a study for a maker of pictures! To materialize in so far as moving pictures



Hallowed Be Thy Name.



Tom Mix, Champion Steer Thrower, Seattle, 1909.

may be said to materialize—the half-formed visions of a sacred dream—the realization of idealization. It seems almost too much to expect; and yet it has been accomplished—accomplished with a wealth of beauty and an inspiration of action that makes one forget it is a moving picture at all. Truly, there is an artist in the house of Gaumont.

There is an impressionable age which we all pass through, in which all things out of the ordinary leave a deep, almost extravagant impression upon us. In those years, when we witness the rendition of some heroic play by one gifted in the art of representation, we leave the scene so transported that we scarcely recognize our commonplace surroundings. The period passes as the years advance; but now and then, even when we think that quality of our soul is dead, a bit of nature, a strain of music, a picture will recall it. "The Lord's Prayer" is such a picture; and if one can witness it without experiencing that strange exaltation, let him go home and, kneeling, repeat the sacred words until they become real to him once more.

* * *

The deeds of men who know no fear are always thrilling, whether they be recounted in verse or prose, or pictured on the living screen of motography. We gaze in awe as we see the nonchalance with which the hardy men of the great West accomplish exploits which seem to our more diffident ways little short of miraculous.

A vivid portrayal of ranch life with its daredevil and death-defying feats, by the brave and hardy men who helped make it and in many instances sealed it with their blood in desperate battles and fierce personal encounters with the most formidable and resourceful of all savage foes, historically correct in every detail, is presented to our unfamiliar gaze in a remarkable film picture made by Selig. Such celebrities as Henry Grammar, the world's champion steer roper; Tom Mix, former United States marshal, champion expert roper and broncho buster; Pat Long, premier in steer bull-dogging; Charles Fuqua, champion long distance roper; Johnny Mullin, who holds the championship for riding bucking steers, go through their various stunts in such a realistic manner as almost to make one's hair stand on end and cause him to catch his breath in astonishment.

The name of the picture is "Ranch Life in the Southwest." Section one represents the arrival in camp of a new cook who proves to be the clown of the story, adding his fund of merriment to the various scenes. This scene is followed by the pitching of the camp and the subsequent round-up in which all the celebrities above mentioned take active part.

One cannot witness such scenes without return of the boyhood spirit of emulation. The days when our highest ambition was to become a care-free cowboy return to us with all their youthful glamour. They make us want to forget the sordid cares of business and go to the plains, where the horizon is the only boundary and keen eyes and hardened muscles become as natural as awaking in the morning. What greater glories can life hold for red-blooded man than throwing and roping a steer in fourteen and one-half seconds, like Henry Grammar, or "busting" a fractious "bronc" with Tom Mix?

The picture is a whole round-up in itself. Records were broken in making it; for Selig offered every man who had a record a hundred dollars bonus for every second he bettered it. Some of the new records established for the camera will not be tied perhaps for years to come.

Sunday Closing Petition in Waterbury

Petitions for the closing of places of amusements on Sunday have been circulated in Waterbury, Conn., among the laymen of the various churches interested in the crusade as well as among the ministers and it is said have received quite a number of signatures. When a sufficient number have declared their allegiance to the movement, it is the intention of its sponsors to present the matter to the prosecuting attorney, backed by the petitions, with a request for action looking to the closing of the Sunday amusements or prosecution.

The petitions are being passed among the laymen for signatures so that they may signify whether they are in favor of enforcement of the law that would close all moving picture and theatrical performances given on Sunday at various places of amusement in the city. No other form of Sunday diversion and recreation is mentioned in any of the petitions.

A Satisfied Exhibitor

S. B. Sampson, manager of the Princess Theater at Anderson, Ind., and whose counterfeit presentment appears at the extreme right of the picture, is a satisfied exhibitor. The picture of the theater front was taken Memorial day, 1910, before the first performance of the day. Mr. Sampson says that after the



The Princess, Anderson, Indiana.

show opened you couldn't see the front at all for people. The player and singer are standing in the doorway, the drummer is between them and the manager, and on the extreme left is Mr. Sampson, Jr. The Kleine Optical Company furnishes service for the Princess.

Recruiting Officers Using Pictures

Master-at-Arms Earl F. Dornick of the United States navy, who has been assisting Chief Boatswain's Mate N. E. Cook at the Oklahoma City recruiting station, is taking a trip of several weeks over the state to work out a route to be traveled by a United States naval motion picture show, which will be put on in the state in a few weeks for the advertisement of scenes to be encountered in the navy.

The moving pictures which will tour the state will give free exhibitions in all of the larger cities and are intended to arouse the latent ambitions of the many youths of the state who would otherwise have none, to enter the service.

Recent Films Reviewed

Criticisms By the Fans

PRINCESS AND PIGEON" is a Gaumont comedy-drama of rather peculiar character. The story and the style in which it is played remind one forcibly of some old-fashioned piece of literature. One might will imagine that the film was made a century ago, so well has the producer caught the atmosphere of the story. This peculiarity is far from displeasing, however, and while the subject is not particularly striking it is technically as good as the average.—M. A. R.

"A Child of the Squadron," Urban-Eclipse, is a good story well filmed and while not so striking as some of the recent Eclipse productions, it is difficult to find a fault in it.—J. P. S.

"An Excursion into Wales" is a splendid Urban-Eclipse travelogue of an extremely interesting country. The scenery of Wales is unsurpassed for rugged beauty, and the film gives a good glimpse of it.—G. W. W.

"The Moving Picture Man" is a Lubin comedy of the rough-and-tumble variety. The idea is not entirely novel, but the way in which it is carried out is quite unique, and the idea of showing the results of the camera-man's efforts, a comedy all by itself, is very clever. The film makes quite a hit.—E. M. C.

"Does Nephew Get the Cash?" is a Gaumont comedy, rather more in sympathy with American humor than some of the foreign comics. The title suggests a question, but after seeing the film there appears to be little doubt that nephew does not get the cash.

"Lakes at Eventide" is a Gaumont scenic—a work of art. Just a delicious little bit of nature done in precisely the right tones and half-tones. It makes you want to see it over again.—G. W. W.

"Caesar in Egypt," Pathé, is a splendid film in every way. Its rich and gorgeous settings and costumings could not be improved upon, and the acting is superb. Altogether a remarkable film—and, as the makers say, "a fitting sequel to the recent release, Cleopatra." The burning of Caesar's palace is especially fine, although the whole is so perfectly balanced that it is difficult to comment particularly on any part.—G. W. W.

"Save Us from Our Friends" is a Pathe comedy of the chase variety. The efforts of the friends of the bride and bridegroom to annoy them are comical and the picture gets a laugh, although it is not so good as some of Pathe's comedies.—E. M. C.

Pathe's "Napoleon" is an excellent representation of a few famous incidents in the life of that remarkable man. It is finely acted and the settings are correct. The film is good enough to be classed as educational.—G. W. W.

"Rebellious Betty" is the first of a series of Pathé

comedies based upon the antics of a mischievous and headstrong girl. Betty herself is excellent, but it is difficult to see that the film is really any funnier than the average comedy. The decapitation and subsequent restoration of the servant seems almost a backward step in film producing.

"Inside the Earth" is a fantastic trick picture of the kind Pathé is famous for. Its magical transformations and weird scenery are intensely interesting, and there is no doubt that pictures of this kind are popular. It is only the difficulty of making them that prevents our seeing more of them.—G. W. W.

"Riding Feats by Cossacks," by Pathé, scarcely needs a criticism, since these riders are famous the world over for their dare-devil feats of horsemanship, and this is a clear and accurate rendition of such a display.—K. L. M.

"The Judgment of the Mighty Deep" is an Edison drama of considerable power, well acted and splendidly staged. An excellent film.

"The Little Fiddler" is another exceptionally good Edison. The acting is fine, while the dissolving vision effects are mechanically good and very interesting.—B. J. A.

"Our New Minister" is a strong Selig drama with a remarkable quality of what is called "heart interest." It is rather more delicately handled than most of Selig's productions.

"The Long Trail" is another good Selig, an Indian story that seems to carry the scent of the primeval woods and the breeze of the open lakes with it. It is especially good as a summer picture.

"The Fire Chief's Daughter" is a very pretty Selig drama, remarkable for its fine effects in the burning house of the chief. It is unusually realistic.—K. S. H.

"The Elder Sister" is a Gaumont story without anything particularly exciting about it, but clean and wholesome in nature and well acted. It is just a pretty picture of everyday life.

"The Unlimited Train" is a Gaumont comedy with some unusual features. The idea is certainly new and the incidents quite exciting. One cannot help wondering how the horse managed to pull such a load without showing some concern.—B. J. A.

"On the Threshold" is a Gaumont drama whose child actress does some remarkably clever work—probably because she is unconscious of her acting and therefore natural. These child heroes and heroines certainly do make a hit.

"Motoring Among the Cliffs and Gorges of France" is the rather long title of an all too short Gaumont scenic that is beautiful in every picture. Do your European trip this year in a picture theater seat.—J. J. R.

"The Crack Shot," a Powers drama, has a very good story, but is not properly brought out so as to make the idea clear to the audience. However, the

photography being exceptionally good and clear, is some excuse for its presentation.

"Wenonah," Powers, is a pathetic story of the constance of a squaw taken from the Revolutionary days. It is a very good picture all the way through, and would have been a good release for the week of July 4.—J. J. S.

"The Purgation" is a Biograph drama of the usual excellent acting, staging and photography.—R. S. S.

"The Wrecked Man" and "Jealous Wife" are two very good Ambrosia pictures, the former a dramatic tale of the sea which will bring tears to the eyes and the latter a farce comedy which will make you laugh the tears away.—J. J. S.

"A Discontented Woman" is an Imp comedy which shows up the suffragette question. After you see this picture you will surely side with the men that woman is not entitled to a vote. Photography in this picture is good.

The Capitol Film Company has turned out two very good dramas. "The Turn of the Tide," while the people are nothing marvelous, the story and its production are worthy of comment. "Cash on Delivery" is even superior to the first picture. These new firms have certainly gone into the producing of good pictures in the correct manner, as their pictures show.—J. J. S.

"The New Sign of the Globe Hotel," an Itala, is a very exciting comedy in which there is not a dry moment. The other half of the reel is devoted to another comedy entitled "The Distractions of Foolhead," which vies with the former as to which is the greatest laugh producer.

"Linda of Chamounef," Itala, is a very interesting story. Photography, acting and staging are very good.—J. J. S.

The Bison Company has turned out some excellent picture plays in the last two weeks. "The Engineer's Sweetheart" is a very exciting picture. "Saved from the Red Men" is an Indian picture that is well worthy of mention. The riding in this picture is superb, both by the Indian and the company of cavalry, which has been used in several Bison pictures of late. "A Cowboy's Race for a Wife" is another Bison to be spoken well of. There is nothing new in the plot itself, but its execution excites a lively interest all the way through. The feat of the cowboy in lifting the girl from her saddle to his own while both horses are tearing down the road at break-neck speed, was elegantly done, and it is this and other daring tricks that give spice and ginger to a picture and relieves the monotony of the same old plot.—J. J. S.

"Her Dad's Pistol" is a Powers. The acting of the daughter who does the detective work and recovers the money is good. The father's part was overdone, and the burglar was only fair.—J. J. S.

"The Emperor's Message," an Ambrosia, is one of the best historical pictures released by this company for some time. The delivery of Napoleon's

message by the boy who concealed himself on a pack-mule, and the hardships he endured to insure its delivery, all aided in making it a dramatic masterpiece. Photography good, acting excellent.—J. J. S.

"The Policeman's Son," an Imp, was a fair dramatic picture but not what would be expected of a firm which has been setting the pace. In the first place the plot itself is thickened too much in the first 500 feet to be clearly unraveled in the 500 feet that follows.—J. J. S.

"The Mesh of the Net," an Imp story of the sea-coast, was very well interpreted. King Baggot, as the lover who wins, was good, but Miss Lawrence was far from her best in this picture.—J. J. S.

Moving Pictures in the Orient

Consul John A. Ray, of Maskat, capital of the Arabian sultanate of Oman, reports as follows concerning the growing taste for moving-picture shows in the Middle East:

An American has been giving moving-picture shows at Maskat during March and meeting with great success. He opened a hall and gave public exhibitions for several nights. The prices of seats were 65, 33, and 16 cents. Private entertainments were given in the Sultan's palace and in the houses of some of the wealthier residents. In one case the showman received \$260 for an entertainment, and he reports that he received nowhere less than \$50.

The same man has been in the Middle East for more than a year, entering Turkey at Aleppo and coming to the Persian Gulf by way of Bagdad. He has given shows at Mohammerah, Bassorah, and Bushire. He left Maskat for Aden. Success seems to have crowned his efforts everywhere, as the Arabs are very fond of such entertainments, and the wealthier sheiks quite generous.

The machine used was of French manufacture and so were most of the films. The subjects were largely Turkish, with scenes from the Arabian Nights. The greatest difficulty the operator had found was in obtaining a supply of new films and of chemicals. Films had to be purchased outright and chemicals imported from India. The chemicals were needed for the limelight, as electricity is unobtainable.

It is a question of only a short time until every important town in the Middle East has a moving picture theater. At present France has practically a monopoly of the business of furnishing films, but there seems to be no reason why American manufacturers might not share in the business.

Panics in Pittsburg

Panics developed simultaneously in three nickel theaters in Pittsburg, Pa., when a bolt of lightning cut the electric light wires, and seemingly at once in each show place, some one cried "Fire."

Twenty-five persons were painfully hurt in the rush to escape the phantom blaze. Ten of the injured were women, who fainted and were trampled upon.

Seats were torn from the floor, hats smashed, and in many cases clothes were practically stripped off in the effort to get free of the jam at the doors.

The Ventilation Problem

By Harry K. Bell

THE problem of ventilation is one which confronts the moving picture manager, or manager of any character, at all times. It is equally important at all seasons and has much to do with making or marring the success of the moving picture theater. This is especially true in summer, not because the effects of ill ventilation are any more disastrous in summer than in winter, but because there are so many more attractions outside to be enjoyed, that people will not pen themselves up in stuffy uncomfortable places, consequently, even a poor show in pure air will be more popular than the best of shows in a heavy, close, odorous atmosphere.

Take for example a moving picture theater 60 feet long, 25 feet wide and 15 feet high which would give it a capacity of 22,500 cubic feet of air. Let us allow this theater a seating capacity of 200. When completely filled, each person has available for breathing purposes 112.5 cubic feet of air. Allowing for a consumption of thirty cubic feet per minute per person, this is enough to last exactly three minutes and forty-two seconds. On this basis of calculation it is plain to be seen that the air in a theater of this size should be changed at least every four minutes. In order to change 22,500 cubic feet of air every four minutes would require the use of ventilating apparatus having a capacity of 5,500 cubic feet per minute. This will need a 24-inch fan or its equivalent, driven by an electric motor of at least a half horse-power. Such a motor will consume electric current at the rate of 500 watts, or one-half kilowatt, per hour. The local kilowatt-hour charge for electricity being known, the cost of operating such a ventilating system in any place is readily figured.

In a theater of larger size than the one mentioned, it is advisable to divide the ventilating system into two or more units, thus distributing the action over the whole house more evenly, although this is not absolutely necessary.

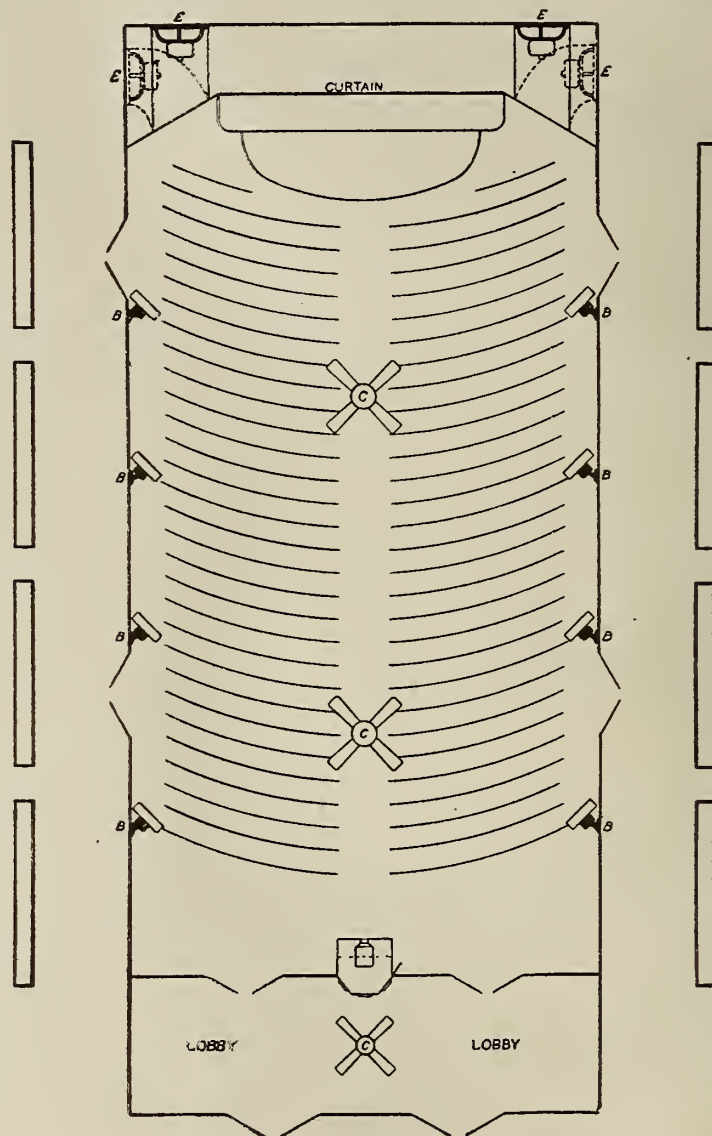
There are two ways by which the air in a room may be changed, either by drawing the foul air out and allowing the fresh air to enter by a natural course, or by pumping the fresh air in and allowing the foul air to escape by a natural course. While both are equally efficient mechanically, each has its advantages. By drawing out the foul air and allowing the fresh air to enter wherever there is an opening, there is an absence of drafts, while the latter process is liable to create drafts and disagreeable currents, but its advantage lies in the fact that the air may be filtered or washed.

True ventilation contemplates a complete interchange of outside and inside air and any ventilating system which does not do this cannot be said to meet the requirements for which it is intended. The electric fan as ordinarily used does not change the air, but simply cools it. Cold air, however, is not necessarily pure air.

According to the *Electric St. Louis Magazine*, it is usually found in such installations that the most satisfactory location for the exhausters to remove vitiated air is in the proscenium at the opposite end from the entrance doors, which are more or less open,

and through which fresh air enters constantly. In this manner the fresh air traverses the whole length of the room in a more or less steady air current.

The exhausters should be located in an outside wall of the building wherever possible, drawing the air from the auditorium through large ducts, rather than blowing into the ducts. This also removes any objection likely to be raised on account of the noise of the exhaust fan. In a reasonably large theater two 24-inch fans, each having a capacity of approximately



Ventilation Diagram of Picture Theater.

5,000 cubic feet of air per minute, should give excellent results at the minimum expense for installation.

If the best ventilating results are to be obtained, openings for the inlet of air should be provided at the entrance to the theater. These may be made decorative in character, and may be screened, or provided with slats to avoid any direct draughts on the audience.

Where exhaust fans are installed in ducts openings should be provided in the pipes so that the motors may be readily examined and oiled from time to time.

The movement of air through the auditorium from the doors to the exhausters may be assured by the proper installation of desk or bracket fans, pointing toward the proscenium, installed at a distance of five to seven feet from the floor and pointed toward the proscenium, also being depressed slightly so that the breeze will strike the audience at a distance of eight or ten feet from the fan in the case of 12-inch fans; fifteen to twenty feet in the case of 16-inch fans. Sixteen-inch fans will give the greatest air movement, but the noise of any powerful fan is considered objectionable by some picture theater proprietors, and in general the use of 12-inch fans should be recommended as more satisfactory.

Oscillating fans may be installed as bracket fans, but as these fans, in the course of their oscillation, blow the air alternately back and forth in the theater, they cannot be depended upon to accelerate the movement of the air through the theater to the same extent as the swivel-trunnion bracket fans, blowing the air constantly in the same direction. If there are posts down in the center of the theater, oscillating fans may be used to advantage on the side toward the proscenium.

If desk or oscillating fans are used they may be installed as bracket fans without putting up shelves or procuring extra parts, owing to the convertible base feature of these fans.

Where the aisle is directly in front of the picture machine it will be necessary to install such ceiling fans close to the ceiling, operating them from wall switch. In any event, ceiling fans should not be installed where the full force of the breeze will be felt by persons seated directly below the fans. Ceiling fans hung with blades close to the ceiling give a much wider and gentler distribution of breeze than ceiling fans installed in the usual manner with blades $7\frac{1}{2}$ to 8 feet from the floor. Should complaint be made of the strength of the breeze by anyone seated near the fan, the slow speeds of the three-speed fan may be employed with excellent results.

The ventilation of moving picture theaters is one of the problems of summer, and should receive the attention of every exhibitor that is anxious to reap the rewards of a satisfied patronage.

Lure of the Moving Picture

That 5,000,000 persons in this country pay daily to see moving picture shows was stated recently in a magazine article, says the *New York Sun*. A man prominent in the manufacturing end of the business was asked if he had knowledge of facts which justified such figures.

"We who make the pictures," he said, "know how many films are made and sold, but we can only estimate as to the number of times they are shown and to how many spectators. We do not deal with moving picture theaters, but with agencies who rent the films, but we have some accurate information which can be used to test that statement.

"There are in the United States 7,500 theaters using moving pictures; not all use them exclusively for their attractions, for an increasing number of vaudeville houses use them also. The latter houses use the films twice a day, that is for two sets of spectators, while the exclusive moving picture theaters use the films on an average of six times a day for six sets of spectators. The moving picture theaters far outnumber the vaudeville houses using

films, so that it is conservative to say that five sets of spectators pay to see moving pictures.

"This figures out 37,500 audiences; that is each audience would have to number about 135 people to justify the conclusion that a total of 5,000,000 people pay daily to see moving pictures. I should say the estimate is not excessive; I have heard men in the business place the total at much higher figures.

"I speak now only of what are known as licensed manufacturers; that is those who submit every film they make to the censorship of the New York Board of Censors, men and women representing prominent churches and educational institutions. Such manufacturers are making rapid advancement in the standard of their output. One manufacturer alone has within the year produced plays written by or based upon the writings of Helen Hunt Jackson, Mark Twain, Rex Beach, Charles Dickens, John Luther Long, Roy Norton, Carolyn Wells. The same studio and others in its class have recently turned out plays based on 'Carmen,' 'Michael Strogoff,' 'St Elmo,' 'Othello'; they have illustrated four stories of the life of Moses and other Biblical characters; they are making picture plays of 'Alice in Wonderland' and other classics of such rank."

The educational phase of moving picture making is also engaging attention. One manufacturer recently made a film called "The Fly Pest," teaching in a startling way the danger to health caused by careless exposure to the pest of food and drinkables. This film was a success because it was interesting aside from its educational value. Another New York manufacturer is now at work illustrating the subject of milk supply and expects to make this instructive and also interesting.

Men in the business told of remarkable enterprises in other lines of picture making. One firm has had an outfit in South America for four months and expects to show as a result of the work there many films which will popularly instruct regarding the people, industries and scenery of that country. Still another firm is just now arranging to send an outfit of camera men, stage managers and actors by special train over the lines of the Canadian Pacific Railroad through to the Pacific Ocean, illustrating the industries and scenery en route by means of picture plays into which the scenery and industries will be naturally introduced.

"We find," said one authority, "that on the screen of the moving picture theater as well as on the stage of the legitimate theater the play's the thing, after all. The most popular films are those that tell a good play story, drama or comedy. The demand for such plays is of course great and it is developing a new branch of the art of writing, the telling of a story which can be lucidly explained by silent actors. It is not the play of pantomime; it is written as if to be spoken, yet must be intelligible without words and also without the 'business' of the pantomimist. It is not an easy task evidently, but more and more writers of recognized ability are engaging in it and no doubt they will develop the art into rules. The licensed manufacturers meet the writers half way certainly; they who have large and well equipped plants provide competent players, experienced stage managers, scene painters and costumers. Their end of the business is at present further advanced than is the writing end, but there are hopeful signs that authors will soon produce work as finished in its way as is the work of the mechanical and staging departments.

Among the Picture Theaters

FROM OUR CORRESPONDENTS.

PHILADELPHIA AND VICINITY.

With all but a few of the regular theaters closed, the public in Philadelphia is deriving its amusement mainly from moving picture and vaudeville houses. With the opening of pleasure parks and a number of airdomes, patronage is more divided, but almost all of the exhibitors are getting a profitable share of business. Trade is said to be from ten to twenty per cent better than it was a year ago at a similar period.

If partiality is shown at all by patrons of the M. P. theaters, it is to the houses with good ventilating systems—where the theaters are cool and comfortable. Judging by the past two weeks' warm spell, the summer is apt to be a hot one and the crowds will prefer cool theaters to close and stuffy ones. Unfortunately some of the latter kind exist, and unless improvements are made, it seems likely such theaters will suffer. It behooves the owners to get busy with fans and ventilation.

Motion pictures of the funeral of Edward, late King of England, were exhibited by a noted lecturer at the Garrick theater. Large audiences were attracted by them—another proof that high-grade pictures are deeply appreciated by the public. "Such pictures are elevating," said a minister, "and we can't have too many of them." Such commendation does much to break down the unfavorable criticism leveled at the motion picture business.

In an open card T. M. Hastings severely criticised one M. P. theater here because the exit doors were locked during performances. Chief Fire Marshal Latimer promptly investigated the complaint and reported that the exit doors referred to had "barn bolts," so-called, easily sprung from the inside and that all reasonable precautions had been taken by the theater manager to guard against accident and fire. The marshal states he has only three assistants to look after motion picture theaters—and says that there should be additional inspectors appointed. At every play house in the city a policeman is stationed, and his instructions are to see that safety rules are obeyed to the letter.

In negotiations to secure a lease of the Colonial theater, Fairmount avenue, which he wants to transform into an up-to-date M. P. house, Hyman Bloom, of the Bloom Paper Bag Manufacturing Company, N. Warnock street, got into an altercation with his lawyer, Ferdinand Block, and right on the street started in to knock Block's block off. The lawyer caused Bloom's arrest on a charge of larceny—taking an agreement paper, and the contention will be settled in court.

While the various film and supply houses say that competition is close, none of them complain of poor business. In fact they are all busy—in some cases, fairly pushed with orders. Finding it too troublesome to secure better quarters, the Eagle Film Exchange will remain at its present satisfactory office and salesrooms, 143 N. Eighth street. Messrs. Lessv and Oletzky, of the Philadelphia Film Exchange, 14 N. Ninth street, are securing new customers right along and providing them with the best independent film service. Messrs. Schwalbe and McCaffrey of the Electric Theater Supply Company, 44 N. Tenth street, are also busy, and supply licensed service to a large number of exhibitors. They keep open 24 hours every day. Charles A. Calehuff, Fourth and Green streets, is steadily pushing film sales, as well as sales of projecting machines and supplies. He is selling agent for Pathé Frères, whose films are very popular in this district.

Edward C. Earle, manager of Lubin's Twin theaters, Baltimore, was a recent visitor. The Twin theaters are to be improved with an addition, new decorations, etc., at an estimated cost of \$50,000.

Refusing to pay a town license of \$35 per annum for his motion picture theater, Jesse A. Wright, of Seaford, Del., was arrested Saturday night, June 18th, and committed to jail. Wright says the fee is excessive in view of the fact that motion picture theaters in Delaware have to pay a state license fee of \$100.

Motion pictures of the home-coming of Roosevelt are awaited with expectancy by the exhibitors as it is known almost to a certainty that they will be a big success and at-

tract large audiences. It is stated orders were placed by exhibitors for the Roosevelt films several weeks ago.

Negotiations are said to be completed whereby Klaw and Erlanger, of New York, have secured control of prominent theaters at Norristown, Pottsville, Lebanon, Reading and Harrisburg, Pa. Some of the theaters are now running to M. P. and vaudeville, but will, next fall, under the new management, be used as regular play houses.

W. H. Hart, of the Philadelphia M. P. theater, South Bethlehem, has secured control of the New Pastime theater there.

Samuel Nixon, aged 17, caused a short circuit at the Grand Opera house, Stroudsburg, and plunged the theater in darkness. A panic was narrowly averted. Nixon was arrested and held in bail for court.

The M. P. theater at Dorney's Park, Allentown, was destroyed by fire, June 20, caused by a bolt of lightning. Loss, \$5,000. It will be rebuilt. The park was partially destroyed by fire a year ago.

Mayor Johnson, of Chester, will visit the five motion picture theaters there to see if proper reels are shown and due fire protection is afforded. He is acting upon suggestions of State Factory Inspector Delaney. The inspectors' annual report is not flattering to the motion picture industry. He rather severely censures the exhibitors' organization that opposed the enforcement of the laws regulating theaters, passed by the last legislature.

W. H. PRESCOTT,

NEW JERSEY.

Among Jersey City Heights motion picture theaters the Academy Garden is a cosy little show house on Central avenue. Admission is five cents and there's good music. The Hippodrome, nearby, featured four reels and two vaudeville acts, admission five cents, and good music. Another M. P. house visited was in need of paint and really decent music, but the pictures shown were of the best, and so good audiences were the rule. It is the picture that counts, it seems.

Howard Stryker hopes to have his new M. P. theater on First avenue, Red Bank, in operation, early the coming fall.

Motion picture theaters and films have come in for considerable favorable notice the past few weeks. The *Trenton State Gazette*, for instance, has the following, and even an enthusiastic promoter could hardly invite a better brief for the M. P. industry:

"To a large mass of people, moving picture shows have become an educator, and so are more profitable than a bad play or stupid opera. They stamp lessons in history, geography, religion and other studies on the memory in a few moments which in countless cases would never be learned from books. Judas' betrayal of Jesus is viewed with awe and unforgettable appreciation! Joan d'Arc, leading her troops in her bright helmet, tells of a decisive crisis in the history of France; Richard the Lion Hearted, fighting the Saracens amid his armed knights, gives the key to a phase of the religious history of the world which would, perhaps, never be caught by a child's eye at home or at school. And so on down the pages of knowledge incidents and characters are presented in the flash of an eye which act as clues to more extended acquaintance with philosophy, romance, poetry, and all the varied fund of human acquirements. In this way there are quickly impressed on childish brains useful lessons which former generations were made to acquire by painful study and still more painful acquaintance with birch rods and detention for long hours after school."

The Auto Motion Picture Company, incorporated at Camden, June 16. It is capitalized at \$100,000, and states its object is to manufacture and deal in moving picture machines. The incorporators are: V. A. Murray, H. S. Elliott and I. R. Bradley. Little or nothing is known of the company in Camden.

A severe electrical storm Saturday, June 18, affected the lighting plant at Gloucester City, and for over an hour that night the motion picture theaters were unable to get current.

Work has started at Long Branch on the \$1,300,000 ocean pier. A theater, among other amusements, will occupy the new edifice.

Builder Geo. E. Stubbs, of Camden, is erecting a new frame and corrugated iron M. P. theater at 1014 Broadway. The owner's name is not given.

A New M. P. theater is giving semi-weekly performances at Summit Park, Pitman. Nearby is Pitman Grove of camp meeting fame.

W. H. PRESCOTT.

BOSTON AND VICINITY.

Jamaica Plain, Mass., will soon have a new motion picture house. It is situated in the busy part of the town, and will accommodate about 800. Three stores are being put into one for the theater. Vaudeville and novelties will make up the program, but with moving pictures as the main attraction.

The Savoy theater, which recently opened in Boston, has cut out vaudeville. It is now using five reels of independent film, three new and two old. These reels, together with four illustrated songs make up the show. Business is rather poor at the Savoy and very decided changes are needed soon.

The "talking pictures" which the Theater Comique on Scollay square, have been featuring lately, have been removed, since which the films have been completely changed each day.

Hurley's Revere Beach rustic theater, has been recently reopened for the usual summer season. This is one of the finest little theaters in this vicinity, and has every appliance needed in a high grade house. Vaudeville and pictures make up the bill.

The Broadway theater, Somerville, Mass., has reopened after being dark for about one month. The Broadway's license was revoked by Mayor Woods, he took exception to some of the vaudeville acts that were used. However, the license has been reissued, and the usual bills of vaudeville and pictures are given.

The Gaiety theater, which is playing popular priced vaudeville and pictures over the summer, hasn't been doing very well. Manager H. C. Batcheller is now running more moving pictures than before. The vaudeville acts booked are lower priced. With the two changes business is better.

The Scenic Temple, owned by M. Bradstreet, has the distinction of being the only straight picture house that is still advertising in the Boston papers.

There is some talk of the moving picture operators starting a union. The operators claim that they would gain much benefit from a union. All operators in this state must be officially licensed by the authorities before being allowed to run a machine. The examinations are said to be very stiff, and any one who holds this license usually finds a position without much difficulty.

The Star theater of Tremont Row, has the honor of using the best and most expensive film service in this city. It consists of four first-run reels of licensed film, with a change Mondays and Thursdays. These four reels, together with two acts of vaudeville and two illustrated songs make up the show. The Kleine Optical Company, Mr. Marson, manager, supplies the Star's films.

The vacant land at Nos. 1735-1745 Washington street has been leased for a long term of years to a well known South End restaurant man. A new moving picture structure is to be erected on the land, the construction of which will be begun shortly.

B. F. Keith's vaudeville house, which is by far the best theater of its kind in this city, always runs one full reel of licensed film at the end of its program. The writer visited Keith's recently, and, naturally, waited for the moving pictures—which happened to be a split reel from the "house of comedy hits"—the Essanay Company. Fully three-quarters of the house waited for the films, and gave them gratifying attention. The mere fact that practically the whole audience waited shows that the fascination of the moving picture has reached the richer as well as the poorer classes. The writer remembers the time—not so very long ago—when three-quarters of the audience would leave when the pictures were announced. Another feather in the cap of moving pictures.

The work of transforming the Music Hall at Fitchburg, Mass., has begun. A large M. P. theater is being constructed at a cost of \$7,500.

Even the managers of M. P. houses in Boston who are not doing over well agree on one point—the interest of the public in moving pictures continues unabated. The only reason for slow business is over much competition—not dying interest.

James Sullivan of Renfrew, Mass., who formerly was in charge of the Palace theater in Notre Dame Hall, will open a new house very shortly.

William Morris' American Music Hall runs one reel of independent film with its vaudeville show.

North Attleboro, Mass., has a new M. P. house which was recently opened on Washington street by E. P. Starkey. J. S. Tebbetts, proprietor of the Washington theater, of

Salem, Mass., is considering the advisability of erecting a new M. P. theater. He states that if he does build, he will erect a house that will be a modern picture palace.

Although the date set for the premier performance of the new Airdome was June 13, the opening was delayed until one day later, owing to poor weather. Reports say that the attendance was nearly five thousand. The bill of vaudeville and pictures was an excellent one. The Airdome is the first one in this city and its career will be watched closely by all showmen hereabouts. So long as good shows prevail, there is no reason why it should not be a success.

The Broadway theater of Everett, Mass., Nathan Brown, manager, which runs vaudeville and independent pictures on a ten and twenty basis, has instituted a new policy for the summer season. The vaudeville has been eliminated, and more pictures and illustrated songs added. The admission is uniformly ten cents. This policy will prevail over the hot months, after which the old policy will be resumed. The Broadway is the only theater of any kind in the town, and business is always excellent.

One of the local picture theaters has been using "amateur actors" twice a week during the dull hours. These would-be actors are often very laughable, and the audience derives much pleasure from them. It has been successful here, and will be continued.

June 17, which is a local holiday, was cold and rainy. The moving picture theaters at the various summer parks suffered severely on account of the inclement weather. Their more fortunate brothers in Boston reaped the harvest of dimes that they lost.

With the exception of a very few "dead ones," all the M. P. theaters reported excellent business up to the present writing. This section of the country has had practically no hot weather, and, consequently, business has been better than it ordinarily is at this time of the year.

Frank J. Howard, who recently sold his exchange to the General Film Company, states that he is going to play the part of a retired capitalist. Mr. Howard is interested in several large moving picture theaters near Boston. Mr. Marson, manager of Kleine's exchange, is in charge of both concerns. These two exchanges are the largest in this state. The amalgamation is beneficial to the exhibitors, as many improvements are being made.

Proprietors of moving picture theaters in Boston and the surrounding cities certainly do things up in fine style. Practically none of them do their own managing, but have both a general and a house manager to look after their interests.

The Globe theater had its license cancelled for Sunday, June 19. It seems that the crowds clamoring for admission were so great as to become unwieldly; and when the authorities dropped into the theater to see how things were, the fire laws for amusement places were being disregarded. The Shuberts, who control the Globe, also operate the Majestic theater. This house is dark Sundays; accordingly, when they were refused their license, they calmly asked for one for the Majestic, which was given them. No doubt the "Globe" will be given the license hereafter, as the cancellation was more in the nature of a warning than anything else. It is stated that two regular moving picture theaters nearly lost their Sunday license for the same cause. Any way, it speaks well for our business on the Sabbath!

The Central theater of Cambridge, Mass., has closed over the summer months. Mr. Alexander, the proprietor, intends to reopen early in September.

The "Beacon Theater," situated on Tremont street, Boston, has changed its policy somewhat over the hot months. The Beacon has been using five reels of licensed service (some new and some old reels), six acts of vaudeville, and a lecturer on the feature picture. The lecture has been abolished, and two additional acts are used in his place. The number of shows given daily has been reduced from eight to six.

The war being waged in the independent camps has not affected local exchanges or exhibitors as yet. The independent exchanges at the present writing have been able to buy films from both factions. The exhibitors, however, are wondering whether the sales company will only sell their product to exchanges promising not to buy films from their opponents. The independent programme would be a weak one unless a show could be picked from all the manufacturers' output.

The Washington theater, on Washington and Kneeland streets, Messrs. Donaldson and Rudnick, proprietors, Nat

Burgess, general manager, failed to receive a license for Sunday, June 19. Over-crowding of fire exits was the cause given.

One of the hardest tasks that beset our local moving picture managers is getting a satisfactory Sunday show. The censorship of films that are available for these days is so strict that practically the only films that pass are very light comedies, scenic, and educational pictures. As the supply of these pictures is rather small, and the demand very large, much finesse is needed in order to give each theater a good show.

As the expense of advertising in the newspapers is very high, most moving picture theaters can not avail themselves of the press. As a result all advertising is done in two ways—attractive lobby displays outside the theater, with paintings and reading matter, and a good show inside the theater. Probably the latter form is the best medium that can be employed.

The Auditorium of Malden, Mass., which plays pictures and vaudeville, closed the house for the summer months Saturday, June 25. The Auditorium is conceded to be the finest house of its kind in the state—barring Boston. The business is very prosperous.

A new moving picture theater is being erected at East Hampton, Mass., and will be completed shortly—\$25,000 has been laid out in decorations, etc. W. D. Freil will have the management of the theater.

D. F. Conlon will soon be the proprietor of a moving picture theater in Lawrence, Mass. The house will seat 1,000 when completed.

The old First Baptist Church of Brockton, Mass., has been purchased by a theatrical syndicate, and will be made over into a moving picture theater. The church is centrally located on Warren avenue and Belmont street in the business section of the town. It certainly ought to be a winner.

Licensed and independent exhibitors are both begging for a greater supply of comedies—either of the slap-stick or refined variety. Manufacturers please take notice.—A. H. R.

PERSONAL NOTES.

Mrs. William H. Bell of the Northwestern Amusement Supply Company, Spokane, Wash., paid a visit to the offices of THE NICKELODEON while in Chicago recently. Her mission in Chicago was partly social and partly of a business nature. Mr. William H. Bell is president and general manager of the Spokane company.

CONVENTIONS.

The Film Service Association will hold its semi-annual convention at Detroit, Michigan, July 21 to 23.

NEW INCORPORATIONS.

CHICAGO, ILL.—The Gale company has been incorporated with a capital stock of \$15,000 for the purpose of conducting a theater; the incorporators are Richard S. Folsom, Paul Folsom and William Burkhardt.

LOUISVILLE, KY.—The Pastime Amusement Company has been incorporated with a capital stock of \$1,500 for the purpose of engaging in the moving picture theater business. The incorporators are Henry B. Strube, August Glebel, John E. Moeller, Harry B. Hughes and Joseph Setler.

BAY CITY, MICH.—Articles of incorporation have been filed for the Wenona Theater Company with a capital stock of \$2,000.

BRONX, N. Y.—The Refac Amusement Company has been incorporated with a capital stock of \$3,000 for the purpose of conducting theaters, moving picture theaters, etc. The incorporators are Robert E. Rice, 1129 Hoe avenue; Chas. H. Baker 313 E. avenue and others.

JERSEY CITY, N. J.—Articles of incorporation have been filed for the Haring and Blementhal Company which will construct been incorporated with principal office at 44 Court street; capital stock is \$5,000 and the incorporators are E. J. Ferhan, G. F. Martin and H. J. Jones.

BROOKLYN, N. Y.—The Excelsior Moving Picture Theater Company has been incorporated with a capital stock of \$2,000 by Herman J. Scharmigel, Albert J. Olson and Axel V. Nelson.

NEW YORK, N. Y.—The Avon Holding Company has been incorporated for the purpose of conducting moving picture theaters and other places of amusement. The capital stock is \$3,000 and the incorporators are Casimer C. Patrick, 457 West One Hundred and Twenty-third street; Idaho H. Crawford, 100 East Twenty-eighth street; Edw. J. Crawford, 109 East Twenty-

eighth street; all of New York City. Principal office, 1182 Broadway.

NEW YORK, N. Y.—The Empire Moving Picture Theater has been incorporated to purchase, lease and manage theaters and opera houses; capital stock, \$5,000. The incorporators are Louis Ferdiger, Maurice Warmser, all of 115 Broadway, this city.

NEW YORK, N. Y.—The Criterion Theater Company has been incorporated to conduct theaters. The capital stock is \$5,000. The directors of the company are as follows: Walter Rosenberg, Jerome Rosenberg, 1493 Broadway; Henry J. Goldsmith, 307 West Seventy-ninth street, New York, N. Y.

NEW YORK, N. Y.—Edward Davis, Inc., to construct and maintain theaters and opera houses and present dramatic, operatic and vaudeville performances. The capital stock is \$10,000 and the directors are: Edward Davis, 135 West One Hundred and Forty-seventh street; Charles W. Jennings, 152 East Nineteenth street; Arthur F. Driscoll, 310 West Twentieth street.

WILLIAMSBURG, N. Y.—The Williamsbridge Amusement Company has been incorporated with a capital stock of \$1,500 to engage in the amusement business, to manufacture amusement devices and to operate moving picture and other theaters. The directors are Tobias A. Keppler, Robert Jablin, Louis F. Peri, 320 Broadway, New York City.

BROOKLYN, N. Y.—The Franklin Amusement Company has been incorporated with principal office at 44 Court street; capital stock, \$6,000. The directors are Charles B. White, 1343 Sixty-Ninth street; William Scott, 1338 Thirty-eighth street; Brooklyn; Gustave F. Dotzsamer, Ridgefield Park, N. Y.

INDUSTRIAL ITEMS.

TERRE HAUTE, IND.—The Lyric Film and Supply Company has been incorporated with a capital stock of \$20,000. The directors of the company are as follows: Maurice Less, Iola Less and Joseph Copeland.

BROOKLYN, N. Y.—Articles of incorporation have been filed for the Enterprise Moving Picture and Steric Advertising Company which proposes to do a general advertising business; capital stock, \$2,000. The incorporators are Henry S. Bossieux, 654 Fulton street; Benj. G. Scotland, 496 Lexington avenue; Charles A. Scotland, 208 East 106th street.

NEW YORK, N. Y.—The Moving Picture Theater Company has been incorporated by Frederick Wiener, Bertha G. Holtzmann, Frederick L. Guggenheimer, 346 Broadway, N. Y.; capital stock, \$10,000.

NEW YORK, N. Y.—The Fort George Crystal Park Company has been incorporated to construct and maintain amusement devices of various kinds, and to promote fairs, expositions and home week attractions; capital stock, \$10,000. The directors are Archer L. Spinney, 508 West One Hundred and Fifty-eighth street; Thomas Carter, 2765 Amsterdam avenue, New York City; Solomon B. Merrill, Boulder, Colo.

NEW YORK, N. Y.—The Southern Theater Circuit is the name of an organization incorporated for the purpose of manufacturing moving picture supplies, constructing theaters and managing and directing theatrical enterprises; capital stock, \$25,000. The directors are Jacob Ginsburgh and Louis B. Fordan of this city, and Joseph Melcer, of Brooklyn.

JERSEY CITY, N. J.—Articles of incorporation have been filed for the Animated Picture Company which has for its purpose the manufacture of moving picture cameras; capital stock, \$50,000. The incorporators are C. M. Mapes, H. M. Jones and A. Wright of New York City.

NEW YORK, N. Y.—The Yankee Film Company has been incorporated with the following directors: William Steiner, 110 Fourth avenue; Charles V. Henkel, 344 East Thirty-Second street; Morris Frank, 2067 Clinton avenue, New York City. It is the purpose of the company to manufacture moving picture machines, films, etc., and to act as proprietors and managers of theaters and to produce operas, plays, etc. The capital stock is \$6,000.

OKLAHOMA CITY, OKLA.—The United Motion Picture Company has been incorporated with a capital stock of \$20,000. The incorporators are B. H. Powell, C. D. Gruble and F. L. Kiltz.

ALEXANDRIA, VA.—The Oliver Tri-Chromatic Company has been incorporated with a capital stock of \$999,000, for the purpose of manufacturing moving picture machines. The officers of the company are as follows: President, T. C. Noyes, 1101 Pennsylvania avenue; vice-president, Frank Hyatt, The Rochambeau; secretary, Louis Garthe, 1410 Pennsylvania avenue, N. W.; all of Washington, D. C.

NEW THEATERS.

LITTLE ROCK, ARK.—A new theater is being erected at the southeast corner of Main and Fourth street which will be occu-

plied by Messrs. Newman and Blawitz as a moving picture house. It will cost about \$12,000.

SACRAMENTO, CAL.—The Morris, a new theater, will be erected at the corner of Twelfth and J streets, by M. H. Diepenbrock.

SANTIAGO, CAL.—The Pickwick Theater, a high-class moving picture house, has been opened under the management of Mr. and Mrs. Edward M. Drucker. A unique feature about this theater will be the orchestral bells, which have been installed along the front of the balcony in such a manner that their notes will be spread through the house, giving all equal enjoyment. The electrical connection is intricate and the operation of the bells requires the services of an expert.

MADEIRA, CAL.—Messrs. W. T. Duncan and Fred Schramling have secured a permit for the erection of an airdome in this city.

SAN FRANCISCO, CAL.—The Valencia Theater, built at a cost of \$250,000 and at one time regarded as the Shubert fortress in this city, has been leased by J. Kaiser who opened it as a moving picture theater. As a moving picture house it will be the largest in the country. The balconies will be closed as the 1,000 seats below are thought to be amply sufficient. Difficulties beset the house from the beginning and at the end of last year its doors were closed permanently as far as professional productions were concerned.

LITTLE ROCK, ARK.—The Gem, a new moving picture theater, will be opened on Third street, between Main and Louisiana street by S. S. Harris, manager of the Majestic theater and Abe Stiewel, about August 15. Its seating capacity will be 850.

WINNIPEG, MAN.—The Orpheum is the name of a new theater being erected in this city.

LOS ANGELES, CAL.—Architect A. L. Haley is preparing plans for the erection of a new moving picture theater on East Fifth street.

CARTERSVILLE, GA.—Messrs. Joe Accomasso and A. Croma have opened a moving picture theater at 21 West Main street.

MURPHYSBORO, ILL.—Tonty Lo Buono has opened the Star, a moving picture theater, in this place.

HERRIN, ILL.—A. R. Hill will open a moving picture theater in this place.

CAIRO, ILL.—A. Botto will erect a new vaudeville and moving picture theater here.

OTTAWA, ILL.—A moving picture theater has been opened in the Cary building by W. E. Crosier.

CEDAR FALLS, IOWA.—McClinton & Company are erecting a new vaudeville theater in this place.

KEOKUK, IOWA.—A new airdome has been opened in this city which will be devoted to moving pictures and vaudeville.

MARSHALLTOWN, IOWA.—Clayton Drtrick of Buter, Mont., will open an airdome in this city.

CHANDLERVILLE, ILL.—W. C. Hooper of Springfield will open a moving picture theater in this city.

VIRIDEN, ILL.—A new moving picture theater will be opened in this city by Messrs. Thomas Leonard and John Gardner.

KEWANEE, ILL.—The Kewanee Opera House after undergoing a thorough overhauling, has been re-opened as a moving picture and vaudeville house under the name of the Grand.

CHICAGO, ILL.—Chas. Klappane has been granted a permit to erect a moving picture theater at 5518 South Ashland avenue at a cost of \$7,000.

ANDERSON, IND.—Joseph Hennings, manager of the Grand Opera House and hotel, is preparing to open a moving picture theater about the first of July. No name has as yet been selected, but it is said it will be one of the prettiest houses of the kind in the state. It will be furnished with a mirror screen which adds much to the pictures.

GARY, IND.—This city is to have its first theater. Application has been made by representatives of the Klaw & Erlanger company of New York, for three lots at the corner of Fifth avenue and Washington street.

NEWCASTLE, IND.—Linn Cook and William Hess are preparing to open a new airdome here.

SOUTH BEND, IND.—Elmer E. Strayer will erect a theater on North Michigan street at a cost of \$30,000.

LEAVENWORTH, KANS.—The Airdome Summer Theater was recently opened in this city by Carl Mensing at a cost of \$1,000.

MARION, KANS.—A new moving picture theater has been opened in this place by Scott Sheets.

FREDONIA, KANS.—William Cunningham, manager of the Lyric theater, is erecting a new moving picture theater which will be completed about August 1st. It will cost \$15,000 and it is stated that when completed it will be one of the prettiest houses of its kind in the state, and will also be a great improvement over other moving picture theaters. It will have a seating capacity of 500. Mr. Cunningham will still continue to manage the Lyric.

LOUISVILLE, KY.—A magnificent theater and double business

block will be erected at the corner of Maple and Spring streets, the site having been purchased by Mike Switow, proprietor of the Dream Theater, who has been in the moving picture business in this city for the past two years and has been very successful.

FREEPORT, L. I.—An airdome has been opened in this place by Fred Stone of the famous comedy team, Montgomery and Stone.

BALTIMORE, MD.—The New Theater Company of which Charles E. Whitehurst is president, will erect a new theater in this city at a cost of \$150,000.

BOSTON, MASS.—C. H. Ballard of this city has leased the property at 1735 Washington street, South End, between Massachusetts avenue and West Springfield street for a term of years and plans are being prepared for a moving picture theater to be erected thereon.

HANCOCK, MICH.—The Royal, an exclusive new moving picture house, has been opened, the place formerly occupied by the Bijou theater, by C. S. Sullivan. At the Royal nothing is given but a continuous performance of good moving pictures, two operators work two moving picture machines and there are no delays.

MANISTEE, MICH.—Manager Sharp of the Bijou has opened an airdome in this city on Washington street opposite the Bijou Theater.

BERRIEN SPRINGS, MICH.—The Star, a new moving picture theater, has been opened in this city.

DULUTH, MINN.—The Happy Hour, a new moving picture theater, has been opened in this city by J. H. Free.

DULUTH, MINN.—The Lyric is the name of a moving picture theater recently opened in this city by Mr. Furniss, owner of the Orpheum theater.

WEST DULUTH, MINN.—A new moving picture theater has been opened in this city by Ramond Brothers.

WEST DULUTH, MINN.—Nelson Brothers will open a new moving picture theater in this city about August 15.

ST. CLOUD, MINN.—The Princess, a new moving picture theater, has been opened in this city.

HIBBING, MINN.—The Orpheum, a new vaudeville theater, has been opened in the Watson block on South Third avenue.

ST. LOUIS, MO.—Messrs. J. Mitchell and M. Mitchell, South Twelfth street, have been granted a permit to erect a moving picture theater at a cost of \$8,000.

JOPLIN, MO.—The Globe Theater Company is preparing to open a moving picture theater in this place.

SPRINGFIELD, MO.—A new airdome has been opened at 300 West Walnut street by J. T. Burke and George Sims.

CORDER, MO.—M. S. Reynolds is planning to erect a new moving picture theater in this place.

SUTTON, NEB.—A new moving picture theater has been opened here by Dr. Clark.

PAPILLION, NEB.—W. G. Fox and Company of Omaha are making arrangements to open a moving picture theater in this place.

LOUP CITY, NEB.—H. A. Watts of Broken Bow contemplates opening a moving picture theater in this place.

NEWARK, N. J.—A moving picture theater will be erected at 794 Summer avenue by Frank Koch.

NEW YORK, N. Y.—Mrs. Miles McConnell has opened a moving picture theater at the corner of City Island avenue and Tier street.

ROCHESTER, N. Y.—A moving picture theater is being erected at 43 Clinton avenue by George C. Rossell.

ELMIRA, N. Y.—A moving picture theater has been opened on Franklin street, this city, by Carroll C. Crispin.

BROOKLYN, N. Y.—John A. Reynolds has been granted permission to operate an open-air moving picture theater at Bergen street and Bedford avenue.

PENN YANN, N. Y.—A moving picture theater will be opened in this place by Nat Sackett.

NEW YORK, N. Y.—Plans have been filed for the erection of a moving picture theater by R. C. Gerken, 2685 Briggs avenue.

NEW YORK, N. Y.—Morris Schiff will conduct an open air theater at the northeast corner of Eighth avenue and 110th street, this city.

BROOKLYN, N. Y.—H. C. Helssenbuttel, Washington avenue, has been granted a permit to erect a moving picture theater on Third avenue N. W., corner 75th street.

ROCHESTER, N. Y.—Work has begun on the new moving picture and variety theater which is to be erected at 41 Clinton avenue, South, for a corporation of which M. H. Kuhn of Syracuse is president. It will cost in the neighborhood of \$100,000, will have a seating capacity of 1,500 and will be completed about December 1.

BROOKLYN, N. Y.—A moving picture and vaudeville the-

ater has been opened in the building formerly occupied by the Dime Savings Bank, at the corner of Court and Remsen streets.

NILES, OHIO.—Unger Brothers are making arrangements to erect a vaudeville and moving picture theater in this city.

PORTSMOUTH, OHIO.—A new moving picture theater will be erected in this place by a company composed of the following: Fred N. Tynes, Simon Labold and Art Bannon. When completed it will be under the management of Mr. Tynes.

MT. BLANCHARD, OHIO.—L. C. Gilbert, Findlay, Ohio, is making arrangements to open a moving picture theater in this place.

ATLANTIC CITY, N. J.—One of the largest moving pictures in this country will be opened in the old Empire Theater, Atlantic avenue.

KINSTON, N. C.—Contract has been let to Messrs. Strickler and Clayton to erect a corrugated wall for an airdome theater. The new amusement place will have a seating capacity of eight hundred and will be for the Dixie, Manager Moore having associated with himself Messrs. Ike Schultz and Mark Cummings.

BRISTOL, TENN.—The Patterson Amusement Company, proprietor of the Fairyland Theater, has opened another theater on State street, opposite their present theater, which will be devoted to moving pictures.

LOCKHART, TEX.—A. D. Baker will conduct an airdome in this place.

ROANOKE, VA.—F. O. Webber, proprietor of the Amuzu Theater, will erect a new theater at 309 South Jefferson street, which will be completed about September 1st, and will have a seating capacity of 400. When the theater is completed it will be one of the handsomest in the city. The entire front of 40 feet will be plaster relief with designs symbolic of the theater. A mass of electric lights will bring out every line of the building and a big flashing sign spell the name to all parts of the city. The front lobby will be tile with walls of patented marble effect, giving the place a rich and appropriate setting for the handsome interior. A small stage will fill the rear of the theater, which is for variety acts and illustrated song singers. The policy of the theater will be moving pictures and songs, the same as Mr. Webber has given so successfully at the Amuzu, which he has been operating for the past year, although the performance at the new theater will be more extensive than the Amuzu. The Amuzu has never known a losing week since its opening, June 15, 1909, and it will also be continued on the same high plane. Mr. Webber has always catered to ladies and children, and always offered a large amount of high-grade amusement for a nominal sum. He will soon open a new theater at Bluefield.

SEATTLE, WASH.—Messrs. Klaw and Erlanger have signed a contract for the erection of a new theater at the corner of Fifth and University streets.

SEATTLE, WASH.—The Orpheum is the name of a new theater to be erected at 917 Third avenue at a cost of \$300,000.

NEENAH, WIS.—The Merrimac, a new moving picture theater, was recently opened in this place by W. E. McCanna.

MILWAUKEE, WIS.—A \$12,000 moving picture theater will be erected at Green Bay avenue and Ring street by the Elite Theater Company.

ANTIGO, WIS.—J. H. Ray is planning the erection of a new moving picture theater here.

KAUKAUNA, WIS.—The Crystal is the name of a new moving picture theater recently opened in this place.

PORTAGE, WIS.—Ben H. Louthan of Boscobel is making arrangements to open a moving picture theater in Boscobel.

DE PERE, WIS.—Dreamland, one of the most up-to-date moving picture houses in this section of the state, has been opened in the Roffer building, under the management of J. A. Speaker, who also manages the Majestic.

OLYMPIA, WASH.—J. C. Chaffer, proprietor of the Lyric theater, and manager of the Olympic theater, will open a new moving picture theater in Tenino, Wash.

YOUNGSTOWN, OHIO.—The Luxor, a new moving picture theater, has been opened at 135 East Federal street by W. H. Park. It is absolutely sanitary and the floor is flushed twice daily. The floor slopes toward the front of the room, and the pictures are thrown against the front instead of the rear. The picture machine is outside of the theater proper, thus preventing any possibility of fire. The interior is decorated with scenes in the Holy Land and in Egypt; hence its name, we presume.

ROCHESTER, N. Y.—Henry Kuhn is head of an organization incorporated with a capital stock of \$95,000 which has for its object the erection of a moving picture and variety house at the corner of Clinton avenue south and Johnson street.

WATKINS, N. Y.—The Lyric moving picture theater was recently opened in this place by Charles Harrington.

GLENS FALLS, N. Y.—The Star, a new moving picture theater, has been opened by J. P. Garretson.

WAVERLY, N. Y.—The Star is the name of a new moving picture theater which was recently opened in this place.

MANDAN, N. D.—Messrs. Behfield and Connolly will erect a new moving picture theater in this place.

PORT CLINTON, O.—The Marvel, a new moving picture theater, has been opened in this place by A. J. Arnold, formerly of Edgerton, Ohio.

WAPAKONETA, O.—A new moving picture theater will be opened in the Seitz building by Abe Wolf and Louis Paffinger.

CLEVELAND, O.—The Forest City Investment Company will build a high class moving picture theater on the southwest corner of Superior avenue, N. E. and E. 89th street, work to begin in the near future. It will have a seating capacity of 600.

NEW WATERFORD, O.—William Dyke will open up a moving picture theater in the Bijou Theater building in the near future.

CLEVELAND, O.—The Euclid-Doan Company has secured a permit to erect a theater at 10449 Euclid avenue.

COVINGTON, O.—The American Ausement Company has been granted a permit to erect an airdome at Fifteenth and Holman streets.

KENT, O.—The White Front Theater is the name of Kent's newest moving picture theater, recently opened on South Water street.

YOUNGSTOWN, O.—W. E. Walp will erect a moving picture theater in this place.

SALEM, ORE.—The Wexford is the name of Salem's new moving picture house, which was recently thrown open to the public.

PORTLAND, ORE.—J. J. Hoffman will erect a new moving picture theater in this place.

PARSON, PA.—The Nicket, a new moving picture theater, was recently opened in this place by Tom Lewis.

ST. GEORGE, N. Y.—Al. H. Smith will open a moving picture theater in the Cosmopolitan Hall.

WILKESBARRE, PA.—A new moving picture theater has been opened in this place by Thomas H. Edwards.

FRANKFORD, PA.—The Aerodome, an open air moving picture and vaudeville house, has been opened at Frankford avenue and Margaret street under the management of Sharler Heard.

PHILADELPHIA, PA.—A new moving picture theater has been opened at 7250 Woodlawn avenue at a cost of \$3,200 by Preston L. Hill.

PHILADELPHIA, PA.—M. J. Walsh has been granted permission to erect a moving picture theater at Kensington avenue, south of Allegheny avenue, at a cost of \$20,000.

HICKSVILLE, N. Y.—The Airdome Theater has been transformed into a moving picture theater.

PROVIDENCE, R. I.—The Casino, a new moving picture and vaudeville house with a seating capacity of 600, has been opened in this place under the management of R. B. Royce.

BELLE FOURCHE, S. D.—Manager Bronson of the Pearson Theater has just opened another moving picture theater.

CHATTANOOGA, TENN.—The Picto is the name of the latest moving picture theater to be opened in this city. As implied by the name, the Picto will be a high-class motion picture house; dramas, comedies and industrial subjects will be presented.

SALT LAKE CITY, UTAH.—An airdome, which will be managed by M. H. McGuffy, manager of the New York Hotel, has been opened on Third South street, between Main and West Temple, having a seating capacity of 1,000.

JACKSON, TENN.—A new moving picture theater has been opened at 203 Market street.

HOUSTON, TEX.—Plans have been filed for a new theater to be erected on Texas avenue, between San Jacinto and Fannin streets, by M. E. Foster. When completed it will be occupied by the Cozy Theater.

WASHBURN, WIS.—The Orpheum is the name of the new moving picture theater recently opened in this city by Messrs Aune and Olson.

MILWAUKEE, WIS.—Architect Edward Kozick is preparing plans for a picture theater to be erected near Green Bay avenue and Ring street, which will have a seating capacity of 400 and will cost 67,000.

RUTLAND, VT.—The Grand is the name of a new moving picture theater recently opened in this city under the management of Charles S. Fuller, who formerly conducted the Dreamland Theater.

Of Interest to the Trade

By L. F. Cook

More Exchanges to General Film Company

The General Film Company reports that during the last two weeks a number of exchanges have been offered and the company has bought the exchanges named below:

Actograph Company, New York, N. Y.
 Actograph Company, Albany, N. Y.
 Pittsburg Calcium Light and Film Company, Rochester, N. Y.
 Motion Picture Supply Company, Rochester N. Y.
 Buffalo Film Exchange, Buffalo, N. Y.
 C. A. Calahuff, Philadelphia, Pa.
 Electric Theater Supply Company, Philadelphia, Penna.

Theater Film Service Company, Chicago, Ill.

Monday, June 28, the Chicago office of the General Film Company was opened at 85 Dearborn street, occupying the old quarters of the Theater Film Service. F. C. Aiken, former president of the Theater Film, is now Chicago manager of the General Film Company.

Independent Meeting at Cincinnati

The National Independent Moving Picture Alliance and the Associated Independent Film Manufacturers held a joint session at the Sinton Hotel, Cincinnati, Ohio, June 17 and 18. Notification of this meeting had been given at the previous Detroit meeting and the members assembled promptly at 11 o'clock Saturday morning. Roll call revealed the following Alliance members, many of whom held proxies for other exchanges present: Eugene Cline; Robert Bachman; C. R. Plough, Anti-Trust Film Exchange; J. L. Reiley, American Film Exchange; T. A. Reiley, Southern Film Exchange; Arthur Lucas, Savannah Film Exchange; Max Lewis, Chicago Film Exchange; H. E. Smith, Toledo Film Exchange; J. W. Morgan, Morgan & Fearis; Charles Amer, Buckeye Film Exchange, Dayton, Ohio; Ray Grombacher, Pacific Exchange, Seattle, Wash.; J. Manheimer, Paramount Film Exchange, New York, and Charles Gorman, Boston Film Exchange.

The manufacturers present were as follows: Edwin Thanouser; A. G. Whyte; David Horsley, Centaur Film Co.; Mark M. Dittenfass, Champion Film Co.; R. Prieur, Lux and Le Lion; George Magie, Kinograph Co.; Arthur McMillan, Carson Co., and I. W. Ullman, Columbia Film Co. The Great Northern Film Co.; T. E. Powers, Eclair Film, and Paul H. Cromelin, representing the Columbia Phonograph Company. The Motograph Co. were represented by proxies.

Most of the morning session was taken up by Mr. Cromelin, who told much of the inside history of the formation and work of the associated manufacturers. It developed that at the recent convention of that body it was decided that outside of the licenses already in existence the Columbia Phonograph Company was to issue fifteen licenses under the Branchi and Amat-Jenkins patents to members of the association and that after these fifteen had been accepted the Columbia Company bound itself to issue no more licenses except after being authorized to do so by the Associated Manufacturers.

The platform upon which the manufacturers are standing, which, according to Mr. Cromelin, has only one plank—namely, an open market. At this point Mr. Cromelin said in part:

"For ourselves, all we ask is an open market, allowing us to ship our goods direct and under such conditions as we individually elect to impose. There is nothing in our proposition which will prevent those manufacturers who so choose to ship their films through the Sales Company. In fact, to such exchanges as desire it we will ship our own films through the Sales Company and pay them in accordance with their services, but we are fighting for an open market and we are here to tell you exchanges that we only desire the right to deal with you direct if you so desire. We want the quality of all independent films to be the only basis of competition.

At the beginning of the afternoon session the manufacturers announced to the Alliance that they were present for business and preferred to live up to any requirements that that body chose to impose. This started a long discussion of the situation at large, each renter and manufacturer expressing his own individual opinion on the question and also of the measures to be adopted towards backsliders.

The spirit of the meeting was that the time had arrived to carry the war to the enemy's camp. Of course there were some there who favored the Sales Company, and with these members the Alliance worked faithfully but with but poor success.

Sunday was spent in devising ways and means of carrying out the ideas of the previous day and of striving to win over exchanges from the Sales Company.

The meeting was adjourned at 2:45 to allow the New Yorkers to catch their train, and the rest, as guests of T. A. Riley, went over to Kentucky side for chicken, fried chicken, that melted in their mouths; chicken that was surely hatched for the gods to eat, and was enjoyed only as one can enjoy anything when he is the guest of a real "good for sure" Irish host. Here's to our host, T. A. Riley; glasses bottom up, boys!

Later address show that the associated manufacturers and the Sales Company have patched up their differences and are prepared to work in harmony. There will be a new board of twelve directors, six from each side, who will elect new officers. The manufacturers are to solicit their own orders, films to be shipped through the Sales Company, checks are to be accepted for C. O. D. shipments, but this money may be returned direct to the manufacturers if it is so desired. Each exchange is to be allowed to select its own program and after August 1 only members of the Alliance will be allowed to purchase films through the Sales Company.

Shop Talk.

A marvel of stage craft is "The Stars and Stripes," Edison's Fourth of July film, released July 1. It is without question most elaborately staged. In addition to the expense of constructing replicas of the two famous vessels, the "Bon Homme Richard" and the "Serapis," and the minor details of costumes and settings, there are a great many people employed in the

production. The Edison people predict that this film will be one of the sensations of the year, and evidently many of the exchanges are inclined to take the same view of it, judging from the number of increased orders for it.

The Edison Model "B" kinetoscope and Edison films have figured prominently in several educational demonstrations of late, one of which was held in Rochester, N. Y., before the Play Ground Commission of that city. The Model "B" was also used for the several demonstrations given in the public schools of Rochester under the supervision of John Collier, educational secretary of the National Board of Censorship.

The Model "B" was also used for demonstration at an exhibition of educational films in Franklin Institute, Philadelphia, Pa., on Wednesday evening, June 15th, under the auspices of Mr. Charles A. Cahuff, the Edison jobber of that city.

In connection with the demonstration a lecture on animated picture photography was delivered by Mr. F. H. Stewart, traveling representative of the Edison Company. Using the Model "B" as an example of the present day perfection obtained in the projection of pictures, Mr. Stewart gave an interesting description of the evolution of the art from the old stereoscopic camera of 1850 to the present style of machines. Mr. Stewart was followed closely throughout his lecture by the large audience present.

The directors of the institute were so impressed by the demonstration that they immediately placed, through Mr. Cahuff, an order for a Model "B."

An Edison Model "B" was recently installed by the Howard Moving Picture Company of Boston, Mass., in the Post Exchange, Marine Officers' School, Port Royal, S. C., by order of Lieut. B. Tinyear, Jr.

Pathé Frères continue to receive orders for the Pathé Professional Model from the government and the various United States battleships. A few days ago they supplied a complete outfit to the Department of the Interior for government use, and last week installed a complete outfit on the U. S. battleship Rhode Island. This is the fifth battleship to purchase a Pathé Professional Model during the last few months. In addition to the steady and clear picture this projector gives, the sailors find that one of its great advantages is the fact that their experts report that there is little danger of the machine getting out of order when on a cruise, as the mechanism is built accurately and is extremely strong. It is easy to see what a strong reason this must be when a battleship is away sometimes two or three years, and may be for a prolonged time several thousand miles from port.

Pathé Frères are to be congratulated upon having discovered Betty. That young person will shortly appear upon the screen as "star" turn in a series of pictures, and those persons who have had the opportunity of making her acquaintance predict that Betty will soon be all the rage. She is best described as a frolicsome, mischievous, rebellious, disobedient girl, and she manages to cause trouble and fun wherever she goes. The first film of the series is entitled "Rebellious Betty," and is released on Friday, July 1. The rise and progress of the latest addition to Messrs. Pathé Frères' already large staff of artists will be watched with much interest by exhibitors.

One of the stories recently accepted by the Lubin Company for early production is the product of a former English prize fighter, now an exponent of physical culture in a western city. He is the author of a couple of books on culture topics and is now working on a novel of ring life. He is a find for the Lubin scenario department and has been developed into a writer within the last three months. The accepted story does not deal with the ring.

Percy the Cowboy has scored an unanticipated success. It was regarded as a clever idea when it was published, a sound comedy picture, but scores of managers have taken the trouble to write of their appreciation of the subject. The story is unique in that it was written, staged, photographed and edited by the same man, one of the Lubin directors.

Plans have been prepared for the parking of the grounds of the new plant of the Lubin Manufacturing Company, and work will be begun at once. Cement walks and a twelve foot driveway will cut the grass plots and ornamental lamps will add to the appearance of the grounds as well as supply a complete illumination. Unusual care has been given the lighting of the new plant apart from the special studio lights, glow lamps of a new pattern being employed throughout.

Most of the heads of the departments of the Lubin company are spending their spare time in the projection room watching the product of the new studio which brings the interior scenes to a par with the splendid outdoor work of the Lubin photographers. For an experiment the other day the studio was set to its full capacity and it was found that twelve big sets could be in position at once, enabling two of the directors to complete their interior scenes in a single day and the other two the next. This will greatly expedite production while improving it.

One of the cowboys attached to the Lubin stock company offered a scenario the other day in which the story carried so much fancy roping and buck jumping that only a star cowboy could play it. There were numerous intense love scenes and the cat slipped out of the bag when the puncher offered to play the leading role himself and mentioned the leading woman he thought he would like to play opposite to.

That was not the only freak scenario of last week for a man wrote in that he could play the cornet beautifully and that he had written a story about his playing that would be very effective if he could go along with the film and play behind the screen. He appeared to be under the impression that but a single print of a picture was sent out.

One of the recent additions to the decorations of the Lubin offices is a bill in Chinese extolling the merits of one of the Lubin films exhibited in Australia by the West enterprises. With bills in French, German, Russian, Italian and Spanish the collection seems rather complete.

"Selig's Guide," for the exclusive use of exchanges, is the latest addition to Selig literature. It is a neat and attractive folder describing current and future releases and will be issued every two weeks.

Selig's "The Red Man's Way" billed for release July 7th, has been changed and the release for that date is announced as "The Way of the Red Man." This film will prove one of the sensations of the age, replete with startling situations and intense human interest.

While moving a herd of camels across the country to a spot decided upon among the sand dunes of Indiana, for the purpose of making one of those great big pictures for which Selig is famous, an accident occurred that caused no little excitement and likewise expense. The sacred monarchs of the desert were going along in their peaceful but ungraceful strides, unheeding the honk! honk! of the joy rider approaching in the rear. A sudden bump—a cloud of dust—a few feminine screams and more dust and when the worst was over and the debris was cleared away, it was doubtful whether the camels or the auto had gotten the worst of it, as in the sudden encounter a few upper cuts from the camels hoofs had made a telling effect upon the enemy, to say nothing about the ruffled disposition of the speeders who found it was not a milk wagon they had hit, but a new experience they won't forget soon. The camels are back on the job—the auto is in the shop.

The production of "Human Hearts" with Hal Reid in his part created by him almost a score of years ago is in preparation by Selig and will be ready for an early release.

The announcement of the fact that William B. Patten has been secured for a special production of "The Minister's Son" in film by the Selig company, has caused no little amount of comment and will be looked forward to with favor by every exhibitor in the east, south and middle west, through which territory he has toured for the past twelve years with his various productions.

The Selig Polyscope Company has in preparation a production that it is claimed will cost more money and more time in perfection and detail than any picture yet attempted. It will represent the laborious effort of over six months and the outlay of an enormous sum. It is deemed advisable to withhold the announcement of the title for a short time. Watch for a page announcement.

Two private Vitagraph steam yachts, one special tug, two official tugs, twelve cameras and twenty-

four camera men are no small parade in themselves. This was the Vitagraph staff sent out to meet and secure pictures of Mr. Roosevelt on his return last Saturday from foreign conquest and fete. They were right in the front and the thick of it from the first toot of the "Kaiserina Auguste Victoria" in salutation to the committee boat "Androscoggin" to the end of the procession when the Colonel said farewell and started for his home in Oyster Bay.

Five thousand feet of negative was taken. From this amount a four hundred and fifty feet film was selected showing the choicest bits of the reception in the harbor and all along the line. Especially fine are the pictures of Roosevelt secured at close range.

G. M. Anderson, the western producer of the Essanay Company, returned to Chicago last week from Morrison, Colorado, where he has been directing the production of the Essanay's western films. However, he expects to return shortly and the Essanay stock company in the west will continue making western pictures. Mr. Anderson expressed himself as exceedingly pleased with the work of their winter's sojourn in the western states.

"We have had a particularly successful season," he said, "and we have worked hard to give exhibitors the best pictures obtainable. I shall return in a short time and the Essanay Company will continue to make western pictures, as long as our product is as eagerly accepted by the exhibitors as it is now. We shall retain most of the actors which now compose the Essanay western stock company and shall continue operations in Colorado."

The Jeffries-Johnson Pictures

The combined licensed manufacturers have delegated William T. Rock of the Vitagraph Company to deal with the Jeffries-Johnson picture rights, which have been obtained in exchange for a large sum of money. W. N. Selig, George K. Spoor and William T. Rock are each sending three cameras and four camera men to Reno. J. Stuart Blackston has volunteered to supervise the job.

Synopses of Current Films

THE OTHER JOHNSON.

Essanay

Henry Johnson, a young broker, and his wife, are at breakfast when Mrs. Johnson reads the following item in the paper: "Search is being made for the heir of Hiram Johnson who lived in this city thirty years ago and who has died in California, leaving an estate of one million dollars. It is believed that Henry Johnson, the well known young broker, is the receiver of the whole estate, he being the only blood relation." With a happy cry Mrs. Johnson shows the article to her husband, but he laughs and assures her that he is not the Johnson referred to. Young Johnson goes to his office and finds a letter from a San Francisco law firm, advising him that he is the heir and that the money will be paid over to him in full upon proof of proper identification. Henry is jubilant and calls his wife on the telephone to communicate to her the glad news. He hangs up the receiver and is about to go out, when a friend, his face beaming his congratulations, enters with the newspaper. This friend makes a "touch" and Henry willingly loans him the money. Bill collectors begin to call, to whom Henry cheerfully pays his last ready money and telephones to the bank for more. Suddenly the door bursts open and a great gathering of all sorts of people, agents, peddlers, beggars, charity solicitors, etc., crowd into the room, all demanding to be let into Johnson's good fortune. It costs him a pretty penny to get them out, even the policeman he had called in demanding his "bit." When Henry leaves for home he finds he hasn't a nickel to his name and borrows carfare from his stenographer. When he arrives home he finds he is facing another serious predicament. All of his relations, acquaintances and friends are trying to crowd into the house, each having brought their grips, prepared to pay Cousin Henry a "real, long visit." Henry is in despair and, after trying vainly to get them out of the house, decides that he and his wife will slip out and leave their guests to entertain themselves. But this move is interrupted by a messenger boy with a tele-

gram from San Francisco. It is from Bings and Bangs, attorneys, and reads: "Dear Sir:—We regret to inform you that you are not the right Johnson." Mrs. Johnson, happy that it is all over, reads the message to the crowd, and they skulk out, telling Henry what they think of him.—538 feet.

A DARLING CONFUSION.

Mr. and Mrs. Jones, a young couple, have just left breakfast. Mr. Jones seats himself at the desk in the library, quickly takes up a pen and is about to write when Mrs. Jones returns and asks him to have a look at her new hat. He is indifferent, looks about and nods his approval, then continues with his writing. Mrs. Jones, impatient at this indifference, crosses over to see what he is so absorbed in and receives a shock when she reads the following: "Dear Darling:—Meet me in the reception room of Marten's Cafe at 12 o'clock and, while at luncheon, we will talk over our little affairs.—George." Mrs. Jones is shocked, but does not let her husband know that she had read the note. When he leaves she flies into a rage, which is interrupted when she receives a note from her brother Tom and, oddly coincidental, asking her to meet him at the reception room at Marten's at 12 o'clock. At the appointed time the enraged little Mrs. Jones is seated in the swell reception room of the cafe named in the notes. A moment later a prettily dressed woman, apparently agitated over something, enters, glances at the clock and compares it with her watch. Mrs. Jones quickly assumes that this is "Darling," and without a word of warning flies at her, grabbing her by the hair and endeavoring frantically to pummel her. The scene is interrupted by the entrance of a hotel servant who separates them. The servant is followed by Tom, Mrs. Jones' brother, to whom she explains that "this creature" had made an appointment with her husband. Tom endeavors to console her when Jones enters and, mistaking the situation, pounces on Tom and his supposed flirtatious wife. Another fight is about to start, when Darling enters and separates them. For "Darling" is a business gentleman with whom Jones is trying to make a deal. Things are explained and the frightened victim of the attack receives from Mrs. Jones the latter's abject and tearful apologies.—484 feet. Released July 6.

THE UNKNOWN CLAIM.

Reuben Ellis and his daughter, Belle, are in hard financial straits. The old man finds but one way to meet his obligations, and that in mortgaging his ranch. Ellis applies to a money lender for a sum sufficient to meet his debt. Walker, the loan agent, agrees to ride out to the ranch and look it over, but after he has viewed the ramshackle buildings and pitiful collection of household furniture, he shakes his head and says the place is not worth a cent. Now it happens that one of Ellis' employees, who has been in love with Belle, in wandering over the ranch discovers an unknown claim, which bears evidence of a good pay-streak. He is excitedly making an inspection when he hears voices and then hides behind a rock, as Walker and Ellis come into view. Walker is giving his final verdict, offering a trivial sum for the property. The old man shakes his head and turns away. Walker is about to go when the ranchhand stops him and shows him the rich ore deposits of the unknown claim. Walker appreciates the value of the mine and resolves to accept the mortgage from Ellis and, if possible, to secure the ranch property. Cautioning the ranch hand to be silent, he again interviews Ellis and offers him money on the ranch property. The next day an assayer, accompanying Walker and the ranch hand, make investigations at the mine. After this the assayer leaves them, and in passing Ellis' ranch house stops to get a drink. Belle brings him the drink and lingers near him shyly as he questions her. It is a case of mutual infatuation, but young Bartwell, the assayer, makes his departure without making further advances. A year goes by and Ellis, who is still deeply in debt, receives a letter from Walker advising him that the mortgage will fall due that following day, and unless it is paid he will immediately foreclose. Ellis is in despair, when Belle resolves to go to the money lender and intercede with him. As she leaves the house she is confronted by young Bartwell, smiling pleasantly at her. He has something important to tell her, he says, and asks her to go for a walk with him. By a lucky accident they pass the mine, which Bartwell has assayed the year before and he makes mention of the fact, wondering that it has not been developed. The girl looks surprised and tells him that the property belongs to her father. Then she goes on to explain about the mortgage and how it is likely to be foreclosed at noon that day. Bartwell sees through the whole wicked scheme. He looks at his watch and finds it is after 10. Two hours to make a twelve mile ride! Bartwell presses a roll of bills into her hand, and helping her into his saddle tells her to ride like the wind. The ride which follows is thrilling and shows most remarkable horsemanship. At ten minutes to twelve she springs from the saddle in front of Walker's office and enters. One of the rogues, hearing her coming, has attempted to set the clock up ten minutes, but she sees the trick and makes him turn the hand back. Then she offers the money and demands the mortgage. It is turned over to her and she goes out. At the ranch house a few hours later the girl enters breathlessly after her long ride and flourishes the mortgage. The old man tears it up and Bartwell, who has waited for this opportunity, confesses his love to the girl and is accepted.—997 feet. Released July 9.

AN ADVERTISEMENT ANSWERED.

Young Robert Earl, a prosperous farmer, is a bachelor, good looking, but, who up to this time has overlooked the subject of matrimony. In the beginning of the picture we have a view of the laborers and hands returning from the field when they are met by their wives and children. Young Earl watches them go down the road, all happy and contented, and he sighs for just these sort of companions to fill the void in his life. He is further induced to try a hand at matrimony when he has finished with his supper, cooked by himself, and the washing of the dishes, done by himself. Therefore, straightway after he has finished his household work, he writes a note to a city paper requesting them to print a personal in the matrimonial want ad column, requesting a wife. A day or two later he receives a dozen or more letters from certain ladies, all anxious to be his wife. The number of letters confuse him and as a final mode of solving the problem, he writes a letter to each, seals and addresses them and then, shuffling them up, closes his eyes and selects one at random. Satisfied with this he goes out and sends one of the hands in for the letter, which he wishes mailed. The hand becomes confused and takes the bunch of letters, unconscious that he is implicating his employer in a rather disagreeable predicament. The next day young Earl goes to the train to meet the elected bride. She arrives—a dozen of her. Earl sees that something is wrong and beats a hasty retreat with the hunch of women at his heels. The pursued and pursuers do a Marathon through meadows, orchards, woods, until the young farmer is exhausted. He finally reaches home and runs in, but the foremost and most athletic of the ladies follows him into the kitchen, pleading with him to have her. He looks at her face, then jumps out of the window. She follows and the rest of the mob, having caught up, join in the pursuit. Out through the orchard they go, when young Earl spies an apple tree, which seems to offer refuge. He quickly climbs into the branches, but Miss Athlete is not feazed by this and goes on up after him as actively as a polar bear. The hunted farmer drops to the ground and is seized by the ladies, each demanding that he marry her, according to the invitation she has received. Now it happens that there is a little lady, who had always brought up the rear in the chase and who was even now lingering in the background and it is she, with her dreamy eyes under the lace bonnet who Robert deigns to smile upon. "You are the one," he says, freeing himself from the rest. And the little girl is lead off timidly, while Earl's other farm hands hold back the infuriated feminine husband-seekers. Two years later we have a pretty scene at Robert's home. Things have changed. Mrs. Earl and the baby have filled that empty void in his heart and he is a happy and contented man.—1,000 feet. Released July 13.

TRAILED TO THE HILLS.

Harry Forsyth, a young easterner, happy in the belief that his wife loves him above all others, bids her goodbye one day to leave for a neighboring city. The next few scenes show him at his room in the hotel in the distant town, eagerly awaiting some message from home. Two days go by and the letter is not forthcoming. Worried about what may have occurred at home, young Forsyth, over a long distance telephone, is put into communication with his butler at home. The butler reads him the following message, with the statement that his wife left the house a few days before in company of another man: "Dear Henry:—I am going away with another man I love better than you. Forget me and be happy. Yours, Gladys." After young Forsyth recovers from this terrible shock he decides to hunt out the man who wrecked his home, and have revenge. After many weary days of search he finds his wife in a dismal attic room, half-starved and dying from a broken heart. The man she had loved and for whom she had sacrificed everything had grown tired of her and gone away. Forsyth, learning that Phillips, the villain, has gone West, kisses his wife goodbye and makes a solemn vow to run down the traitor. His wanderings take him west. Occasionally he loses the trail,

but finds it and continues his search, with but one ambition in life, and that—revenge. Into mining camps, cattle ranches, through the timber lands, he traces Phillips, the quarry seeming to just slip through his fingers at the moment when he has him. However, the pursuit ends one night in a gambling dive in one of the mining camps. Forsyth enters, scans each face and seats himself at a table. The man opposite looks at him covertly, unsuspicious, as Forsyth brings forth a locket, which contains Phillips' picture. He compares the face with the one in the locket, then, rising, pulls his revolver. There is a flash and Phillips tumbles over on the floor, while Forsyth, covering the others with his gun, leaps over the tables and chairs and runs out of the place. An exciting chase follows, after the sheriff has been acquainted with the murder and a posse has been organized, but the fugitive eludes them. The scene shifts to the interior of a miner's shack two or three days later. The miner enters, studying a poster, which advertises a reward for the arrest of Forsyth, or, Andy Reel, as he is known in the west. He is preparing his frugal meal, when there is a knock at the door and he opens it to the fugitive murderer. There is no mistaking the identity, as the poster prints a picture of the fugitive. The miner gives the starving murderer food, but as he is about to leave, the miner whips out his gun and threatens to shoot if his captive moves a muscle. Forsyth drops into the chair in despair. Then he brings out a note, which he has carried with him for many years and shows it to the miner. This affects the latter strangely, and when the sheriff and posse ride up a few moments later the miner denies having seen anything of the fugitive, and they go on out of sight. Forsyth is grateful and asks the miner's reason for his sudden change of mind. The miner brings out a note, which he, too, has kept for many years. It reads: "Dear Tom:—I am going away with a man I love better than you. Forgive and forget and be happy. Yours, Mary." Then he stretches out his hand and the two men look into each other's eyes. "I got my man," says the miner, "did you?" Forsyth nods his head.—983 feet. Released July 16.

ON THE THRESHOLD.

This is a pretty story of the kindness of a child. She offers some food to a rough-looking man who comes to the house, but her nurse drives him away without it, and rebukes the child. In the night the child goes downstairs for her doll, and finds the visitor of some hours before, in the drawing room. He has come with intent to commit a burglary. The child, in its innocence, thinks the man has returned for the food, and gives him some. The burglar, touched by the kind action, takes the food and relinquishes his criminal intentions.—Gaugmont, 635 feet.

MOTORING AMONG THE CLIFFS AND GORGES OF FRANCE.

A ride of some miles along the Gorge de L'Herault. No description can give an adequate idea of the beauties of this narrow mountain pass. The road winds along the banks of a leaping mountain stream on either



side of which rise high mountains covered with dense foliage. Every foot of the film is filled with interest and beauty.—Gaugmont, 315 feet. Released July 2.

THE CLINK OF GOLD.

A comic film telling of a man who bequeathed his fortune to his daughter when she marries. He afterwards regrets his rashness, as he is compelled to borrow from a friend. Upon his death, the picture shows the astonishment of the married couple upon finding what he has to leave them. Mr. Goodman gives all his money to his daughter when she marries. She and her husband do not display any gratitude, and the poor fellow has a dreadful time, receiving from the married couple very little attention. Acting upon the advice of his friend, he obtains a bag filled with small pieces of metal which, as they are shaken, sound like coins. One day, when he knows the ungrateful children are looking, Mr. Goodman puts this bag away in the strong box of his room. His daughter and her husband think he has come into some more money, and their behavior towards him is very different. When the old man dies, however, and his will is read, they are very much disgusted to find the contents of the casket left to them in the will contains only a stone.—Gaugmont, 520 feet.

LIFE IN SENEGAL AFRICA.

An important document for studying the manners and habits of the dwellers in that strange land. We are shown the various tradesmen and manufacturers at work on their rather crude products in leather, metal, wood and fabrics. The street scenes are all filled with activities of unusual kinds. Our last call at a public place is the school house, where we see the little black boys hard at work on their studies.—Gaugmont, 425 feet. Released July 5.

A RUSSIAN SPY.

General calls an officer and sends him out to get information of enemy's position. Moonlight reconnoitre of scout, but hearing enemy, dis-

mounts, and proceeds on foot. Falls into an ambush, is captured and taken before an officer's council at a county inn, and imprisoned in cellar. Maid servant, who has recognized an old friend, goes to cellar and schemes for his escape. After holding revelry (introducing a fine Russian dance) the officers leave a sentry on guard at entrance of cellar. Escape of the captive and return of officers who question sentry, and on hearing explanation, send for the girl, who is condemned to death. Heroine taken into the woods to be shot, when, by the timely arrival of the friendly force, she is saved.—Urban-Eclipse, 688 feet.

TROPICAL JAVA.

A particularly interesting travel picture, dealing principally with home life and customs—street scenes in Sourabaya—every kind of vehicle imaginable is shown. Every day scenes—a washing day—girls drawing water and indulging in a refreshing shower bath—embroidering—dancing—playing cards in the shade of huge-leaved ferns—the military school—native boys drilling—an extraordinary goose step—at their studies—a native exhibition—procession of carnival—strange figures and decorated cars.—Urban-Eclipse, 312 feet. Released July 6.

THE INVINCIBLE SWORD.

The story starts with the suit of the Count Ganelon being refused by Angelica, Queen of Cathray, who loves the Knight Roland. Roland, however, has been told by a soothsayer that as long as he keeps his heart intact, his sword will be invincible. But fate is against him, and he falls in love with Angelica, whom he finds disguised as a shepherdess. Ganelon interrupts them, and challenges Roland to fight. Ganelon treats with the enemy respecting, giving them plans of the intentions of his army, but is found out by the shepherd, who informs Roland. Roland accepts the Count's challenge, and in the duel he overcomes his adversary, but in the battle which is fought afterwards the fortune teller's prophesy is fulfilled, for Roland's army is defeated, and he, himself, mortally wounded. He expires, blowing his trumpet for the assistance, which arrives too late. A splendid dramatic film, and powerfully told.—Gaumont, 880 feet.

RUINS OF MEDIAEVAL FORTIFICATIONS IN FRANCE.

Aigues-Mortes. A very fine picture of the town from which King St. Louis of France started for the Crusades. The ramparts of the old city and views of the river running through are shown, and towards the end of the picture the glories of a sunset are depicted. It is a scenic of good interest, not being too long. The old order changeth and beneath the towers and walls, once peopled with beautiful ladies and grand knights, progress has laid the tracks that guide the greatest magicians of advance, the railroad trains.—Gaumont, 125 feet. Released July 9.

A HIDDEN SERPENT.

A Hindoo servant is fascinated by the wife of his master. By a forged letter he gets the husband out of the house, and then declares his love, but is repulsed. Thirsting for revenge he places a snake in the revolver case of his master who, upon returning, opens this to take out his revolver,



and is fatally bitten by the snake. The success of the Hindoo's ruse, however, is short, for he is shot by the heartbroken wife.—Gaumont, 537 feet.

IN THE REALM OF THE CZAR.

A trip which few people will ever be permitted to enjoy except in moving pictures. This is a film showing views inside the City of Moscow. Views of every place of interest are seen, the market places especially noteworthy. The fine quality is preserved throughout. We see first the Theater place. Then the Traitskia gate. Next the Iberian gate and chapel which the Czar always visits when going to the Kremlin. Now the Red Place and Saviour Gate. The St. Basile cathedral, built by Ivan, the Terrible, in 1555 in remembrance of the capture of Kazan. The Russian Czars are crowned in this cathedral. The church of the Saviour on the banks of the Moswa. The Kremlin—a view from Sophie Hill. The Kremlin is the most famous monument in Moscow. Then, we see different markets. Among others, the bird market on the Troubnaia place. The heavily bearded merchants are an especially picturesque group of men.—Gaumont, 438 feet. Released July 12.

THE MOONLIGHT FLITTING.

Two young fellows being compelled to make a hasty exit from their lodgings let down their furniture through the window. A policeman interferes, but they, with great resource, hook the officer of the law by the belt, and haul him midway between the ground and the window, where he cannot interfere. The poor man looks very comical in a state of suspense. When the rogues have gone the policeman is rescued, and succeeds in getting possession of their property. In the end the young men get it back again, and set up house elsewhere.—Urban-Eclipse, 415 feet.

THE WICKED BARON AND THE PAGE.

Boy and old mother gathering firewood, are beaten by the Lord of the Manor, but on being found by a neighboring squire's daughter are

carried to her home. The boy is engaged as her page. The lord pays court to the lady, but is repulsed. Engages bandits, who waylay and capture her and her maid. The page, escaping, runs for help—her father



comes to the rescue, and is disarmed by the lord, when the little page steps in and keeps the lord at bay until the ladies have escaped. The page rewarded for his bravery, vowing allegiance to his benefactress.—Urban-Eclipse, 570 feet. Released July 13.

HIS CHILD'S CAPTIVE.

Lubin

Lawrence Redmond, a prosperous banker, has settled down to a life of domesticity and has almost entirely forgotten the wild oats days, when, like an echo from the past, comes a note from Eva Landon, an actress, who is passing through the city, and demands that her old friend visit her. Eva's influence was strong in the old days, and Redmond's first impulse is to go to her, even though he had promised to take his wife to the theater, but he fights down the impulse and resolves not to see the woman who once commanded his life. But the actress is not to be denied. Redmond is wealthy and her physical attractiveness, still marked, is rapidly fading. She plans that his money shall make secure the comfort of her declining years. She seeks him out at his office, and Redmond again yields to the magnetism of her presence. His brief visit to her hotel is prolonged through dinner until she is again in complete ascendancy, and he promises to elope with her. He returns to the house late at night for important papers, and his little son, nicknamed Redskin, unable to stay in bed with a fascinating Indian suit alongside, captures him and restores him to his forgiving wife and the happy home.—950 feet. Released July 4.

FERDIE'S VACATION.

A timely little farce in which a familiar situation is given an entirely new twist. Ferdie labors in an office, and he thinks of the joys of the country, where his sweetheart is spending the summer. It's hot in the office; there is a rush of business and Ferdie seeks release. He has drawn a late vacation in the office pool, and he feels that if he does not get out of town sooner he will never live to enjoy the last two weeks of August. He writes his fiancée asking that a wire be sent him summoning him to the bedside of his dying sister. This is done, and Ferdie exultantly exits from the office wholly undeserving the sympathy which follows him. He is having a corking good time when a wire comes from the boss that he is stopping off to see Ferdie—and the sick sister—and Ferdie never had a sister, let alone a sick one. His fiancée's brother is elected the sister and comforted with some fine old whisky in a medicine bottle, and the sympathetic employer is glad that he gave Ferdie an unlimited leave of absence when he sees how sick the sister is. But his daughter discovers the sick sister sitting up with one of her father's cigars and the bottle of whisky. The chum is making great progress with the daughter when her father comes in search of his cigar case, and for a moment it looks as though Ferdie's vacation would last until he procured another place, but the old man is talked over and in the end rather enjoys the joke.—980 feet. Released July 7.

NAPOLEON.

Pathé

It would be an impossibility, even in three reels, to give the complete history of this most wonderful man. In presenting this picture we have selected a few only of the best-known and most famous scenes in his life. Commencing the story with a summer evening at Malmaison we see in progress one of the most magnificent fetes of the kind that took place only in France, during the height of Bonaparte's power, and at which are present Napoleon and Josephine. Following this is the well-known scene when Napoleon on his rounds discovers a sentry asleep behind a haystack, takes up the latter's gun and continues his duties to the astonishment of the soldier when he awakes. We next come to the battle of Austerlitz and the incident of the guard who was decorated by Napoleon for refusing to allow him to pass without the watchword. The battle itself is shown very vividly in all its varying phases. The following scenes show the little King of Rome; Napoleon endeavoring to compel the Pope to sign an agreement annulling the latter's temporal power; the abdication of Napoleon and his subsequent farewell to his guards. Then follow scenes in connection with his imprisonment in St. Helena and finally his death in May, 1821.

The film is staged with the greatest accuracy as to detail in costume and setting. The magnificence of some of the scenes is marvelous, and where practicable the pictures have been taken on the spot. For instance, Napoleon bids farewell to his guards at Fontainebleau Castle, where the event actually happened. 916 feet. Released June 29.

REBELLIOUS BETTY.

We have already advertised the fact that Betty was coming, and now she is here and appears before you in the first of a series of comic films which should be a big feature in any house. Betty's antics and pranks are distinctly fresh and laughable, she is a mischievous and willful tomboy, who shrinks at nothing so long as she can get her own way. In this first film she succeeds in upsetting half a dozen people, destroys an artist's masterpiece, jumps upon and rides away with somebody else's bicycle, which she afterwards abandons for a horse, and finally knocks off the head of the butler. All these things she does simply because she has been refused the privilege of accepting an invitation to go for a motor ride.—397 feet.

INSIDE THE EARTH.

A couple of Englishmen reach the middle of the earth accompanied by their guides. Here they find huge caverns covered with stalactites with gigantic mushrooms springing up spontaneously. Elephants innumerable, huge frogs, crocodiles and other monsters appear suddenly, and the travelers flee in terror. After passing through streams of molten lava and fire they manage to return as if by miracle to the face of the earth again.—518 feet. Released July 1.

MAX FOILS THE POLICE.

With the aid of two friends Max carries off a damsel whose parents wish to force her into a distasteful marriage. Thereafter he checkmates the police at every turn, and finally penetrates into the office of the chief of police. Here a struggle takes place between the two men. Max underneath his opponent is forced into a large chest, the struggle continues, the chief presently emerges, locks the box upon his captive, and gives instructions for the chest and the man inside to be incarcerated. The moment his subordinates have left the room to carry out his instructions, he removes his wig, and lo, and behold, it is Max, who calmly makes his way to the cell and turns the key upon the police and the real chief of the police inside the box. To inveigle his rival into stabbing a life-size dummy of himself is Max's next act, and then having scared the guilty man pretty well out of his senses by his sudden apparition, this imperturbable outlaw finds time to turn his attention to the delights of love-making.—571 feet.

RIDING FEATS BY COSSACKS.

A brilliant and thrilling display of equestrianism, during the course of which seemingly almost impossible feats are executed with astonishing nerve power.—338 feet. Released July 2.

THE RUNAWAY DOG.

Jones has arranged to go shooting, and just as he is ready to start he receives a note from a friend, who had promised him the loan of his dog, that the animal was sick. Not to be done out of his enjoyment Jones decides to purchase a dog. After various attempts to do so he succeeds in coming to terms with a tramp. No sooner, however, had he led the dog a little way on his road before he yearns for his old master, and with a sudden dash flies off at a headlong pace, the unfortunate sportsman being dragged along in his wake. Down goes a cyclist, then a big fat country girl with a basket, and an Italian statue dealer suffers in a like way. Next a dozen customers outside a saloon are dispersed in different directions, and immediately a man painting the wall of a house is overturned. At last Jones makes a grab at a lamp post in a desperate effort to stop his and the dog's headlong flight. It is a more effective method than he imagined, for the excited animal, dancing round him on his leash, binds him securely to the post. Subsequently he is released by his victims, who behave him unmercifully, whilst the dog scampers back to the tramp.—384 feet.

THE RHINE FROM COLOGNE TO BINGEN.

This film takes you past all the most famous castles, each of which is the subject of hundreds of legends. First, we see Koenigswinter and the crumbling ruins of the Dragon's Rock. In quick succession follow Linz, Andernach and the Fortress of Ehrenbreitstein. Next comes one of the most famous sights of the Rhine, the monument of Emperor William. And then the Lorelei, the Oberwesel, and the ruins of Schonburg, and passing through the Rhine Palatine we come upon Kaub and the Castle of Gutenfels. Amongst others we see the famous Rheinstein and Sonneck castles, and finally at Bingen itself the Mouse, or Hatto's Tower, and the vineyards of Rudesheim. The film is pregnant with interest, giving a true representation of the splendid scenery of this magnificent and incomparable river, and calling to mind the innumerable tales and myths of quaint old German folklore, which spreads its misty veil upon the dark and mysterious waters.—525 feet. Released July 4.

LOVE YE ONE ANOTHER.

A poor, half-starved wayfarer asks several of the villagers for help or work without avail. No one will give him food or even a kindly word. Even a lad eating bread on the porch of his home refuses him a morsel. Bitter and despairing this poor sufferer ultimately finds himself before one of those gigantic crosses which uplift themselves so conspicuously above the Normandy landscape. Disgusted with human nature he raises his stick and reviles the figure of Christ upon the cross. At the same moment a laborer appears coming down the road and the outcast feels impelled to fall upon him and strike him. He holds himself in readiness, watching the countryman slowly approaching and then with uplifted stick he springs forward, but in place of the laborer stands the figure of Christ, who leads him back to the foot of the Cross and points out the words carved on the base, "Love Ye One Another." The stick falls, hate and curses give way to sobs, and the wayfarer reading understands and continues on his way. Suddenly the alarm bell rings out. He turns and sees one of the farmhouses in flames. The youth who had refused him bread is helpless in the upper part and the villagers are running to and fro distracted. A ladder is raised and with sudden strength the tramp goes up, and, through choking smoke and falling rafters, snatches the lad in his arms and takes him down to safety. Reaching the ground he falls, and rough hands are now eager to lend him assistance. Alas! it is too late, he has given all he had to give, his own poor wretched life, to a fellow-creature.—469 feet.

JINKS HAS THE SHOOTING MANIA.

Tommy's father gives him a popgun for a present, and in showing him how to use it finds out that he can hit the bull's-eye every time. This so excites dad that he gets a mania for shooting. He goes out and purchases a rifle. And now the fun commences. Anything he sees he practices his skill on. Various articles are destroyed, and innumerable are the brawls he finds himself mixed up in. In one case he aims at a parasol on the grass that looks like a target, behind which a soldier and his sweetheart are making love. It is fortunate the film does not show the language that soldier used. Finally he aims at the bunghole of some barrels of beer being delivered to a saloon. His aim, as usual, is sure,

and the beer gushes forth in a stream into the street. This time, however, it is his finish and he himself becomes the target for an avalanche of fruit, eggs, potatoes and turnips that his various victims find real pleasure in throwing at his defenseless head.—476 feet. Released July 6.

BIG HEARTED MARY.

Mary is the daughter of a rich farmer and her friend Helen is the daughter of a poor farm hand out of a job. Mary, calling for her friend one morning on her way to school, learns of their great distress, and returning to her parents suggests that some assistance be given to them. Unfortunately the farmer learns that Helen is the child of a man with whom he had quarreled in the past, and refuses to hear another word on their behalf. Poor little Mary is downhearted, but makes up her mind that something must be done to relieve the distress of Helen and her parents. She accordingly takes from her home a rabbit and some eggs and gives it to them in her father's name, so that they have no scruples about accepting the present. The theft is, however, soon discovered, and a farm hand supposed to be the culprit is dismissed. Mary is then in a fix, and she decides to confess her fault. Her father, startled at the development, investigates the matter, and rather ashamed of his harsh treatment of Helen, not only forgives his own little girl, but finds work for Helen's father and mother on his farm.—777 feet.

COL. ROOSEVELT REVIEWING FRENCH TROOPS.

This short topical picture is of great interest at the present moment, inasmuch as it gives a very good picture of the ex-president in conversation with the French commander facing the camera and right close up to it.—164 feet. Released July 8.

THE CHAMPION OF THE RACE.

George Brown and John Gordon were leading bankers in Longville, and in order to benefit their banks, they had arranged that Helen Brown should marry James Gordon, and the film opens with a reception given in honor of the engagement. Helen was, however, secretly betrothed to a young officer, Harry Castleroy, and at the reception refused to have anything to do with James, and spent as much time as possible with her soldier lover. Brown is an ardent automobilist and has set his whole heart on winning the 24-hour endurance race, and the subject cropping up at the reception backs himself for \$20,000 to win the race. Brown makes his preparations, and the day of the race arriving is ready early, although it does not start until 6 o'clock. To pass the time he takes his future son-in-law fishing in the sound. Helen now sees a desperate chance to win her father's consent. She sends for Harry and explains her plan. Quietly they cut the rope that moors the fishermen's boat and leaves them to drift at the mercy of the sea with a broken oar. Quickly donning their motoring clothes Helen and Harry speed to the track. The time for the race to start has arrived, but Brown has not put in an appearance, and the race is about to start without him and he will lose his bet. But Helen jumps into the automobile, goes to the starting point and drives it in the race. We see her and her competitors tearing round the track at over 50 miles an hour. Meantime Brown and James have drifted out to sea and next afternoon are discovered capsized and with the greatest difficulty are picked up by a passing yacht. Safe on land, but soaking and exhausted they hurry to the track in time to see the finish of the race. Protesting against his misfortune Brown is amazed to see that his daughter is the winning driver, and that she has won with his entry. As a return for her having won his bet and the trophy he so much desires, with little persuasion he consents to her marriage to the young officer, much to the disappointment of the unfortunate James. The saving of the two men was only accomplished with much trouble, and if it had not been for the extra aid from the boathook we doubt whether James would have survived to take part in another picture, for he had already gone under twice and was all in.—950 feet. Released July 9.

THE HALL-ROOM BOYS.

In presenting the emperor of silent comedy, Mr. Fred Walton, in the above picture story, the acme of film comedy has been reached and no better vehicle than "The Hall-Room Boys" could have been secured for his advent into picturedom.

They are seen to enter the boarding-house previous to preparing to attend the mask ball at the Union Club. Donned in their best they take a taxi to the fountain of merriment. The formality of having the proper tickets of admission causes them no end of trouble—but being thrown out of a public place fails to efface the redoubtable pair, and they pass an evening full of



surprises and a few bumps—even if they were stung by the fair charmer—so, as the excitement draws to a close, they repair to their apartments, and dream of the eventful night. The morning after brings a fresh supply of trouble—they are informed their places at the ribbon counter have been filled.—1,000 feet. Released July 11.

THE SHERIFF.

Tom Lawton and John Mason were rival candidates for office of county sheriff. The election was near at hand and excitement plentiful. Mason was in love with Lawton's sister, but the feeling existing between the two men rendered their marriage impossible. When votes were counted Boulder County had elected John Mason as their sheriff, who took oath to do his duty as he understood the law. Lawton becomes involved in trouble and

a warrant for his arrest is placed in the hands of his political enemy for service. Thus we see the stalwart Mason standing between love and



duty; for the sake of the girl he loves he permits Lawton to escape, but not without its attending mishaps and sadness, making a most unique story, embodying deep heart interest.—730 feet.

A HUNTING STORY.

A palatable comedy, and, as the name signifies, is a worthy successor to the time-honored "Fish Story" told at every fireside.—270 feet. Released July 14.

SAVED BY THE FLAG.

In the hot sun of South America the hands employed by Hampton, an American ship owner and planter, are lazily whiling away their time when the planter unexpectedly appears upon the scene and reprimands the foreman for neglecting his duty and not urging the men to get the cargo aboard the boat that she may start her voyage on scheduled time. The foreman answers back angrily and is at once discharged by the planter. Embittered and embarrassed, the foreman decides upon revenge, which is more fully aroused when he sees his sweetheart talking to the planter, who seems to be attracted by the pretty creole. While watching the loading of the vessel a messenger arrives and hands the planter a message from an old friend, Captain Gillet, of the United States cruiser, that he has just landed his steamship in port and will take dinner with him. The captain and the planter are seated in the latter's garden, and while smoking and talking, Paola, the pretty creole whom we saw in the first scene, passes by the house. The captain urges his friend to go speak to her, while he waits for his return. Hampton goes to her and they walk out in the grove some distance. The discharged foreman, with murder in his heart, is watching the lovers from behind a tree, and, unobserved, shoots the girl in the back. While the planter goes for help, the foreman rushes forward and throws the pistol beside the prostrate girl, then runs for the guards, with whom he returns and accuses the planter of having shot her, pointing to the pistol as evidence. The planter is arrested and put in jail. Paola is carried to her home and placed under the care of a nurse. The foreman spreads the news of the attempted murder by the American planter, and then arouses his countrymen to hatred and vengeance against him. He then leads the mob to the jail, where they overcome the guards and take the American out to shoot him. Paola hears from her nurse of the plight of her lover. She insists upon getting out of her bed and going to his rescue. Sick and weak, with tottering steps, she hastens to tell Captain Gillet of Hampton's danger. The captain sends a messenger in all speed to the American consul, who gives orders to the captain to save the planter at all cost. With the American flag the consul jumps in his automobile and starts for the place where the mob are preparing to shoot their victim. The captain of the cruiser, with a company of marines, goes to the rescue, two able-bodied seamen carrying Paola. They arrive in time to place the flag across the breast of Hampton and defy the mob to shoot at their own peril. The crowd falls back in awe, and before they can recover themselves they are driven off by the captain and his men. Hampton is released and clasps Paola in his arms amid shouts of the boys in blue and white.—570 feet.

WILSON'S WIFE'S COUNTENANCE.

Wilson glances at his wife, who returns his greeting with an expression like a piece of cheese. He takes his seat at the dinner table, opens his newspaper and reads with much excitement about a terrible explosion. Again he looks at him with jack-o'-lantern stare and blank gaze. He becomes frantic and tells her if she does not change her face he will put an end to himself. She inanimately stops his hands, but retains the inane glare. He hurries from the room and sends a note to his old friend, Dr. Jackson, asking him to send something to relax his wife's fixed features and give him relief, a stimulus and nerve tonic to stir her to normal activity. A messenger from the doctor brings a box of pills with directions how to use them as a sure cure for Mrs. Wilson's ailment. Wilson is delighted, and communicates his joy to his wife, who idiotically recognizes the cause of his ecstasy and agrees to submit to his ministrations. Wilson thinks if one pill is good, three will be better and quicker. One, two, three—and then he awaits results. The pellets begin to work; so does his wife's face. Oh! horrors! The man with a thousand faces would hide them all in shame. Wilson's wife's face has them all beaten a mile for rapid changes and funny grimaces until gradually her countenance assumes a sweet, natural smile and normal flexibility and intelligence. Wilson is jubilant and radiant in his joy and the restoration of his wife's health. A parting glance at the smiling face of Mrs. Wilson shows us that she shares her husband's happiness.—427 feet. Released July 1.

OLD GLORY.

This film is a series of historical and allegorical pictures which tell the story of the birth of the American flag and its triumphs and progress in the cause of freedom and liberty. "The Declaration of Independence," where we see Thomas Jefferson and all the signers of the Declaration in conclave assembled, each character true to life and recognizable, taking us back to the actual scene of 1776 which called for the Standard of the nation. Benjamin Franklin is seen in deep study trying to evolve a suitable design for the banner, when he dreams he sees Freedom pluck the Stars and Stripes from the skies and lay them at his feet. With this inspiration he gives the design to Betsy Ross, who makes the flag and

presents it to Washington and his staff. It is accepted and adopted as the standard of the struggle for independence. Again we see "Old Glory" floating triumphantly after the surrender of Cornwallis to Washington at Yorktown, waving its graceful folds in acknowledgment of the greetings and cheers of the people. In the war of 1812 nothing could be more inspiring than the capture of the British frigate *Macedonia*, by Commodore Decatur. The scene presents a picture most realistic, the boom of the cannon and protruding bodies of the scamen from the port holes, the lapping of the ship's hull by the restless waves as Decatur and his men scale the sides of the vessel and take possession of the prize. The Mexican war brings the American flag prominently before us as the American army storms the heights of Chapultepec, hauls down the Mexican flag and raises "Old Glory" above the conquered turrets of the stronghold of Santa Anna, who was president of Mexico. Upon the addition of each state to the Union we see the stars twinkle in the new constellation of the flag. Abraham Lincoln signing the Emancipation Proclamation strikes deep into the spirit of "Old Glory," the emblem of freedom. This is a marvelously realistic and impressive scene which presents the martyred president signing the Emancipation Proclamation, surrounded by Seward, Stanton, Johnson and all the members of the cabinet, with a vision of slavery, suggestive of the spirit of the motive which leads us up to the surrender of General Lee to General Grant at Appomattox, "The Union Forever" and the reunion of the blue and the gray under the protecting folds of "Old Glory" and the brotherhood of man. Once more we are reminded of "Old Glory's" progress and power at the storming of San Juan Hill, with Teddy Roosevelt in command, the surrender of the Spanish outpost and the hoisting of the Grand Old Flag on the summit of the hill, a beacon of hope and cheer. At this point we are brought to the grand climax—the Star Spangled Banner waving in all its majesty and glory o'er the land of the free and the home of the brave, calling forth responsive thrills of inborn patriotism that can only find relief in an outburst of irresistible and uncontrollable applause.—945 feet. Released July 2.

A BOARDING SCHOOL.

Disregarding the rules of the seminary, the hero of our play penetrates the sacred precinct of the campus to meet his student sweetheart. While they are engaged in innocent courtship the old maid principal indignantly drives the young man from the place and sends the young girl indoors. She seeks her schoolmates, tells them with tears in her eyes of the enforcement of the school discipline and the principal's interference with her love affairs. The girls sympathize with her and all declare they will get even with their preceptress. The longed-for opportunity occurs when the prim and precise principal meets the Latin teacher at the arbor in the garden, where they are discovered by the young girl who was reprimanded. The principal and the teacher have quite a seance of "old fool love," all of which is seen by their too keen observer, who also hears them make a date for that same evening at nine o'clock. The young heroine rushes back to her companions to tell them all about it, and they at once map out a plan to take in the evening's performance and get one on the heads of the school. At the appointed hour the two old spooners meet. Arm in arm they go lovingly through the wooded paths, he gazing up into the eyes of the kittenish old flirt whose "goo-goo" manner is quite coy and natural. They think themselves alone, only one world and two people in it—"ouzy and me." Their ignorance is bliss, for they are unaware of being followed by the whole school, who are greatly pleased and entertained with this antiquated burlesque of Romeo and Juliet. They arrive at a snug little bench, where together they seat themselves in a sweet "tete-a-tete," and fond embrace, when suddenly there is a flash and the snap of a camera, followed by a wild scamper from behind the bushes, while consternation seizes the two affectionate teachers, who do not know the cause of the excitement. The girls hurry back to their rooms and get busy developing the tell-tale snapshot of the professor and his enamored. The young man whom we saw in the first scene calls at the school again to see his sweetheart. The principal sees them talking together and orders the young man from the grounds. He stands immovable, and the principal calls the Latin professor to her assistance. He commands the young chap to be off, but is met with a direct refusal to make himself scarce; then he shows the professor the snapshot of himself making love to the "professoress." The professor is amazed, then sheepishly shows it to his little "Daffy-down-Dilly," who wilts. The professor of "amo, ami, amat" suggests a compromise by an exchange of the photograph for the privilege of a meeting between the two young sweethearts. The bargain closed, the couples are soon lost in sweet reveries of further happiness and inspiring twangs of Cupid's darts.—998 feet. Released July 5.

BETWEEN LOVE AND HONOR.

Controlled by a passionate temper, the dissipated father dominates his motherless daughter with a tyrannical will and upon every occasion scolds and finds fault. He makes her a drudge and does not hesitate to make her assist him in his occupation as a fisherman. Trudging along with a pair of oars on her shoulder, the father leads the way to his boat and there he finds his helper, who is his daughter's lover. The young fellow greets the girl affectionately and the old man shows his disapproval in ugly mood and profane words. He then beckons to his helper to get into the boat and tells his daughter to be gone. Out upon the sea the two fishermen are now hauling their net, which comes up empty. The old man is wild with rage when he finds a hole in the net, for which defect he vents his wrath upon his young assistant, who resents it and denies that it is his fault. They begin their return to shore, with the older fisherman in ugly mood. When they reach the shore he renews his abuse, and becomes so enraged he strikes the young man with a stone, felling him. His victim lays motionless upon the sands. The old tyrant concludes he has killed him; in haste to flee the spot, he drops his hat, and when he discovers his loss fears to return for it, and at the same time realizes that his hat, if found, would be incriminating evidence. Just as the man is gazing upon the prostrate form of the object of his wrath, his daughter has come to the boat landing, and, unseen by her father, sees him strike her lover. She finds her father's hat, and with loathing is prompted not to touch it, but, her filial duty asserting itself, she places it in the bosom of her dress. Kissing her lover's face, and thinking him dead, she hastens back to her home, where she meets her brutal father, who has tried to drown his thoughts and conscience in drink. She gives him his lost hat to him and he realizes that she must know of his crime and thinks he will kill her, but throws her from him in a frenzy and rushes from the house. In the meantime some sailors find the young lover on the coast, revive him and lift him into their boat. The father goes direct to the scene of his supposed crime and imagines he sees the form of the lover lying in the water, washed by the tide and partly covered with sand. The father goes insane and wanders over the rocky crags. A storm arises and he dies from exposure. The daughter, with lantern in hand, starts in search of her father, whose failure to return to his home makes her anxious. She discovers her father's body while making her way over

the cliffs and rocks, and, at the same time, her lover, who has been landed by the sailors at a distance from his home, is on his way to the little village, comes upon his sweetheart, who is at first startled at his sudden appearance; but when she sees his head bandaged she knows he was not killed by her father, and throws herself into his arms, and, as they look upon the dead form of her father the young man asks her to marry him that he may be her protector and provider. A year or two later we see them in their own cosy little home, blessed with the sunshine of happiness, a pretty little baby and the loving kindness that makes them doubly blest.—917 feet. Released July 8.

BECKET.

Thomas á Becket was born in London. In 1155 he was made chancellor of England by Henry II. Upon the death of the Archbishop Theobald of Canterbury in 1162, at the time of this tragedy, he was elected, through King Henry's influence, to the vacant see. This exceptional film starts with a scene in the palace of King Henry II, showing Henry and Becket playing at chess. The game is won by Becket, greatly provoking the King, who becomes angry. While in the midst of this tantrum a messenger enters and presents Henry with an announcement of the death of the Archbishop Theobald, together with the bishop's cross. Henry is shocked, and, as he looks at the cross, half in jest and a desire to ridicule, he offers the jewel to Becket, and then places the cross with chain attached around Becket's neck, hoping it will prove a yoke to the wearer in his efforts to sustain the dignity and piety of the church, which, of course, he thinks is quite impossible for Becket to do. In this he is mistaken. Becket feels his unworthiness, but, inspired by the holiness of the office and its great responsibility, he at once, by prayer and castigations, prepares himself for its duties, which he devoutly and reverently accepts. While at devotion in the palace of the Archbishop of Canterbury, Becket is surprised by King Henry and his courtiers, who rudely interrupt him by their cruel and coarse laughter when they see him in his priestly robes in the attitude of humility and abnegation. Filled with the majesty and divine spirit of his office, and aroused by a righteous indignation, Becket commands Henry and his followers to mend their ways and flee the wrath of God, lest they be destroyed. With cowering glances and slinking tread they leave his presence, shame-faced and abashed. Henry is now at enmity with the clergy. The scenes which follow show the incidents which lead to the attempted assassination of Father Gerard, the King's confessor, for the denunciation of the King's paramour, Rosamond. Henry, smarting under the opposition of the church, drafts a constitution which makes it possible for the King alone to put to death without court trial any member of the clergy whom he may accuse. This sounds the death knell of Becket, against whom the King bears great enmity. The archbishop realizes his position and his fears are soon brought to a reality. He is pursued by the minions of the King, who proceed to the Cathedral of Canterbury and slay him while he kneels at prayer before the crozier. The murderers carry the news to the King, appraising him of the execution of his dictate. He and his court tremble as they appreciate the enormity of their crime against the head of the church. Scarcely do they recover their nerve when retribution follows the King in the announcement that his own sons have seized the kingdom of France; the Scots have crossed the border, and general uprisings in the midland. Crushed and half crazed, Henry falls, a tottering wreck, against the throne, while the vision of the murdered Archbishop Becket, in beatific attitude, appears before him. The King, with conscience aflame with fear and remorse, collapses, a helpless and wretched mass, while the vision fades away.—998 feet. Released July 9.

NELLIE'S FARM.

Thousands shut in by brick and mortar, forming impregnable walls that shut out the fresh air and bright sunshine, long and wilt for nature's breezes and hunger for a view of its refreshing scenes. In the midst of such environments little Dick and poor little crippled Nell dwell and dream of the country, of which they have so often heard but have never seen. The "Fresh Air Fund" has given to these poor children an invitation to go on one of its excursions. It is impossible for Nell, sick and lame, to go. Dick, however, accepts, and starts, full of anticipation and life, to live for two weeks in green fields with a good, whole-souled old farmer, who has chosen Dick as his guest. While Nell is confined to her bed, racked with pain, surrounded by the tiresome monotony of poverty and lack of home comforts, left alone while her hard-working mother has gone to deliver the day's washing, little Dick is seen in the country, busy on the farm of the kind old friend, who is showing Dick how to milk, hunt eggs, and learning the things which seem like wonderland to the poor boy. We see Dick in other scenes—in the fields, plucking flowers and drinking in the invigorating breath of nature. While buoyant and happy in these new-found joys, Dick has not forgotten his little sick friend Nellie. He is planning and arranging to take some of the country to her, digging bits of grass and plants to take back to the city so she can share in his joys and pleasures. The day for the little man's return to the fetid city tenement has arrived, and Dick begins to pack his scant belongings. The old farmer brings him some apples, eggs and two little chickens for Nellie. These, with the grasses and ferns, Dick bundles up, and now he is on his way to the special car which is to carry him back home. Kissing the good farmer good-bye and waving a long farewell, Dick mingles with the rest of the fresh air youngsters as they sing and shout with glee and the remembrance of their two weeks of outdoor life amid the green fields and bright sunshine. At home, while his mother is away for the day, Dick gets to work at the surprise which he has brought to Nellie. After a hard day's work, the boy's mother returns, and Dick shows her "Nellie's Farm," with its green grass, little house, trees, and the real, live chickens. The question of how to get it to Nellie has been solved by Dick, who, with his mother's assistance, early in the morning, places the little farm on the fire escape outside the window where Nellie usually rests her tired little form each day. Later Nellie's mother is up and about. She removes the piece of crash which serves as a curtain, and reveals to Nellie a view of the real country, a farm of her own, right outside her own window. She is delighted; her face is all smiles, and she almost believes she is dreaming. Dick comes in to share her happiness and explains what it all means. Peacefully and seemingly with visions of the green fields, waving trees and limpid streams, Nellie lies sleeping at the window, near her farm, when suddenly the winds blow, the rain descends and the lightning flashes. Nellie, in alarm, raises herself from her couch and places her hands over her farm to protect it from the cruel storm; then she throws herself across it to cover it with her little body, and while the relentless rains destroy her earthly possessions, they beat upon her poor body until, chilled and exhausted, she becomes unconscious as she lies helpless on her precious toy. Her mother comes home and discovers Nellie, changes the child's clothing and puts her to bed. Exposure and a weakened constitution have left their mark, and the poor little soul falls

into a deep, restful sleep. Little Dick comes in to visit Nellie, bringing a little bunch of flowers he has purchased for her, another reminder of the country which she had never seen and as a token of friendship and love. Looking upon the form of his little companion, he places the bouquet upon her breast, for she has gone to the country far away, where the river of life flows eternally through the hills and glens and the trees are ever green, the flowers never fade and sweet music and perfume fill the air.—995 feet. Released July 12.

THE PURGATION.

The young man in this Biograph story is one of the many misguided youths, who, for the want of healthy moral training, has become a thief. There is something worthy in the boy's nature, which only needed cultivating. He and his companion get into an uptown apartment house by way of the fire-escape, and entering the apartment of a wealthy business man, find his daughter, while keeping vigil beside the bed of her baby sister, has fallen to sleep. The sight of the girl, a picture of purity and innocence arouses higher thoughts in the young man, so he compels his companion to leave and seek elsewhere. Their exit awakens the girl, and she, in attending the child, notices the hot water-bag needs refilling, and as it is late she goes to the elevator to have this done, when a drunken clubman passes and offers her an insult. The boy is now hiding behind the portieres covering the window, and seeing the girl's plight leaps to her rescue, hurling the offender down the stairs. The parents of the girl, hearing the scuffle, rush out, and are overwhelming in their gratitude for the young man's action. The girl herself is impressed. Her father asks that he call at his office that he may more substantially thank him. On the boy's side, it is a case of love at first sight, so when he reappears at the meeting place of the chums he bids them good-bye forever, determined to put the past behind him. Now for the test. He secures employment from the girl's father, he, of course, knowing nothing of his



past, and in a short time he gains their confidence to such an extent that he becomes the fiance of the girl. Prospects are now bright, but the purgation is still to be endured, and here fate often conspires cruelly. While on a business errand, the boy meets his erstwhile companion. He tries to induce him to take a hand in a job he is to perpetrate the same night. The young man, however, is firm in his high purpose, and refuses to have anything to do with his former associate. A robbery takes place at the office of the boy's friend, and when the discovery is made next morning, the boy feels sure that his old chum was the thief. The police are informed, but the boy volunteers to try to regain the stolen property. Going to their hovel, he has by subterfuge just succeeded in getting the valuables when the detectives enter. Appearances and record are condemning, so the detective considers the boy a party to the deed and would have held him but for the confession of one of the crooks. Still, it is a sad blow to the girl and her parents, for he must acknowledge his former character. Still determined to stick to the road of righteousness, he begs the man to give him a chance to prove himself worthy of his confidence. This the father grants. 988 feet. Released July 4.

A MIDNIGHT CUPID.

Perry Dudley, a young man of wealth and position, is the center of attraction with the matchmaking mothers, as he is considered the season's best catch. The daughters are by no means backward in obtruding themselves to his notice. In fact, he is so annoyed and bored by this bevy of fawning females that his life becomes one of ennui. He longs for a change where people are less superficial. While fulfilling one of his social obligations his house is entered by a poor unfortunate tramp, a veritable soldier of misfortune. The poor fellow has a letter in his pocket from friends in his native village from whence he left when but a small boy. The missive asks that he return and he will be taken care of. He is inclined to go, but cannot make the trip on an empty stomach, so his visit to the Dudley mansion is in quest of food. He finds no one at home, and espying a decanter of wine on the table, in lieu of food takes a drink. The wine has both an intoxicating and soporific effect, and when Perry returns he finds his nocturnal visitor on the floor in a profound bacchanalian slumber. As he lifts him to a chair, Perry sees the letter, which he reads. What a chance. He decides at once to disguise himself and go to the country in the tramp's place, assuming that no one would recognize the deception. Placing a ten-dollar bill in the tramp's pocket instead of the letter, he instructs his valet and butler to take the sleeping tramp out and lay him on a bench in the park. Off Perry goes to present himself as the long lost native, and has little trouble in convincing the old farmer that he is the personage to whom the letter is addressed. Of course, he is welcomed, but one thing he didn't bargain for was work on the farm, still he must endure it. Another thing he didn't bargain for, but is willing to endure, is the companionship of the farmer's pretty daughter. It is a case of love on both sides. Meanwhile, the tramp awakening and finding the money,

resolves to go back to his old home. His arrival is uneventful, as no one will believe him until he shows the farmer several marks or scars of identification as proof, hence the farmer chases Perry off and locks the daughter in her room. But, pshaw! As they appreciate the fact that love has ever given locksmiths the merry ha ha, they won't let a little thing like that break their romance, so they elope. When they arrive at Perry's mansion the girl is amazed, but is reassured by the presence of a minister who makes them one just as the old father, who has followed with a neighbor enters. He not only makes the best of the situation, but considers himself the most fortunate father in Christendom with his daughter making such a match. 997 feet. Released July 7.

WHAT THE DAISY SAID.

"He loves, he loves me not, he loves me!" What faith have we not placed in this floral prophet when we were in the spring of life? Infallible was its answer when we pulled off each petal repeating the above litany. At the opening of this Biograph subject, we find Martha and Milly, two sisters, in the daisy field asking of that little mystic flower the momentous question: "Does he love me?" The answer in both cases is "Yea!" and off the happy little maids skip towards the homestead. Martha learns of the presence in the village of a band of gypsies, and is anxious to have her fortune told by one of these Nomads, curious to know if the story of the daisy is true. Foolish girl, not to believe implicitly in the daisy! For this skepticism, or, rather, lover's apostasy, she incurs the displeasure of the daisy and vengeance is certain. A handsome young gypsy appears, reads her palm, planning her future to suit himself. Martha is fascinated by the young Nomad and later really loves and believes in him, meeting him clandestinely at the foot of a waterfall as often as possible. Finally, she persuades her sister Milly to have her fortune told by the gypsy, of course, not hinting of her love for the young man. However, the gypsy now makes the sisters unknown rivals of each other for him, each girl guarding her secret carefully. But the daisy wreaks its vengeance when



Martha comes suddenly upon her sister and the gypsy at the waterfall. She witnesses the wretch's perfidy unseen by them, and so she stealthily departs vowing never to see him again. At this time the old father of the two girls remarking their absence, goes in search of them. He is amazed upon surprising his daughter Milly in the company of the gypsy, and an argument ensues which results in the old man being knocked down. The girl's cries bring several farmhands, who, thinking the old man killed, start after the gypsy to annihilate him. He is in a fair way of being apprehended when he arrives at the gate of the homestead where Martha is seated, weeping from chagrin and disappointment. He appeals to her to save him, which she at first is loath to do, but the realization that she did care for him softens her temper and she directs him into a barrel and covers him with potatoes, so that when his pursuers arrive he is safely under cover. Meanwhile, the old man is found to have been only stunned by his fall and in no way hurt, so the hands are asked to desist in their dire design. Still, they proceed to the camp where the young scoundrel has now arrived and order him to leave the neighborhood at once, following him for a distance to be sure he obeys their injunction. The girls are now regenerated in their faith in the daisy, each going to her sincere rustic sweetheart.—987 feet. Released July 11.

A CHILD'S FAITH.

Many are the occasions where calamities have been averted by a sincere prayer, and in this Biograph subject is shown the efficaciousness of a little child's appeal for help for her mother. At the opening of the story we find Alice Paulton incurring the extreme displeasure of her father by rejecting the suit of the favored young man of her father for one of her own choice. Determined to marry this man she is disowned by her father, and so leaves his roof and is married. Mr. Paulton, being a widower, at first grieves over the loss of his daughter's love, but later becomes a monomaniac, money being his only thought, and to hoard this his only aim. He becomes a veritable tyrant, grinding his debtors most unreasonably. Thus things go on for several years. Meanwhile a girl child has blessed the young couple, and at the end of ten years the young father is in the last stage of consumption, with little strength left to work. Dire poverty reigns in the household, and in desperation the wife goes to her father to implore his aid. He is now in the extreme of money-madness, and almost throws her from his house. The worst is to come, and it comes soon—the young father dies. Here the poor woman is left destitute, with her little girl to care for. Her attempts to secure employment are in vain and starvation stares them in the face. But the little child has faith in prayer. The old man's temper has now gotten worse and his niggardliness more excessive, until finally he sells his home that he may add the returns to his hoard, and moves into cheaper quarters. Fate leads him to engage the squalid room directly above his own daughter and granddaughter, although he is quite unaware of it. He is at a loss to find a place to hide his money until he spies a stovepipe hole in the chimney wall. This he reckons a safe bank, so here he keeps it. On the floor below we see the poor woman despairing, until when she leaves for the next room, the child kneels and prays for aid. At the same

moment the old man is replacing his gold in his chimney bank, and shoving it in too far down the chimney it falls, striking the fireplace below and rolling out in front of the kneeling child. She at once believes it came from the Heavenly Father, and so kneels in thanksgiving. The old man becomes a raging demon at the loss of his money, and when the janitor directs him to the apartment beneath he bursts in and snatches the money from the child's hands. The confusion brings in the mother, and a recognition occurs. The old man is adamant, however, and still refuses aid to his daughter. While in the hall on his way to his own apartment, the thought of the little child on her knees praying with such faith impresses him, and changes his entire nature. Well, he returns to his daughter and granddaughter for good.—986 feet. Released July 14.

THE BURGLAR'S SACRIFICE.

A story of rival lovers, one of whom is rejected and the favored one, jumping to the conclusion that it is all up with him, leaves the girl he loves in despair. After two years she marries a third suitor who proves to be insanely jealous and addicted to drink. Business reverses overtake him and he determines to kill himself. Meanwhile the rejected suitor has become a burglar and the discouraged lover also turns up. The situation becomes tense because she (Nellie is her name) is married to a failure of a man, and also the man she really loved is making it hard for her, and he also becomes the object of her husband's hatred. The husband can't get up nerve enough to do what he had planned, so finally decides to kill himself in such a way that his wife and her old lover will be suspected. The burglar has entered this house but discovers it is the home of his old love, and before he escapes the husband shoots himself. Among others her lover rushes in and the burglar comes from his place of concealment and permits the suspicion to fall upon him. The officers and detectives arrive on the scene and arrest the burglar lover who has made a slight attempt to escape. The police are satisfied they have the man who did the shooting. Ordinarily it would be thought that after two years the two real lovers would be seen living happily together, but this is the real beauty of the story, and the audience will easily supply this from suggestion.—975 feet. Released July 2.

THE STARS AND STRIPES.

One of the most famous sea fights recorded in the history of naval warfare took place off Flanborough Head on the night of September 23, 1779, at 7:30 p. m., between the English man-of-war, "Serapis," 44 guns, under the command of Captain Pearson and the American merchantman, "Bon Homme Richard," commanded by John Paul Jones, the founder of our American navy. It is around this famous sea fight that this picture is built. In this scene is shown the spirit of those days—sparkling eyes and eager fingers of womanhood engaged in making the first silken robe of "Stars and Stripes" in which to wrap the infant nation. It is here we are introduced to John Paul Jones, the man of fashion and fight, come to inspect the flag which Congress adopted on the same day that he was made captain. As he himself had said, "The Stars and Stripes and I were created out of the same womb of destiny. As long as one floats so shall the other, and should the flag sink beneath the waves in defeat, I shall go down with her." The one floats proudly from the topmost masts of ships in every port in the world today. The other lies in silence in a leaden coffin in Bancroft Hall, with the Stars and Stripes enfolding him, awaiting his final resting place in the tomb to be built to his honor and everlasting fame. John Mayrant has fallen out of favor with Mistress Dorothy Hall, a little lady with whom he is greatly in love, but who does not feel that John is quite as brave and gallant a gentleman as she cares to bestow her heart and hand upon. Chance favors John when a messenger carrying the news of Burgoyne's surrender, and with sealed orders for Paul Jones, falls wounded at the door of Mistress Dorothy Hall while John is pleading his suit. The messenger being wounded en route, John undertakes the delivery of the message in his place. Arriving on board of Jones' boat at midnight, John delivers the message to his captain. Paul Jones at once orders all sail to be hoisted. The "Stars and Stripes" are flown to the midnight breeze and the ship sets sail for Europe with the news of Burgoyne's surrender, but not before John has succeeded in inducing Paul Jones to take him with him. To win back Mistress Hall's love and affection is John's one idea. The next scene is the famous sea fight between the "Bon Homme Richard" and the "Serapis." Here are shown the horror and the thrilling glory of the old time sea fight on board a sailing vessel. The scene between decks is particularly effective. Men stripped to the waist and covered with blood and powder are serving the guns, with the dead and dying lying around and powder monkeys dashing here and there in the smoke of battle. A ball crashes in the side of the vessel and causes death and destruction. The men desert their guns, but John Mayrant drives them back to their post of duty, himself staggering from a half dozen wounds. Next we are shown the upper deck of the "Richard." Shells are bursting, cannon roaring, officers hastening hither and thither with orders, while on the poop deck we see Paul Jones, calm, cool, the acme of courage and bravery, calling out his orders, receiving the news that his ship is sinking and fire is destroying it. "Take the water that is sinking us and quench the fire that is burning us up!" is his order. "Do you surrender?" comes the shout from the enemy's vessel. The reply rings out "Surrender! Why I am just beginning to fight!" A moment later and the Serapis is seen to crash into the Richard. "Boarders away!" rings out the order, and John Mayrant is the first to respond to the call. It is now a hand-to-hand conflict. A hundred men leap over the rail upon the enemy's vessel. The smoke and powder hide them from view. An awful moment of suspense, and then through the haze and fire can be seen John Mayrant clinging to the ratlines with the surrendered English flag in his hand. Captain Pearson has surrendered, and as he hands his sword to Paul Jones, John Mayrant sinks to the deck. Human endurance could stand no more. He was covered with wounds and glory. That Paul Jones was in the secret of John's valor and bravery is indicated in the letter he sent to Mistress Dorothy Hall recommending the hero to her favor in words of highest praise. How well she obeyed the commander's orders is shown on John's return.—1,000 feet. Released July 1.

THE TAIL OF TWO COATS.

There is a tall, extremely slender and very angular but dignified citizen who expects to meet the governor of the state at a dinner and who sends a messenger boy in a great hurry with instructions to take his suitcase containing his dress suit to the hotel which is the scene of the banquet. There is a fat, jolly and very flowery little clerk in the aforesaid tall

citizen's office who sees a chance to get his own dress suit checked to a suburban home for an evening party by means of the same boy and thus without cost to himself. The boy is a typical messenger "kid," as cratty and mercenary as he is reckless and utterly lacking as a respecter of persons. The clerk has no trouble in inducing him to perform the double errand as soon as he makes it plain that there is "something in" the job. The two suitcases happen to be identical in appearance, though the contents are a long way from it, and the boy does not notice the fact until he arrives at the baggage room in the railroad station. Here for once he is nonplussed, and it doesn't help matters any to have a long line of people yelling at him to hustle along. Naturally enough he finds himself at a loss what to do, but at the baggageman's suggestion he flips a coin to decide the respective destinations of the two suitcases. The result of the gamble is the uproarious sequel of the story. The dignified citizen finds himself forced to appear before the governor in very inadequate togs, while the stout little clerk has much more than he needs when he appears at the party. And then the latter discovers a letter in his dress coat pocket which indicates whose clothes he is wearing, and he beats an instantaneous and prompt retreat only to appear at the governor's reception a few moments later. When the two people and their misfit clothes face each other before the august assemblage one need not be told that "it is to laugh."—425 feet.

EQUAL TO THE EMERGENCY.

It begins with one of those first breakfasts at home that every young couple remembers with joy, and proceeds with the breaking in upon that happiness of an imperative note from the bride's sister summoning her to Atlantic City where, after much consultation and more heroism on the part of both of the young people, she goes. All would perhaps move smoothly if the young husband were not so lonely; but, finding that he cannot stand it any longer, he brings the boys in to keep him company. They have a little game, and a little smoke and a little drink until the old colored cook, coming into the room in the "cold gray dawn of the morning after," expresses her disapproval of such scandalous doings and quits on the spot. The young husband cooks his own breakfast for a few days and is beginning to become reconciled to the situation when he receives a note from Uncle Whatawad, from whom, of course, he has expectations. Uncle has never approved of his nephew's marriage, and writes now to say that he is coming to town only because the little wife, whom he has never seen, is away from home. Now, how can one entertain one's rich uncle with no cook in the house? Fortunately the little wife returns at this psychological moment and, being a young woman of decision as well as fascination, she finds a way. Disguising her dainty figure in rough gown and apron she waits upon Uncle Whatawad at the table and he, enjoying the cooked viands, congratulates his nephew on his cook. He does more; he likes the cook so well that he makes her an offer to come and cook for him and, finding that her face is pretty, he tries to coax her to accept his offer. Just here the young husband happens into the kitchen and a small sized riot immediately ensues, but again the little wife comes to the rescue and succeeds in patching up a truce. She confesses her deception, but offers to make amends in the sweetest way possible—only before uncle gets the kiss he must forgive nephew too. Being no more than human and seeing two pretty lips so near his own, uncle takes the wisest course—forgives nephew and takes the kiss.—575 feet. Released July 5.

A WIRELESS ROMANCE.

Miss Warren, a young girl of fashionable society, is still quite undecided if she shall entrust her heart and hand into the keeping of a well known clubman, a gentleman of fashion, when a slight accident occurs—simple in the extreme, yet destined to change the course of at least three lives. This mishap is the dropping of a fan over a cliff near a river bank. In itself it is nothing, but it results in Miss Warren's acquaintance with a stranger who proves to be a wireless operator. Their second meeting occurs on a street corner while he is on his way to his station, a short distance off. Naught will do but the fashionable Miss Warren must visit for the first time and inspect the marvels and wonders of this modern invention. Soon she is deeply absorbed in the mysteries of wireless, while her teacher is more deeply absorbed in the color of her eyes, her hair and the dainty smile that lurks around her lips. At any rate the lesson continues, only it is a different kind of wireless in the Marconi system that is being flashed from eye to eye during long walks along the beach and silent good-byes at the gate of Miss Warren's mansion. One has but little doubt about the messages being all wireless, and I think it was stupid little Cupid who invented this system ages and ages ago. In the maze of mystery and mirth that has followed this fascinating flirtation and its quick ripening into deep human love, Miss Warren has almost forgotten to inform her fashionable suitor that his case is hopeless. Suddenly she is brought to her senses by a scandalous newspaper article in which her name is mentioned as being associated with a wager made in a drinking brawl at a public cafe, the wager being that her hand will be won within a week. In a moment Miss Warren sees her wireless operator as a common, drunken boaster, who has dared to boast that she has surrendered her heart to him. Hot with wounded pride and humiliation she writes Mr. Hartley, her almost forgotten suitor, that she accepts his offer of marriage and that they must be married at once. She will meet him aboard his private yacht and run down to Marrow, where they shall be married before nightfall. Within a few hours she finds herself out at sea, and is just beginning to realize what she is doing when she detects Mr. Hartley in the act of sending a wireless message claiming he has "won his wager." Then the truth dawns upon her—he has made the mistake of accusing the wrong man! She demands that Hartley return with her, but no! the game has gone too far now for this man of fashion to turn back and be made the laughing stock of all his friends. She will have to carry out her own proposition and marry him that night at Marrow. In the little wireless station at the sea coast sits the operator smoking his pipe and dreaming of one sweet girl who dropped her fan, when suddenly he hears the signal of distress. Again it comes flashing through the air followed by the initials of Ruth Warren—"on board Hartley's private yacht." A half hour later and a small racing launch slips out from the wharf bound for Marrow with a certain wireless operator on board.—995 feet. Released July 8.

OUT OF THE NIGHT.

Robert Austin, a man of sterling qualities, self made and self reliant, meets and falls in love with Marmion Moore, a charming young New York society woman. The love story progresses to the point where Austin has almost declared himself when the current of events is turned. Austin and Miss Moore are riding in the park one day when her horse takes fright and bolts. Austin, in attempting to save Miss Moore, catches the bridle rein of the runaway, but his own horse swerves and he is dragged and trampled, without, however, releasing his hold. Miss Moore, though thrown, is practically unhurt, but Austin is so severely injured that his life is despaired of. He recovers his health, however, but it is soon manifest that his eyesight is going. This fact becomes painfully evident

to him, and the opinion of the eminent specialist whom he consults, far from giving him encouragement, only convinces him that it will be a matter of only a very short time when the light of day with him will give place to the darkness of night. Miss Moore is a constant inquirer at Austin's home, and we see her on some of her visits. Austin is merely formal in his manner, concealing his affliction because he fears that if she knows she may accept him out of pure sympathy. His old manner of loving embarrassment has given way to set determination. Miss Moore marvels at his changed manner. Austin falls deeper and deeper in love, and so does the charming object of his affections. He fights his great battle and holds himself in check. At the end of each of her visits, as Marmion leaves the room, he gropes his way toward the large window which overlooks the street. He can see but faintly the outlines of figures and faces on the sidewalk. In order to be sure that Marmion is the one to whom he is about to bow, he counts what he imagines will be the number of steps she will take between the hall door and her carriage. When the proper moment comes he bows and smiles from the window. Marmion returns his bow, little knowing that she is unseen by the pathetic figure at the window. Austin cannot longer bear the strain of repressing his love for Marmion. In order to bring matters to a conclusion he writes her that the strain of overwork necessitates his going abroad, and in saying farewell wishes her every happiness. Marmion comes to say goodbye. Austin is unable to see her, but cleverly conceals his blindness and represses the emotions that almost overwhelm him. His words are formal, almost cold—they speak a few words of parting and Marmion goes away, forgetting in her confusion her handbag, which she has left on the table. Austin listens for the door to close. As it does he begins to count—"one, two, three, four, five, six . . . ten, eleven, twelve . . ." He gets this far when Marmion re-enters, having missed her handbag on reaching the hallway. Austin continues to count, oblivious of her presence, and makes his way toward the window. She stands rooted to the floor until after he has bowed and smiled toward the street and then turned away in an agony of despair. Marmion can keep silent no longer but, stretching out her arms to the man who has unwittingly declared his great love for her, she calls him by name.—By Rex Beach. 950 feet. Released July 12.

A VACATION IN HAVANA.

Far "out on the bounding ocean over the bounding sea," as Harry Lauder would express it, is where the heart of the hero of this picture, while on an ocean liner bound for the port of Havana, Cuba, begins to bound in a way that is bound to lead to the binding bonds of matrimony. A brisk walk on deck—a moment's pause at the rail to gaze at the dim, far-off coast of Florida—two eyes meet eyes gazing into eyes—and there you are. Harry knows that his winter vacation in Havana is going to prove an exceedingly interesting one. Of course, there is a father—there always is—to make the course of true love never to seem to run smoothly; but if love laughs at locksmiths why not at gray locks as well? At any rate Harry does not hesitate to write his friend that he has just met a "peach" on deck, and that before his vacation is ended he is going to win her, or his name is not Harry Lightley. Scarcely has the ship dropped anchor in the harbor of Havana before Harry is close upon the heels of his lady love, as she trips lightly on board the tug boat with her father. Soon they leave the ship's side and steam past the old, wave-washed wreck of the *Maine*, which stands in the center of the harbor. Nor does Harry intend to lose sight of his ocean charmer; for no sooner does the coach land father and daughter at the Miramar Hotel, which overlooks the harbor, with the famous Morro Castle looming up across the bay than Harry dashes up in another coach. A feeling of sweet joy steals into his heart when he realizes that he is to lodge under the same roof as the idol of his heart—as fair a maiden as ever was guarded by a grisly old father, whether it be in the days of the "Knights of the Round Table" or in the present time of aeronautics and pneumatic tires. It is all the same all the centuries through—the same old shy looks are flashed from downcast eyes, the same old, fascinating toss of the head which so plainly says "Come! Win me if you can, but beware of father." The old, old game—love's young dream—is played over and over again. It matters not if it be while President Gomez and Vice-President Zayas are reviewing the rural guards or the little thatched roof village where cherry lips are given a cool drink of water. What care lovers for the beauty of Yumuri Valley or the charming city of Matanzas nestled by the sea? The old grisly father spouts his knowledge to the whistling winds, while the two lovers are content to look into each other's eyes. Oh, to be alone together, to whisper sweet nothings into waiting ears, but how, when or where? The old father is always with them. At Morro Castle they are surrounded by a crowd of sightseers. What are these crumbling old walls covered with pink paint to them? Like an old lady's cheek that is rouged to hide the wrinkles. What do they care if this is the spot where the brave Spanish general took his last stand against the English and fell, mortally wounded? Are they not mortally wounded, too—by Cupid's dart? But hold, what is this? An old Spanish prison cell? "Come, my daughter, we'll see what is in here." Ah, a gleam of hope! The father steps inside. Four eager hands close the old, rusty iron door. It is locked. Alone at last! Deaf to the shouts and pleadings of the old man, the two lovers wander off. Two hours later they return. A golden ring glistens on the finger and her eyes sparkle with happiness. Love has laughed at locksmiths. Harry has won her and the old father is only released on his promise to consent to their marriage, which he finally does.—680 feet.

HOW BUMPTIOUS PAPERED THE PARLOR.

This is another of the comedies in which our friend Bumptious shows how much he doesn't know. This time he objects to the price asked for repapering the pretty little parlor in his home, and decides that the operation is so simple that any child ought to be able to perform it and that consequently it will be an easy trick for him. The picture shows his reaching this decision, his selecting the wall paper at the store and then the beginning of the difficulties. Rolls of wall paper are hard things to carry, and when he finally does get them home he finds that the making of the paste is an operation which causes some trouble in addition to its practical difficulties. He tries to soothe the injured feelings of the cook with a kiss and thereby creates another set of injured feelings in his wife, who happens to enter at the psychological moment. And then the real fun begins, for Bumptious' management of the paste brush and paste proves disastrous to the parlor furniture, the curtains and floors, as well as to the wall he is trying to decorate. He does get one piece of paper up, but it is pretty crooked, which fact promptly starts an argument. He appeals to one of his friends, who is brought in by the wife to see the operation, and by making the appeal loses his balance from the top of the ladder, with the result that the wife and the friend and Bumptious himself are deluged with paste when he falls, and the whole room is made to look as if a cyclone had struck it. The last scene of this uproarious story shows the "easiest way," and with some very effective trick work brinks a final laugh to close the picture with.—320 feet. Released July 15.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible.

LICENSED

DRAMA

Date.	Title.	Maker.	Length.
6-1	The Navajo's Bride.....	Kalem	930
6-1	Ines de Castro.....	Pathe	544
6-1	Her Life for Her Love.....	Eclipse	720
6-2	In the Season of Buds.....	Biograph	990
6-2	The Trimming of Paradise Gulch.....	Selig	1,000
6-2	The Padre's Secret.....	Melies	950
6-3	The Castaways.....	Kalem	975
6-3	The Piece of Lace.....	Edison	995
6-3	The Two Portraits.....	Pathe	804
6-4	Away Out West.....	Essanay	1,000
6-4	Macbeth.....	Pathe	997
6-4	Lillian and Aneta.....	Pathe	144
6-4	The Majesty of the Law.....	Vitagraph	972
6-6	A Child of the Ghetto.....	Biograph	989
6-6	The Barge Man of Old Holland.....	Selig	1,000
6-6	Grandfather's Gift.....	Lubin	710
6-6	The Flag of Company H.....	Pathe	918
6-7	A Night on the Coast.....	Gaumont	600
6-7	The Shyness of Shorty.....	Edison	750
6-7	A Modern Cinderella.....	Vitagraph	977
6-8	The Nightmare.....	Eclipse	824
6-8	The Empty Cradle.....	Pathe	607
6-8	The Price of Jealousy.....	Kalem	940
6-9	Love's C O D.....	Melies	950
6-9	A Victim of Jealousy.....	Biograph	987
6-9	The New Boss of Bar X Ranch.....	Lubin	950
6-9	The Range Riders.....	Selig	1,000
6-10	The Exiled Chief.....	Kalem	955
6-10	The Bell Ringer's Daughter.....	Edison	1,000
6-10	Over the Garden Wall.....	Vitagraph	973
6-10	Dimitri Donskof.....	Pathe	706
6-11	The marriage of Esther.....	Gaumont	695
6-11	An Unexpected Friend.....	Pathe	626
6-11	The Ranchmen's Feud.....	Essanay	980
6-11	The Altar of Love.....	Vitagraph	995
6-13	In the Boarder States.....	Biograph	990
6-13	On Panther Creek.....	Lubin	600
6-14	The Fear of the Comet.....	Gaumont	915
6-14	The House on the Hill.....	Edison	745
6-14	The Russian Lion.....	Vitagraph	948
6-14	At the Dawning.....	Gaumont	915
6-15	The Bonesetter's Daughter.....	Pathe	813
6-16	Red Eagle's Love Affair.....	Lubin	975
6-16	The Face at the Window.....	Biograph	997
6-17	The White Captive of the Sioux.....	Kalem	880
6-17	A Central American Romance.....	Edison	1,000
6-17	Poor but Proud.....	Pathe	485
6-18	Esther and Mordecai.....	Gaumont	645
6-18	The Bandit's Wife.....	Essanay	956
6-18	Ito, the Beggar Boy.....	Vitagraph	962
6-18	White Fawn's Devotion.....	Pathe	325
6-20	The Road to Happiness.....	Lubin	600
6-20	Never Again.....	Biograph	590
6-20	Reconciliation of Foes.....	Pathe	948
6-21	Bootle's Baby.....	Edison	990
6-21	Princess and the Pigeon.....	Gaumont	490
6-21	The Little Mother at the Baby Show.....	Vitagraph	975
6-22	A Victim of Fate.....	Essanay	988
6-22	The Wanderers.....	Kalem	945
6-22	A Child of the Squadron.....	Eclipse	545
6-23	The Marked Time-Table.....	Biograph	996
6-24	A Family Feud.....	Vitagraph	998
6-23	Our New Minister.....	Selig	1,000
6-23	White Doe's Lovers.....	Melies	670
6-24	The Judgment of the Mighty Deep.....	Edison	1,000
6-24	The Cheyenne Raiders.....	Kalem	950
6-25	The Forest Ranger.....	Essanay	969
6-25	The Great Train Hold-up.....	Pathe	950
6-25	By the Faith of a Child.....	Vitagraph	885
6-27	Caesar in Egypt.....	Pathe	456
6-27	A Child's Impulse.....	Biograph	994
6-27	The Long Trail.....	Selig	1,000
6-27	Apache Gold.....	Lubin	950
6-28	The Little Fiddler.....	Edison	990
6-28	When Old New York Was Young.....	Vitagraph	950
6-28	The Elder Sister.....	Gaumont	720
6-29	St. Paul and the Centurion.....	Eclipse	955
6-29	The Miner's Sacrifice.....	Kalem	905
6-29	Napoleon.....	Pathe	916
6-30	The Ruling Passion.....	Melies	950

Date.	Title.	Maker.	Length
6-30	The Fire Chief's Daughter.....	Selig	1,000
6-30	Faith Lost and Won.....	Lubin	950
7-1	The Colonel's Errand.....	Kalem	935
7-1	The Stars and Stripes.....	Edison	1,000
7-1	Saved By the Flag.....	Vitagraph	570
7-2	On the Threshold.....	Gaumont	635
7-2	Old Glory.....	Vitagraph	945
7-2	The Bad Man's Last Deed.....	Essanay	1,000
7-4	The Purgation.....	Biograph	988
7-4	His Child's Captive.....	Lubin	950
7-6	A Russian Spy.....	Eclipse	688
7-6	Love Ye One Another.....	Pathe	469
7-7	The Red Man's Way.....	Selig	1,000
7-7	A Midnight Cupid.....	Biograph	997
7-8	A Wireless Romance.....	Edison	995
7-8	Bighearted Mary.....	Pathe	777
7-8	Between Love and Honor.....	Vitagraph	917
7-9	Becket.....	Vitagraph	998
7-9	The Unknown Claim.....	Essanay	997
7-9	The Invincible Sword.....	Gaumont	880
7-11	What the Daisy Said.....	Biograph	987
7-12	Nellie's Farm.....	Vitagraph	995
7-12	A Hidden Serpent.....	Gaumont	537
7-12	Out of the Night.....	Edison	950
7-13	The Wicked Baron and the Page.....	Eclipse	570
7-14	A Child's Faith.....	Biograph	986
7-14	The Sheriff.....	Selig	720
7-16	Trailed in the Hills.....	Essanay	983

COMEDY

6-1	One Can't Believe One's Eyes.....	Pathe	440
6-1	Levi's Dilemma.....	Essanay	768
6-1	Henry's Package.....	Essanay	205
6-2	Davy Jones' Parrot.....	Vitagraph	922
6-2	Percy, the Cowboy.....	Lubin	925
6-4	The Office Seeker.....	Gaumont	525
6-6	Officer Muldoon's Double.....	Lubin	275
6-7	Mr. Bumptious on Birds.....	Edison	250
6-8	Burley Bill.....	Essanay	989
6-8	Lucy Consults the Oracles.....	Pathe	341
6-11	Floating to Wealth.....	Pathe	361
6-13	Romeo and Juliet in Town.....	Selig	1,000
6-13	The Wild Man of Borneo.....	Lubin	390
6-13	Childish Escapade.....	Pathe	548
6-15	Mistaken Identity.....	Kalem	885
6-15	A Honeymoon for Three.....	Essanay	1,000
6-15	The Gum Shoe Kid.....	Eclipse	428
6-16	Caught in the Rain.....	Selig	990
6-16	A Texas Joke.....	Melies	950
6-17	Davy Jones' Landladies.....	Vitagraph	935
6-17	Max Makes a Touch.....	Pathe	423
6-20	May and December.....	Biograph	364
6-20	Poetical Jane.....	Lubin	350
6-23	The Moving Picture Man.....	Lubin	950
6-23	The Stranded Actor.....	Melies	280
6-24	A Curious Invention.....	Pathe	472
6-25	Does Nephew Get the Cash.....	Gaumont	555
6-27	Save Us From Our Friends.....	Pathe	479
6-28	The Unlimited Train.....	Gaumont	295
6-29	C-H-I-C-K-E-N Spells Chicken.....	Essanay	284
6-29	Pat and the 400.....	Essanay	716
6-30	Muggy's First Sweetheart.....	Biograph	982
6-21	Hercules and the Big Stick.....	Gaumont	505
6-22	Perseverance Rewarded.....	Pathe	443

DAILY LICENSED RELEASES.

MONDAY: Biograph, Lubin, Pathe, Selig.

TUESDAY: Edison, Gaumont—Kleine, Vitagraph.

WEDNESDAY: Essanay, Eclipse—Kleine, Pathe.

THURSDAY: Biograph, Lubin, Melies, Selig.

FRIDAY: Edison, Kalem, Pathe, Vitagraph.

SATURDAY: Essanay, Gaumont—Kleine, Pathe, Vitagraph

Date.	Title.	Maker.	Length
6-30	The Ruling Passion.....	Melies	950
7-1	Wilson's Wife's Countenance.....	Vitagraph	427
7-1	Rebellous Betty.....	Pathe	297
7-1	Inside the Earth.....	Pathe	518
7-2	Max Foils the Police.....	Pathe	571
7-4	Go West, Young Woman, Go West.....	Selig	1,000
7-4	The Runaway Dog.....	Pathe	384
7-5	A Boarding School Romance.....	Vitagraph	968
7-5	Equal to the Emergency.....	Edison	575
7-5	The Tale of Two Coats.....	Edison	425
7-5	The Clink of Gold.....	Gaumont	520
7-6	A Darling Confusion.....	Essanay	438
7-6	A Darling Confusion.....	Essanay	484
7-6	Jinks Has the Shooting Mania.....	Pathe	476
7-7	The Little Preacher.....	Melies	950
7-7	Ferdie's Vacation.....	Lubin	950
7-9	The Champion of the Race.....	Pathe	950
7-11	The Hall Room Boys.....	Selig	1,000
7-13	An Advertisement Answered.....	Essanay	1,000
7-13	The Moonlight Flitting.....	Eclipse	415
7-14	A Hunting Story.....	Selig	270
7-15	How Bumptious Papered the Parlor.....	Edison	320
7-15	A Vacation in Havana.....	Edison	680

SCENIC

6-4	Beneath the Walls of Notre Dame.....	Gaumont	360
6-7	The Monastery in the Forest.....	Gaumont	400
6-8	The Mountain Lake.....	Eclipse	196
6-11	Lerin's Abbey.....	Gaumont	285
6-15	A Trip Through Brazil.....	Eclipse	592
6-18	The Spanish Frontier.....	Gaumont	325
6-22	An Excursion into Wales.....	Eclipse	422
6-25	Lakes at Eventide.....	Gaumont	405
7-2	Motoring Among the Cliffs and Gorges of France.....	Gaumont	315
7-4	The Rhine from Cologne to Binger.....	Pathe	325
7-5	Life in Senegal Africa.....	Gaumont	425
7-6	Tropical Java of the South Sea Island.....	Eclipse	312
7-9	Ruins of Mediaeval Fortifications in France.....	Gaumont	125
7-12	In the Realm of the Czar.....	Gaumont	418

INDUSTRIAL

6-1	Making Salt.....	Eclipse	230
6-14	United States Life Saving Drills.....	Edison	250
6-16	Opening an Oyster.....	Selig	1,000
6-24	Catching Fish with Dynamite.....	Pathe	

SPORTS

6-10	Twenty-four-Hour Automobile Race.....	Pathe	270
6-15	The Barry Sisters.....	Pathe	138
6-22	Riding School in Belgium.....	Pathe	
7-2	Riding Feats by Cossacks.....	Pathe	338

SCIENTIFIC

6-13	Micro-Cinematograph.....	Pathe	354
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TOPICAL

7-8	Colonel Roosevelt Reviewing French Troops.....	Pathe	164
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INDEPENDENT

DRAMA

Date.	Title.	Maker.	Length
6-1	The Lily of the Ranch.....	Nestor	950
6-1	A Just Revenge.....	Ambrosia	446
6-1	Prascovia.....	Ambrosia	421
6-2	A Stray Dog.....	Lux	
6-2	A Bachelor's Love.....	Imp	980
6-3	Married on Horseback.....	Bison	885
6-3	The Slave's Love.....	Lux	777
6-3	The Girl of the Northern Woods.....	Thanhouser	935
6-4	A Pennyworth of Potatoes.....	Itala	408
6-4	The Jump to Death.....	Great Northern	630
6-4	The Carman's Dream.....	Great Northern	317
6-4	Her Portrait.....	Powers	500
6-6	A Martyr of Love.....	Eclair	613
6-7	Girls.....	Bison	910
6-7	His Duty.....	Powers	975
6-8	The Vivandiera.....	Eclair	800
6-8	The Shipwrecked Man.....	Ambrosia	528
6-8	A Jealous Wife.....	Ambrosia	387
6-9	Blind Love.....	Centaur	420
6-9	A Discontented Woman.....	Imp	985
6-10	Saved from the Redmen.....	Bison	967
6-10	The Two Roses.....	Thanhouser	1,000
6-11	Linda of Chamouny.....	Itala	1,000
6-11	The Duel.....	Great Northern	

Date.	Title.	Maker.	Length.
6-11	Her Romance.....	Powers	500
6-11	Mexican Treachery.....	Carson	950
6-13	The Sheriff's Daughter.....	Nestor	925
6-14	An Engineer's Sweetheart.....	Bison	995
6-14	Wenonah.....	Powers	990
6-15	The Emperor's Message.....	Ambrosia	1,000
6-16	A Policeman's Son.....	Imp	980
6-16	Her Lesson.....	Centaur	559
6-17	The Little Hero of Holland.....	Thanhouser	1,000
6-17	A Cowboy's Race for a Wife.....	Bison	1,000
6-18	Her Dad's Pistol.....	Powers	500
6-18	A Tragic Evening.....	Carson	950
6-20	In the Mesh of the Net.....	Imp	975
6-20	Eugenie Grandet.....	Eclair	961
6-21	The Devil's Wand.....	Lux	850
6-21	Thelma.....	Thanhouser	1,000
6-21	Nevada.....	Powers	975
6-22	The Sea Wolves.....	Bison	932
6-23	From Love to Martyrdom.....	Eclair	960
6-23	One Good Turn.....	Centaur	300
6-23	A Self-Made Hero.....	Imp	985
6-24	We Want Your Vote.....	Lux	400
6-24	The Governor's Daughter.....	Thanhouser	1,000
6-24	A Mexican Lothario.....	Bison	978
6-24	An Exciting Yarn.....	Lux	450
6-25	A Plucky Girl.....	Powers	
6-25	The Captain's Wife.....	Great Northern	
6-25	A White Lie.....	Itala	742
6-27	Sorceress of the Surf.....	Eclair	620
6-27	The Brothers' Feud.....	Imp	960
6-27	The Crooked Trail.....	Nestor	964
6-28	Her Terrible Peril.....	Bison	978
6-28	Mother and Daughter.....	Powers	
6-28	Tempest and Sunshine.....	Thanhouser	1,000
6-29	The Taking of Saragosso.....	Ambrosia	975
6-30	Faust.....	Eclair	
7-1	Charles the Fifth.....	Lux	695
7-1	The Flag of His Country.....	Thanhouser	1,000
7-1	The Ranchman's Simple Son.....	Bison	951
7-2	The Sons of the Minister.....	Great Northern	
7-2	The Man Behind the Curtain.....	Powers	
7-2	Catherine, Duchess of Guisa.....	Itala	1,000
7-2	The Burglar's Sacrifice.....	Carson	975
7-4	A Soldier's Sacrifice.....	Nestor	
7-4	The Fallen Idol.....	Imp	900
7-5	On the Border.....	Powers	
7-7	The King of the Beggars.....	Eclair	
7-9	A Mother's Dream.....	Carson	950
7-7	The Call of the Circus.....	Imp	950
7-10	The Girl Strike Leader.....	Thanhouser	1,000

COMEDY

6-3	What Happened to a Cinematograph Party.....	Lux	226
6-4	Foolshead as a Porter.....	Itala	504
6-4	O! That Indian!.....	Powers	400
6-6	The Bucking Broncho.....	Nestor	975
6-6	A Sculptor Who Has Easy Work.....	Eclair	320
6-6	The Nichols on a Vacation.....	Imp	990
6-6	The Bucking Broncho.....	Nestor	975
6-9	Mr. Swell in the Country.....	Centaur	564
6-11	Limbarger and Love.....	Powers	400
6-13	In Love with the Charcoal Woman.....	Eclair	370
6-13	The Way to Win.....	Imp	975
6-14	Taming a Woman Hater.....	Thanhouser	1,000
6-14	A Bitter Enemy.....	Lux	900
6-16	The Old Maid's Picnic.....	Centaur	390
6-17	MacNab Visits the Comet.....	Lux	900
6-18	The Phrenologist.....	Powers	400
6-18	How Brother Cook Was Taught a Lesson.....	Gt. Northern	
6-18	The New Sign of the Globe Hotel.....	Itala	400
6-18	Distractions of Foolshead.....	Itala	600
6-22	The Story of Lulu Told by Her Feet.....	Ambrosia	510
6-22	The Tricky Umbrella of Fricot.....	Ambrosia	252
6-23	Getting Rid of Uncle.....	Centaur	650
6-25	Why Jones Reformed.....	Powers	
6-27	Juliet Wants to Marry.....	Eclair	400
6-28	Witches' Spectacles.....	Lux	900
6-30	A Game for Two.....	Imp	970
6-30	She Would Be a Business Woman.....	Centaur	560
7-1	A Quiet Pipe.....	Lux	304
7-2	The Lady Doctor.....	Powers	
7-7	Gone to Coney Island.....	Thanhouser	
7-7	Booming Business.....	Thanhouser	

SCENIC

6-18	Lake of Luzerne.....	Great Northern	
7-5	Aviation at Montreal.....	Centaur	

DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Thanhouser.
TUESDAY: Lux, Nestor, New York Motion Picture, Powers
WEDNESDAY: Actophone, Ambrosio, Columbia
THURSDAY: Capitol, Centaur, Imp, Thanhouser
FRIDAY: Lux, Nestor, New York Motion Picture, Pantagraph
SATURDAY: Carson, Gt. Northern, Itala

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, JULY 15, 1910

No. 2



Friday, July 15

HER UNCLE'S WILL

A Society Comedy Drama
995 feet

Saturday, July 16

A BROKEN SYMPHONY

Dramatic Love Story of the Northwest Lumber Camps
993 feet

Tuesday, July 19

TWA HIELAND LADS

One Continuous Laugh
988 feet

Friday, July 22

Davy Jones and Capt. Bragg

Another Snappy Comedy
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Saturday, July 23

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Another Beautiful Japanese Drama
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PART I
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THE NICKELODEON

VOL. IV

CHICAGO, JULY 15, 1910.

No. 2

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH
BY THE

ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO.

Ed J. Mock and PAUL H. WOODRUFF, Editors.
LAURENCE F. COOK, Advertising Manager.

LONG DISTANCE TELEPHONE: HARRISON 3014.

EUROPEAN OFFICE.....36 Maiden Lane, Covent Garden, London
S. RENTELL & Co., Representatives.

Entered as second-class matter January 15, 1910, at the postoffice at
Chicago, Illinois, under the Act of March 3, 1879.

TERMS OF SUBSCRIPTION.

United States, Cuba and Mexico.....Per year, \$2.00
Canada Per year, 2.50
Foreign countries within the Postal Union.....Per year 3.00
Single Copy 10

DISTRIBUTING AGENTS: The Western News Company and its International Branches.

NOTICE TO ADVERTISERS.

Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue. Regular date of issue, the first and fifteenth of each month. New advertisements will be accepted up to within three days of date of issue, but proof of such advertisement can not be shown until the appearance of the edition containing it.

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CHICAGO, JULY 15, 1910.

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PUTTING THE PICTURE THEATER RIGHT.

MUNICIPAL authorities seem generally prone, without reason, to assume that the proprietors and managers of motion picture theaters are natural violators of the law, and that special ordinances are requisite to hold them in restraint. This spirit is responsible for much of the peculiar legislation that has harassed the exhibitor since the first picture theater opened.

The problem of convincing the powers that be that moving picture exhibitors are as a rule ordinary, order-loving citizens, and much as other men, has been something of a poser. Slandered by the press, attacked by public men and societies, without even the formality of investigation, oppressed by stringent and abnormal regulations, it is a marvel that the men who have their all invested in this business have, as a rule, remained optimists, seeing through the maze of adverse circumstance the day of recognition and appreciation that is already dawning.

Obedience to law is a citizen's first duty, even though that law be palpably unreasonable and obnoxious. The exclusion of children from the New York picture shows is such a law, without question. So there is something particularly fine in the recent action of the Greater New York Motion Picture Exhibitors' Association, which met July 1, at Nicholand, the theater of Joseph Driscoll. The association passed, without discussion, the following resolution:

Whereas, there appears to be a very strong public impression that moving picture shows are sources of evil and that they are places dangerous to the morals of children;

Whereas, this public sentiment has been strong enough to induce a grand jury of New York county to make a presentment against moving picture shows; and,

Whereas, public sentiment demands the enforcement of section 484 of the Penal Law making it a misdemeanor to admit or permit to remain in a moving picture show, any child under sixteen years of age, unattended; therefore, be it

Resolved, that the members of the Moving Picture Exhibitors' Association hereby pledge themselves honestly, earnestly and zealously to enforce not only the letter but the spirit of section 484 of the Penal Law and neither to admit nor permit to remain in his place any child under the age of sixteen years unattended by parent or guardian and to instruct his ticket sellers to refuse to sell any ticket for admission to and his ticket takers to refuse to admit any child under sixteen years of age unattended, to his moving picture show; and be it further

Resolved, that each member of this Association be requested to place a sign in large and conspicuous letters announcing that section 484 of the Penal Code will be strictly enforced; and be it further

Resolved, that the Board of Aldermen are hereby requested to pass an ordinance establishing a municipal censorship of all moving pictures to be exhibited in New York City and to make it a crime to manufacture, dispose of or exhibit any moving picture which has not received the approval of such municipal board of censorship.

The quickest way to kill an obnoxious law is to enforce it so rigidly that the people grow sick of it and see that it is repealed. No law can be fully enforced without the co-operation of those for whom it is

intended, and the willingness to abide by the wishes of the lawmakers expressed in the New York association's resolutions will help wonderfully in exposing the absurdities of the legislation under discussion.

The action of the New York exhibitors is recommended to associations in other cities. There is no quicker way to obtain the respect of the community and uphold the dignity which properly belongs to the greatest entertainer in the world.

FIGHT PICTURE CONSISTENCY.

NINETY per cent of the moving pictures of today need no censure or defense, and those that do need censure are receiving it from those who are most vitally interested in the success of motography. The film manufacturers have cleaned their own house, and have cleaned it because it is the best business policy. For months before the big fight the daily press devoted column after column of space to the fighters, their characteristics and condition of training. To report the fight, the great metropolitan dailies spent thousands of dollars for special writers, writers of renown, ex-pugilists who only signed their names, and regular reporters as well as the associated press reports. All of this array of talent was for the simple purpose of presenting to their readers, the "revolting details" of the fight. Since the fight we have learned through this same press exactly how all hands said they felt and acted. The story of the fight has been gone over time and time again. Yet when the pictures are to be presented the morals of the community must be preserved.

The news of the fight ably presented. Many of our foremost writers of today were present. Alfred Henry Lewis, Jack London, Rex Beach and many others wrote in their best vein. The Chicago Tribune finds it necessary to reprint the pink sheet, a special section to the edition of July 5, 1910, containing stories of the fight. In fact, it advertises the reprinting of this issue and censures the photographic presentation of the "revolting details" on the same front page.

Of course the defense of the papers is that they must print the news, news of crimes as well as any other, and that by giving details of crimes they are not giving the criminals their moral support. Granted; but in this instance, special arrangements were made to have star reporters on the ground and these arrangements were advertised in advance, all with a view to increasing circulation. In fact, the whole fight has been one big hippodrome for over a year and the public has paid the bills.

Here is a situation that the Patents Company could correct in a great measure if it would. It has established a strict censorship of its own and submits all its product to the National Board of Censorship. It should have gone to the trouble and expense of informing the newspapers of these facts and also of the fact that most cities have their own police censorship and that by knocking moving pictures they are, in many cases, criticising their own local government. They should have invited the papers to criticize them and their product all they could. It makes good advertising when the product is right. As soon as these men found that their power to frighten and hurt was gone they would have stopped their foolish raving.

There is another financial feature to this situation. The exhibitors of the country easily spend at least \$2,000 a day for advertising in the daily papers. Many

of the exhibitors are merchants who use their local newspapers constantly. Let these men withdraw their patronage from such papers as do not treat their business with the courtesy that its new dignity demands.

NOTHING TO WORRY ABOUT.

A RECENT Chicago conference of the White Rats, the association of vaudeville performers, threatened to precipitate a conflict which would "close many of the nickel theaters" in Chicago. The actors' union has sought to prevent big and little vaudeville theaters of the city from engaging talent not belonging to the organization and is said to have the support of the federation of labor in the stand taken. Under a proposed ruling vaudeville performers engaged by the theaters would be forced to get permission to play from the actors' union in Chicago, and if permission were withheld the picture theaters would be made to secure White Rat talent for their vaudeville numbers, and so, according to the modest statements of the vaudevillians, would have to close.

THE NICKELODEON's views of the vaudeville question have been given so often that repetition is unnecessary. Suffice it to say, that the voluntary or involuntary removal of vaudeville from a picture theater is our notion of nothing to worry about.

MOVING PICTURES IN GERMANY.

COMPARATIVELY few American moving picture films are shown in Hamburg, Consul-General Robert P. Skinner stating that local managers think the German public prefers travel pictures and quieter action to the exciting incidents of American life commonly submitted. Mr. Skinner discusses the film trade and business in general:

The moving picture shows of Hamburg are not managed as in the United States. In the best places here the highest admission price is 1 mark (\$0.238) and the lowest 40 pfennigs (\$0.095). Tickets are stamped with the hour of arrival, and between series notices are displayed on the canvas that certain time tickets have expired and that supplementary tickets may be purchased from ushers without going outside. Ushers pass through the audience and see that persons holding expired tickets do not remain. The same picture is never repeated in an evening. The usual length of one admission is two hours. Excellent music is furnished by small orchestras, and in some larger theaters there are brass bands. Smoking is prohibited and beer is not served in the better-class places, but at some of the popular theaters both smoking and drinking are permitted.

The films exhibited in Hamburg are rented from central agencies at a cost of about two and a half cents a foot for the first week and less for longer periods, though films not new to the public can be had for as low as one and four-fifths cents.

The Motion Picture Exhibitors' and Film Renters' Association of Hamilton county, 709 Vine street, Cincinnati, Ohio, is very desirous of obtaining a list of all organizations in the United States devoted to the interests of film exhibitors and film renters. The secretary of any organization of this character will confer a favor by sending the address of his association to President T. A. Nolan of the Cincinnati body, or to THE NICKELODEON, which will forward it to him.

A New England Picture Theater

By Charles F. Morris

D E C E M B E R 1, 1909, ground was broken for the New Bijou, Springfield, Mass., one of the handsomest and most fully equipped theaters devoted exclusively to moving pictures to be found in all the New England states; and on February 19, 1910, the house was opened to the public by the Bijou Amusement Company, under the management of Edward L. Knight. The New Bijou is the successor of the Bijou, the pioneer moving picture house of Springfield, which was opened March 23, 1907, with a seating capacity of 250. The success of the project

which has made it necessary to secure more commodious quarters, has been largely due to the enterprise and foresight of its promoters, underlying all of which has been the high motive not only to amuse its audiences, but knowing the power of the moving picture to make lasting effect upon the mind, has made it a point to present those subjects which would tend for public betterment. To this end the selection of pictures has been made a subject of careful consideration and at the

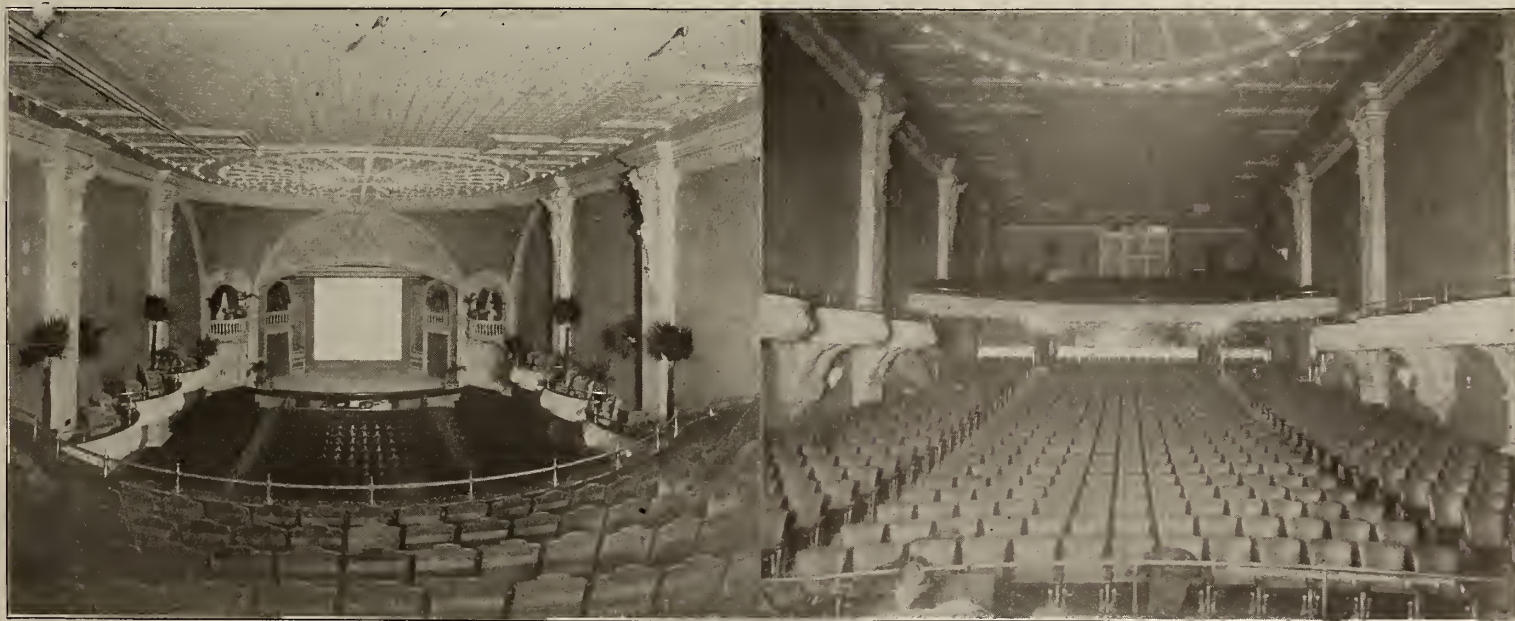


The New Bijou Theater, Springfield, Mass.

same time the character of the audiences was carefully considered—the management realizing that a pleased audience is the best advertisement, and the best that could be had, commensurate with the high standard of cleanliness and worth maintained by the house, has been presented. The theory that a manager regulates the tone of his theater by the character of his productions has been clearly proven in this case. It has also proven that a theater can be successfully conducted at dime and half-dime prices of admission and still maintain a high standard of excellence on its pro-

gram and thus retain the customary refinement of the higher-priced standard theaters of the country, as refinement and high standard depend upon purpose and not upon price. No effort has been spared to please all, yet at the same time maintaining the high standard originally conceived.

Not only has this high ideal been carried out with regard to the program, but we find it materialized in



Interior Views of the New Bijou.

brick and cement, as no expense has been spared to make the new house modern and up-to-date in every respect. Its construction throughout is strictly first-class, with an eye to permanency and the comfort of its patrons; the finest example of present day theater construction as regards its artistic features, which are exquisite and distinctive, its acoustic properties, and its provision for the safety and comfort of its patrons.

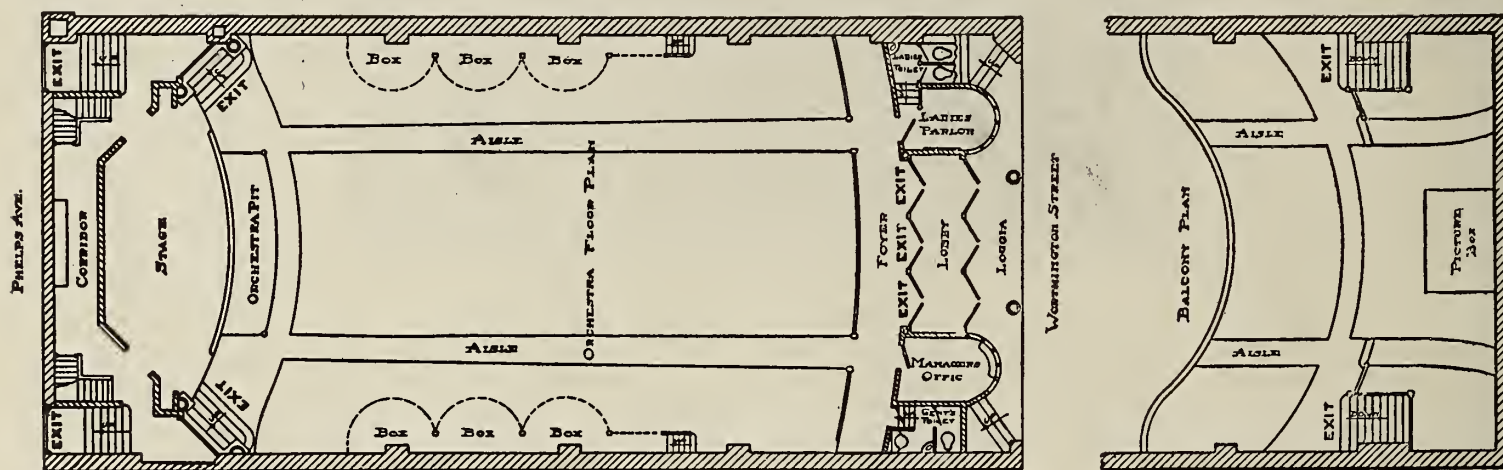
The building, which is of concrete, of simple and dignified architecture, adorned with stained glass windows, has a seating capacity of approximately 1,000, there being 700 in the orchestra and 300 in the balcony.

The balcony is reached by steps leading from either side of the entrance, on the right of which is the ladies' parlor, which is comfortably furnished, while on the left are located the box office and men's retiring room. Six doors lead into the foyer. Ample provision has been made for exits, three large doors in the front and one on each side of the balcony leading into Worthington street and one on each side of the stage on the main floor leading to Phelps avenue.

The stage, thirty by fifty feet, is one of the most attractive features of the house. The decorations con-

motor at the rate of 150 revolutions per minute. By this means 15,000 cubic feet of air is drawn into the rear of the theater every minute, heated or cooled to a comfortable temperature and blown into the theater at a very low velocity, through 120 openings under the seats, on the orchestra floor and through the platform risers in the gallery, thus effecting a thorough distribution of the fresh air. After the air becomes vitiated by the exhalations of the occupants it rises to the ceiling where it escapes through two large ventilators.

The laws of the state of Massachusetts regarding the safety of moving picture theaters lays special stress upon the kind of booth used. These have been strictly complied with in the New Bijou, the result being that no possible danger of fire from this source remains. The frame work of the operating room, which is eight feet wide, twelve feet long and seven feet high, is constructed of angle irons, no exposed wood being allowed in the construction. The sides and back are covered with asbestos boards half an inch thick, and the floor tan with asbestos three-eighths of an inch thick. All danger from fire is practically eliminated. The substance is absolutely untouched by fire, and even should the entire quantity of films in the booth ignite, which



The New Bijou's Floor Plan and Balcony.

sisting of salmon pink walls adorned with white woodwork, and the ceiling of green, white and gold, which scheme is carried out throughout the house, and presents an especially pleasing effect in this part of the house. The special lighting system, which has been made one of the most important and unusual features of the house, together with the artistic plan of decoration, strikes one with the general impression of light and airiness. Lights arranged in the form of a scroll decorate the boxes which are arranged on either side of the house, as well as the balcony and the tops of the columns, while numerous bulbs dot the ceiling and the proscenium arch above the stage. By the proper manipulation of these lights the house can be moderately illuminated without detracting from the impressiveness of the pictures on the screen, which is a rare achievement and one fraught with obvious advantages.

Realizing how much the success of a theater depends upon its proper ventilation, special attention has been paid to this feature. With the exception of the entrances, exits and dressing rooms, which are heated by direct radiation, the building is heated and ventilated by a plenum system—regarded as the most comfortable and sanitary from every standpoint—which comprises a six foot fan, operated by an electric

is safeguarded by other regulations, there would be no danger of the fire getting outside the booth, provided the openings were closed by the contrivances that are also required by the regulations.

This asbestos booth is regarded as far superior to the iron booth, one advantage being that the operator is not in danger of receiving a shock from charged walls. The booth is ventilated by a twelve-inch fan, with ventilation pipes ten inches in diameter to let in fresh air and take out the foul air, and it also has ventilating openings near the floor. The laws of the state allow two windows per machine in the booth, one for the operator and one for the machine. The former shall not be more than four inches wide or twelve inches high and the latter shall not be more than six inches high and twelve inches long. These windows must be provided with gravity doors held open by the use of a fine combustible cord and a fusible link so that heat in the booth will automatically close the opening.

Aside from the general comfort and pleasure afforded its patrons through the medium of a first-class theater, under efficient management, many additional courtesies and favors are extended; such as telephone service, careful attention to the recovery of lost arti-

cles, and the supply of pure filtered drinking water, and no fees or tips are asked or permitted. No head coverings are permitted in any seat in the auditorium. The house has a six-piece orchestra consisting of first violin, cornet, clarinet, trombone and drums, under the direction of William K. Hollowell. The Bijou house staff consists of the following: Manager, Edward L. Knight; assistant treasurer, Edgar Jury; door-

keeper, John Loll; chief usher, Ralph Landry; ushers, Thomas Donahue and Jacob Goldstein; pianist, Florence Massie; drummer, William Liberty; chief operator, Henry Schoch; operator, Frank E. Blanshand; assistant operator, Sam Small; janitors, Tony Martinio and Fred C. Ellis; matron, Mrs. Eliza Daley; stage manager, David L. Moore; assistant stage manager, F. H. Morrill; house officer, John Carr.

The Fight Picture Prospect

By K. S. Hover

THE Jeffries-Johnson fight took ten moving picture cameras and cost a quarter of a million dollars to film. The newspaper press of the country lavished money and space upon it, and noted writers outwrote themselves to convey all the details clearly to the public. Thanks to the telegraph, the fighters had hardly left the ring side before the story of the fight was being eagerly absorbed by that vast majority whose only knowledge of such events comes to them through the papers—and through the moving pictures.

But we cannot yet telegraph moving pictures; so the newspapers beat us to the story by a week, at least. Jack London, Rex Beach and G. H. Lewis have cashed their checks; the circulation managers have reaped their rewards. For the newspapers the incident is closed. They have had their little spree, and in the cold gray dawn of the morning after they can well afford to moralize on the barbarity and atrocity of the affair which they so gleefully reveled in ten days ago. Just as the gayest rounder in the crowd is the loudest in his morning after renunciations, so the papers which dived deepest into the fight are most vehement in denouncing the moving pictures of the event. Inconsistency, verily thy name is newspaperdom! On the same page, side by side, we find an agonized appeal to the powers that be to bar the pictures at all cost, and a last lingering farewell for the interesting details of the fight itself.

But not all the papers view the matter in the same light. An editorial in the *St. Louis Post Dispatch* says:

LAW, NOT HYSTERICS.

It is gratifying to note that President Reynolds of the police board is not affected by the hysterical view of police power and duty in the matter of preventing the exhibition of the Jeffries-Johnson fight pictures. He stands on solid ground when he says the police will suppress disorder should any occur at the picture shows, but they will not stop the exhibition because they are not forbidden by law and hence, there is no legal justification for police interference.

We have no brief for prize-fight picture shows. We do not commend them to the public, nor do we want them offered to the public. But they are not forbidden by law. They must be classed with other picture exhibitions which are neither elevating nor enlightening, but do not violate the laws, and hence do not call for police interference. The use of the police to enforce the will of one part of the community against the rights and liberties of another is intolerable. Law, not hysterical public opinion, should govern the police and the community. We want a government of law, not of impulse.

Again, the *Lincoln, Nebraska, Journal* says, in part:

It isn't certain that objection to fighting and to the glorification thereof is the real reason for the uprising against the moving picture show. The race element is the thing that seems to

count. Kansas City officials announce for instance, that the pictures may be shown there "unless they provoked race troubles in other places before being exhibited there." Far South Africa fears the effect on its natives of showing pictures of a black man putting it over a white one. From Baltimore to Birmingham the south is in rebellion against the show.

This view is deserving of not the slightest sympathy. If pictures of a fight are good, then pictures of a fight between a white American citizen and a black American citizen are good. If the fight which white promoted and patronized registers a victory for the black, are we Russia that we should save our white skins by keeping the blacks in ignorance of their prowess? The question of race prejudice might fairly have been raised to prevent the fight, but to raise the question now is altogether too small a business for a big country to be in.

The Joplin, Missouri, *Globe* says:

The men who invested a large sum of money in the Jeffries-Johnson moving pictures are encountering a difficulty not anticipated in the action taken in a number of places prohibiting the exhibition of the films. The fact that they did not count upon this attitude may be a worthless plea. The fact, however, that there had been no legislation, by statute or ordinance, against the exhibition of pictures of this kind might reasonably and with propriety be construed as protection of the value of this property by the security of the law.

The sweeping assertion that that which the law does not specifically prohibit it does specifically permit may be open to exceptions. But where an enterprise is not of itself and obviously objectionable on moral grounds or on the grounds of public policy it seems a fair presumption that men who invest money in such an enterprise can claim as their equity the right of realizing upon such investment.

To deny such equity is surely a dangerous precedent. In the case under discussion it seems that the suppression of the fight pictures is tantamount to property confiscation.

The sentiment against the public exhibition of the fight pictures is due, probably, to the energetic determination to put an end to the prize-ring and, second, to the spurious apprehension that a bitterness may be engendered which is likely to cause race riots.

The sincerity of those engaged in the anti-prize-ring crusade is not questioned. But that sincerity, just the same, cannot justly be used to effect a civil and property injustice. As to the apprehension of the disturbance that may be occasioned it would seem that before that plea may competently be set forth the pleadings must be reinforced by the citations of such conditions. In other words, before governors or mayors or other officials can in equity put the ban upon those exhibitions, because they're going to create trouble and disturb the peace, it should first be shown that precisely such consequences have ensued.

Yet even that conservative hypothesis is subject to amendment. In certain portions of the country it is very likely that serious disturbances might follow those exhibitions. It would be the part of wisdom on the part of the owners of the films to avoid that territory. And if they are not shrewd enough and big enough to recognize that fact and act accordingly the officials entrusted with the maintenance of peace should have no hesitancy in taking sternly protective measures. But there are many states in the Union where the shadow of possible racial troubles does not darken the land. There are broad belts where those pictures in all probability could be exhibited without causing a ripple of uneasiness. And fairness suggests that before the prohibitive mandate is issued in the apparently safe zones the picture men are entitled to the right and privilege of testing the situation.

It is evident, of course, that the next step in the fight for the suppression of prize-fighting will be directed towards the moving-pictures. When laws prohibiting that feature of the game have been passed nothing can be said, in the name of fair play or property right, for that industry.

And the Springfield, Illinois, *News* asks:

Is a moving picture show of the Jeffries-Johnson fight any worse in its influence than are any number of actual shows that are put on the stage of the theaters throughout the country, particularly in the larger cities?

When it comes to barring public exhibitions, whether they are actual or of a picture variety, on account of the demoralizing influence they may have upon auditors and spectators, there is really no occasion to discriminate so closely as to single out the moving pictures of an encounter between pugilists, as the ones to be particularly condemned.

Stirred by the sentiment expressed against the exhibition of the Jeffries-Johnson fight films, George Kleine, William N. Selig, and George K. Spoor, representatives of the moving picture syndicate, issued the following statement:

"No efforts will be made to show the pictures in any city or town where adverse legislation has been taken. It will not be necessary to get out injunctions, for this combine does not intend to buck the law in any city or state. We do not think these pictures are any different from those which have been displayed of the Johnson-Burns and Johnson-Ketchel fights, but if we find that popular sentiment is against them we will lay them on the shelf and not show them at all."

The pictures were shown by the makers to Assistant Chief of Police Schuettler, of Chicago, and Censor O'Donnell, in the rooms of the Selig Polyscope Company, and the officials intimated that they would make a favorable report on the film to Chief Steward.

After the first six rounds had been shown both the assistant chief and the censor said they had seen nothing that was objectionable in the moving pictures, and each said that he did not believe they would create a race riot, so Chicago fight fans are fairly certain of seeing the Jeffries-Johnson fight pictures.

When they make application for a Chicago permit, it was indicated by Chief of Police Steward, the chief will allow the showing of the pictures, at least until any untoward result is evident. This attitude of the chief was influenced partly by a verbal report made by Assistant Chief Schuettler and Charles O'Donnell, the theater censor, after viewing in private the pictures as shown at 45 Randolph street. Schuettler declined to state positively that he had advised the chief that the pictures were all right, but the information percolated through headquarters that this would be the gist of his formal report.

Definite announcement of the police intention, however, will be delayed by Chief Steward until an application for a permit is filed. The chief said:

"So far as I can learn, there is only a lot of manufactured public opinion against the showing of the pictures. I have talked with many lawyers, doctors, business men and average citizens and can find no sentiment on the subject whatever. Most of the cities that have acted adversely are southern cities, where race feeling runs stronger than here."

In New York, Mayor Gaynor said that the Jeffries-Johnson pictures could be shown in that city without interference, so far as he was concerned. He had no more right to stop the pictures, he said, than to stop publication of the story of the fight.

Mayor Rayburn, of Philadelphia, declares that he will not forbid the fight picture shows.

"Police precautions," he said, "will be such that a riot will be out of the question."

St. Louis will see the fight pictures. Chief of Police Young stated that he had not considered following the example of the authorities of Washington, Cincinnati, Baltimore, New Orleans and Fort Worth, where chiefs of police have indicated a ban will be placed on the fight films because of fear of race riots. Chief Young said there was no indication that race riots would result from the exhibition.

"There is no law in Missouri which authorizes me to stop the exhibition of prizefight pictures," Chief Young said. "There is no law to stop the exhibition of pictures of thefts and murders. Such pictures are being displayed daily in St. Louis. In other cities it is different. In Washington and Baltimore the chief of police can do many things I cannot do here."

Sentiment among public officials of Omaha, Neb., in regard to the presentation of the Johnson-Jeffries moving pictures does not seem to be against such an exhibition. Chief of Police Donahue says he does not see on what grounds he could stop the fight pictures. He does not believe that race conditions here would warrant him taking any action in this matter.

The attitude of Mayor Brown and the police department of Kansas City, Mo., toward the exhibition of the Jeffries-Johnson fight pictures will be regulated by the class of people who will be admitted to see the pictures, and the character of the show house in which they are displayed. The showing of the pictures to a mixed audience, that is an assemblage of whites and blacks, will be discouraged, if not entirely prohibited.

Mayor Allaman, of Atchison, Kan., says:

"I am really ashamed to have them put on after the way the fight turned out, but I will not stop them, if they are brought to Atchison. I really would have liked to have seen the fight, if Jeffries had won, but there is no danger that the pictures will cause race trouble here."

"There is no ordinance in Springfield to prevent the showing of the pictures," said Mayor Robert E. Lee, of Springfield, Mo., "so if the pictures come here they can be displayed until a disturbance is created. If such a disturbance arises, the police will be watching and will immediately stop the show."

Governor Shafroth, of Colorado, said:

"My powers are defined by the statutes and I will not take upon myself any authority not delegated to me by law. Prize fighting is not permitted in this state, but there is no law against exhibiting the pictures. I cannot see any reason why I should intervene, but my personal wish is that the pictures shall not be exhibited."

While Governor Deneen, of Illinois, through his private secretary, has gone on record as favoring a move to keep the pictures out of Illinois, Mayor Schnepf, of Springfield, has avowed that as far as he was concerned, the pictures could be exhibited by the management of any moving picture house in the city. The governor told a delegation of ministers who telephoned him that while he did not approve of such photographic exhibitions that he had no power to stop them.

"I told them," he said, "that I had no authority to stop any exhibition of pictures, and that it was a matter for the city council of Springfield or of any other city in the state or the town or village authorities to attend to."

"I'm frank and honest with you, gentlemen, when I say that I would give ten dollars to see the Jeffries-Johnson fight pictures, if that were the price of admission," Mayor Clayton, of St. Joseph, Mo., told a delegation comprised of the Rev. C. M. Chilton, pastor of the First Christian Church; K. M. Mitchell, and Councilman J. C. Wyatt, representing the City Federation of Churches. "The *News-Press* criticized me for coming out in an interview and declaring my honest convictions that these pictures need not be suppressed, from a moral standpoint. Now, I consider that it is no worse for me to want to see the pictures than it was to read the account of the fight published by the newspapers."

"But these pictures will display the brutality of the fight," explained Mr. Chilton.

"There was no brutality about it," responded the mayor. "Nobody was hurt. Now, my friend Golding criticizes me for not joining in this movement to suppress these pictures and yet his newspaper gets out an extra to give the details of the fight and runs the pictures of the principals on the first page."

"Why," said the mayor, with a hearty laugh, "I read in one newspaper that when Johnson gave Jeffries a stiff punch, he grunted loud enough to be

heard all over the arena. The newspapers published that, but when those fight pictures are thrown on canvas they won't give you any idea of how loud Jeffries really did grunt."

Although a telegram was received at the executive office at Lansing, Mich., from William Shaw, of Boston, general secretary of the United Christian Endeavor society, asking Governor Warner to prevent the exhibition of the moving pictures of the Johnson-Jeffries fight, it is highly probable that the matter will be left to the local authorities, as there is no statute making it unlawful to show such films in theaters in Michigan.

Mexico City will welcome the Johnson-Jeffries fight pictures. Gov. Landay Escandon, of the federal district, said that he would not attempt to put the fight films under his jurisdiction, but, on the contrary, would like to have them exhibited here.

"Happily," he said, "we have no negro question here."

Possibly the best joke of all is the action of Mayor McCarty, of San Francisco, in barring the pictures. McCarty's vehemence in declaring that the fight would be held in his town in spite of the governor of California will be remembered.

The F. S. A.—Past and Present

By Theodore T. Kling

THE Film Service Association, which will hold its fifth semi-annual convention in Detroit July 21, 22 and 23, first had its inception in the minds of certain manufacturers who, becoming dissatisfied with the chaotic condition of affairs and desired to do something for their betterment. Under the leadership of I. W. Ullman, representative of foreign manufacturers, they held a conference in New York, November 9, 1907, which resulted in a general conference at Pittsburgh on November 6 of the same year. This conference was the nucleus of the United Film Service Protective Association which adopted the following resolutions as its platform: The renting interests enrolled as members to purchase film only from the association of manufacturers and importers. No duplicating of film. The elimination of sub-renting. No film to be sold second hand. Retiring of film purchased after it had been rented for a period to be decided; the returning of this used film to the manufacturer. At a meeting held in Chicago on December 14, 1907, the platform above stated was adopted and the organization completed by the election of officers.

Owing to a lack of unanimity among the manufacturers, based on rival patent claims, at a meeting held at Buffalo February 8, 1908, the terms "United" and "Protective" were dropped and the organization thenceforth has been known as the Film Service Association. The first semi-annual convention was held in New York in June, 1908. As the press was barred from the sessions very little regarding its deliberations was given publicity, but judging from results it appears the convention was very gratifying to all concerned.

The association held its second annual convention at the Imperial Hotel, New York, January 9, 1910, at which time it ceased to exist as a business organization,

but was immediately superseded by another organization under the same name having an object purporting to be purely social in its nature. The enrollment showed a representation of over one hundred members, either present or represented by proxy, and the treasurer's report showed a cash balance on hand of \$17,519.18. The following officers were elected: president, William H. Swanson, Chicago, Ill.; vice-president, Carl Laemmle, Chicago, Ill.; secretary, Herbert Miles, New York City; treasurer, Robert Lieber, Indianapolis, Ind.; executive committee, A. J. Gilligam, Grand Rapids, Mich.; William Fox, New York City; William F. Steiner, New York City.

The new officers then took charge of the meeting and it was decided that the old by-laws, rules and regulations should be set aside and that the association hereafter be conducted more as a general social and business men's association, with nominal dues of \$25 per year, payable \$12.50 semi-annually in advance.

It was voted, in view of the changed conditions in the association, that the funds on deposit in the association treasury be redistributed to the membership in good standing. Five hundred dollars was voted to the Red Cross Society for the Italian sufferers and it was also voted to give Mr. McDonald, the retiring secretary, \$1,000 as an expression of the association's good will.

The next session of the convention was held at Atlantic City, July 16, 1909, and the roll call revealed the fact that out of fifty-three qualified members, forty-one were either present in person or represented by proxy.

President William H. Swanson and Vice-President Carl Laemmle presented letters of resignation, which were accepted. The executive committee reported the names of A. J. Gilligam and William

Steiner as candidates for president and vice-president, respectively.

The licensed film manufacturers were made honorary members of the association. Owing to the fact that the association as now organized is to continue more on social lines, it was voted to discontinue the initiation fee in the future and the by-laws were ordered so changed. The annual dues are \$25 per member.

The various social functions were carried out in such an elaborate manner as to create a sensation even in gay Atlantic City, and consisted of the following: Roller chair parade on the boardwalk, which started out one hundred strong and lasted until the wee small hours, a Dutch supper given by Sigmund Lubin, a bathing party and a sumptuous banquet at the Marlborough-Blenheim.

The last semi-annual convention of the Film Service Association met in the Imperial Hotel, New York, January 28, 29 and 30, with President A. J. Gilligham in the chair. A number of subjects of interest to the members were discussed, among them being regulations governing the matter of credits. The advantage and disadvantages of non-inflammable film, the length of reels of film, and others. One of the interesting features of the convention was an address by W. A. Daniels, president of the National Waterproof Film Company, on the subject of waterproofing, which brought out considerable discussion.

A number of other matters relating to business details were discussed at considerable length, and in many cases definite steps were taken toward improving conditions.

An interesting feature of the convention, and which was the center of attraction, was the exhibits arranged by the different manufacturers.

One of the chief social functions of the convention was the banquet which was held on the evening of the 29th with President Gilligham acting as toastmaster, which duty he performed in his usual happy manner.

A recommendation providing for the retention of the old officers for another year was presented and adopted, with the exception that P. L. Walters of the Kinetograph Company was substituted for William Fox on the executive committee.

Picture Show Music

Consent of three-fourths of the householders on the block with a moving picture show in Washington, D. C., must be obtained if the show is to have a piano accompaniment; likewise, three-fourths of the consents of the householders on the confronting block or blocks. This is the opinion of Corporation Counsel Thomas and Assistant Corporation Counsel White.

The matter was brought up by Commissioner Rudolph, who recently let the police of the fifth precinct know that a moving picture show, at Eleventh and North Carolina avenue northeast, had been operating with a piano on the evening of June 15, after it had obtained a license to operate without music, according to his information.

The police applied for a warrant. Assistant Corporation Counsel Schultze refused to issue a warrant. He said that while the facts seemed to indicate a technical violation of one police regulation, there was still another regulation on the subject which had not yet become effective, and which seemed to exempt moving

picture shows. In other words, the regulation which had not yet become effective seemed to allow proprietors of airdomes, cheap shows, etc., to have music. Capt. Williams of the fifth precinct thereupon threw up his hands in despair and said that there are so many regulations on the subject that it would take a smart lawyer to ferret out the real truth of the situation.

Whereupon the corporation counsel's office studied the matter, with the result that moving picture shows with pianos will have to get consent of three-fourths of the householders on their block and the block across the way from them.

Wants City to Run Shows

"There ought to be special moving picture shows for children," says the Rev. Alexander Lyons, pastor of the Temple Beth Elohim, Brooklyn, N. Y. "I would heartily favor these, especially in the open air during the warm season. They could be made entertaining, instructive and generally beneficial.

"In this connection it seems to me there is an urgent call to the city to enter the moving picture show business as an important expression of its educational work. The city is spending annually large sums upon its evening lecture courses for adults. The needs of its child population, especially in the warm season, is of far greater importance. Let us spend less on the education of adult life and give more to our children. The auditoriums of all of our school buildings ought to be used in the early evenings of the summer months for moving pictures, furnished by the city, on all available educational subjects and such others as are entertaining and uplifting.

"This would seem to be a splendid opportunity to impress our children in a way that would be decidedly beneficial later on. It might even be made self-supporting, but it ought certainly to be undertaken by the city under the particular supervision of the Board of Education. This would seem to me to be a way to meet the widespread desire for such entertainment and to keep it within bounds of propriety and dignity."

Old Films to be Tabooed in Cleveland

An organized effort is to be made by the Cleveland Humane society to do away with old films in the moving picture houses of the city. Officers of the society look upon the much used films as a source of eye torture. It is said that after the pictures have been used many times they are scratched, and produce a flickering light, which is fast becoming a menace to the eyes.

A. B. Williams, Jr., of the Humane society, says a regular systematized inspection of the moving picture houses in Cleveland will be carried on this spring. A special committee has been named for this purpose. There are seventy-five moving picture houses in the city. Each inspector will be allotted ten shows for inspection.

The inspectors have been instructed to look out for inadequate ventilation, poor light, indecent films, uncleanness, suggestive and criminal pictures.

Supt. Williams of the Humane society believes there are too many moving picture houses in Cleveland. Out of 100 licensed places of this kind last year, it is reported, twenty-two went out of business.

Apparatus for Amateur Motion Pictures

By Henri Destynn*

THE production of photographs of moving objects has hitherto been denied to amateurs, for various reasons. It requires complicated and costly apparatus and delicate manipulations which cannot be performed without special appliances.

A simple apparatus, called the Cinephote, has been devised to obviate these difficulties and to put motion photography within the power of every amateur photographer, at least to the extent of producing animated portraits of his friends and his children, for the Cinephote does not pretend to vie with the elaborate apparatus by which thousands of instan-

**Scientific American.*



Viewing the Cinephote Pictures.

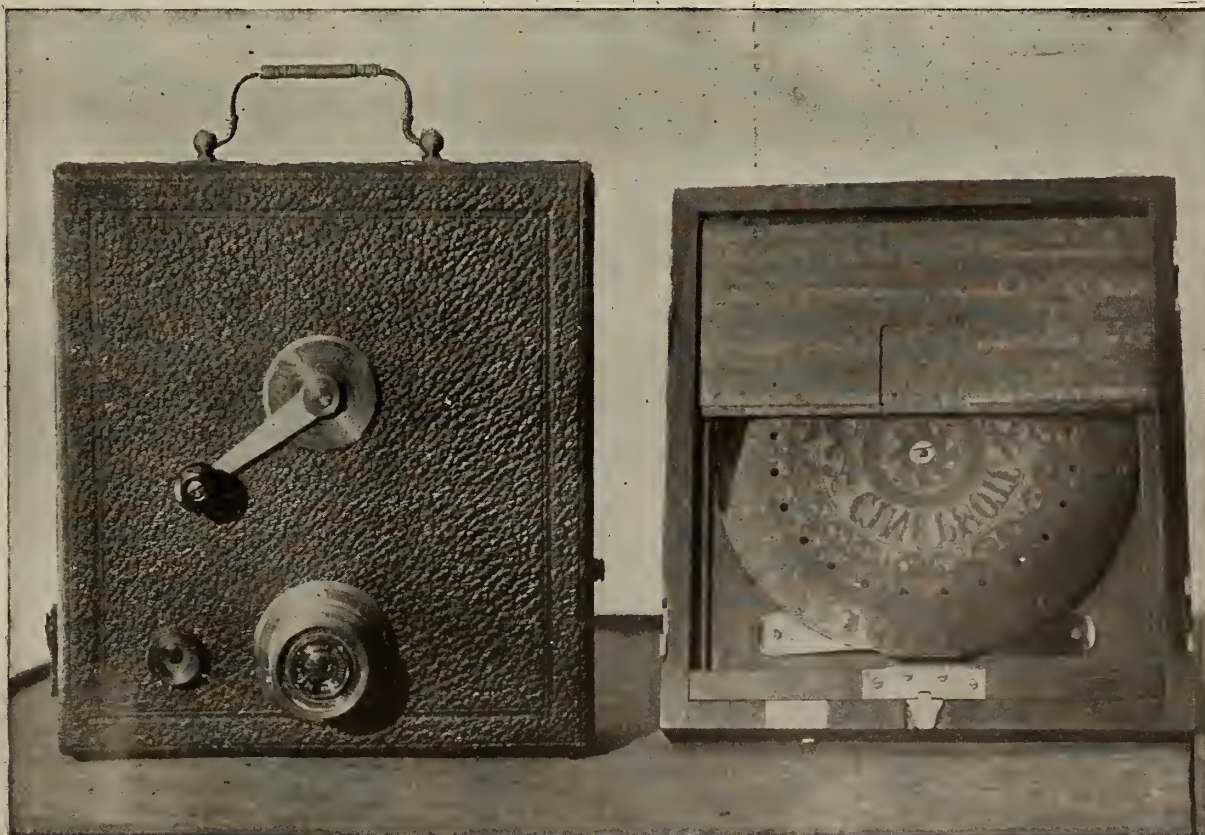


A Plate of Seventy-two Pictures.

taneous photographs of a long and complex scene are impressed on hundreds of feet of film.

The Cinephote comprises two distinct pieces of apparatus: one for making the pictures, the other for exhibiting them in such a manner as to give the il-

lusion of movement. Both of these devices work automatically, by means of very simple mechanism. The negatives, which are either 24 or 75 in number, are made on a circular sensitized plate, on which the 24 pictures are arranged in the form of a circle, while the 75 pictures are arranged spirally, as the accompanying illustrations show. In either case, the disk is perforated with small holes, equal in number to the pictures and distributed at equal in angular distances along the same curve—circle or spiral. By means of a larger hole at



The Cinephote Camera.

its center, and a corresponding peg, or bearing, in the plateholder, the disk is secured in the latter in such a manner that it can turn freely about its axis. The pressing of a button then releases a pin, to which a reciprocating horizontal movement is imparted by clock-work, and which, engaging successively with the small perforations, causes the disk to rotate intermittently, pausing after each advance long enough for a single exposure. At the same time the shutter is automatically caused to open when the disk stops and to close when it resumes its rotary movement. For the disk containing 24 pictures arranged in a circle, the bearing is fixed at the center of the plateholder, but for the disk with 75 spirally arranged pictures, the bearing is free to move in a vertical slide and, as the reciprocating pin engages successively with the spirally arranged perforations, the disk is displaced in such a manner that each picture is made in its proper place in the spiral curve. In either case the movement of the mechanism is auto-

mented to the eye (assisted by a magnifying lens) by means of an automatic mechanism driven by clock-work and essentially similar to the mechanism employed in making the negatives. But, as only a very fleeting illusion is thus produced by the disks which contain 24 pictures, there is provided, for these disks alone, another apparatus which can be turned by hand, slowly and for an indefinite time, showing the pictures repeatedly in their proper order. A third form of apparatus is furnished for the purpose of projecting the pictures on a screen with a lantern.

Washington Ladies Shocked

Moving-picture shows as they are now conducted in Washington, D. C., received some back-handed compliments from several ladies interested in the Girls' Friendly Society at a hearing before the police commissioners recently. The ladies gave the commissioners to understand that they had visited about all the five and ten cent shows in the city, and that the impression they received from these little mixtures of love, hatred, drama, comedy and minstrelsy as thrown upon the screen was one of disgust.

When they were through with their hearing, Commissioner Johnston told the ladies that any time they happened to drop in at a show that was as bad as they had described, to telephone to Maj. Sylvester, so that some of his uplifters of public morality could get busy right away and "get the goods on the show." This quotation is from Commissioner Johnston.

What the ladies wanted was something that would really censor the plays and picture shows. It did not seem to make much impression on them when they were told that the police censor the films every Monday night. Commissioner Johnston held up a batch of police reports on shows in every precinct. The ladies said that nevertheless the shows are of terrific noxious effect.

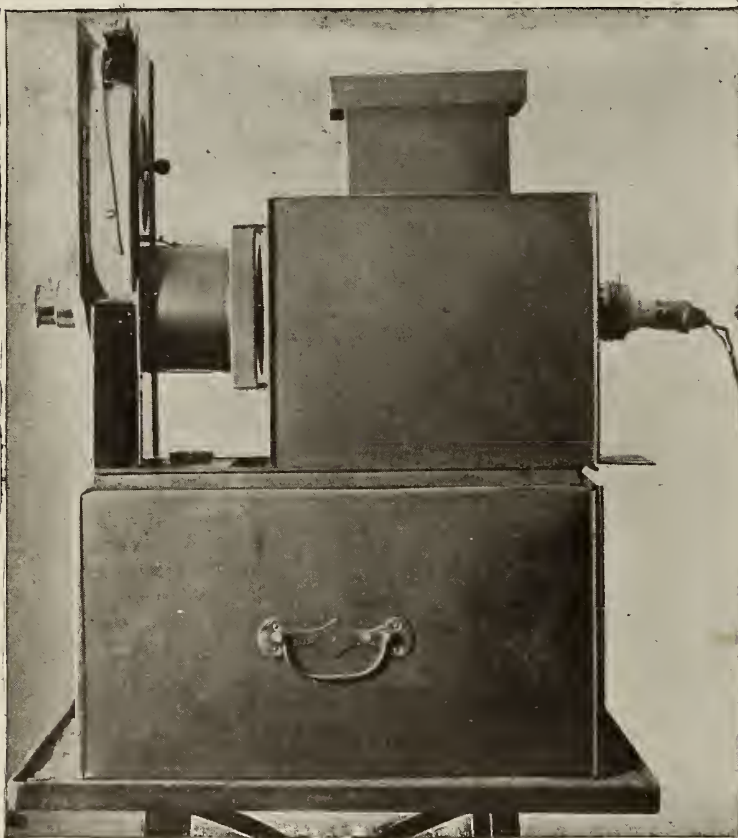
They wanted to have it known that the kind of films which show moving pictures of men beating restaurateurs out of bills are detrimental to the community. Elopements and the like on films also came in for a share of the blame. Herring fisheries and scenes in a beekeeper's establishment were regarded as eminently proper.

Several methods of censoring shows were suggested by the ladies. One of them suggested that the commissioner publish a "white list" of theaters where the tone was of the uplift variety. Commissioner Rudolph did not seem to think this would be feasible.

At the close of the hearing Commissioner Johnston told the ladies that anything they could do to give specific instances of shows being produced where the public morals receive a shock would be welcomed. He advised them to get specific instances, and not to work up a frenzy of excitement on generalities.

A new ordinance has been drawn up by City Solicitor Jenkins, of Youngstown, Ohio, at the suggestion of Building Inspector Knox, changing the location of booths from which moving pictures are projected upon the screen.

All booths in that city are located in the front of the room over the entrance, and the screen is in the rear. The new provision calls for the booths in the rear and screens in the front.



Projecting Apparatus for Amateurs.

matically arrested when the entire series of photographs has been made, so that double exposures are prevented.

The lens of the Cinephote is either a "Graphor," which is corrected for astigmatism, and can be used with a stop of F/6 and produces satisfactory outdoor views in most weather conditions, or a "Eurygraph" anastigmat, which is very well corrected for spherical and chromatic aberration and gives perfect definition with a stop of F/3.8.

As there is no rigid connection between the disk and the mechanism, either single or double plateholders, or even a magazine camera, can be employed.

The negatives are developed in the ordinary manner, with the aid of a specially constructed printing frame, and transparent positives are made on disks which have perforations corresponding to those of the negatives. The moving scenes are reproduced and pre-

New Amusement Patents

By David S. Hulfish

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

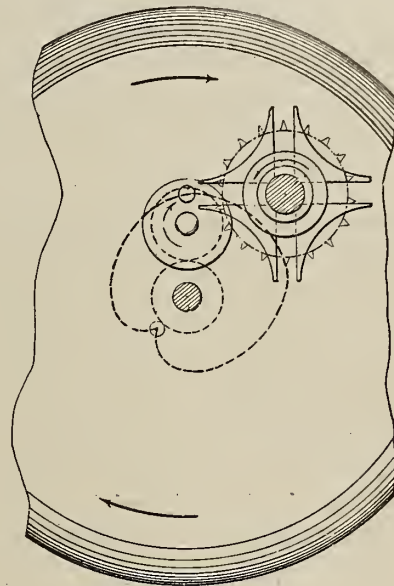
955,477. Kinetoscope. The shutter and upper constant feed are upon the frame; the intermittent feed is upon a carriage mounted for vertical movement. A distinction between this arrangement and the Latham loop arrangement is that the upper constant feed is mounted upon the carriage in the Latham arrangement. The Latham arrangement gives a constant upper loop regardless of the position of the intermittent feed and its carriage. The present improvement gives a loop of variable size, the size of the loop depending upon the position of the framing device. Alvah C. Roebuck, Chicago, Illinois.

955,666. Plate Kinematograph. In this device, the serial images are arranged upon a plate, or sheet film, rather than upon a strip film, and shifting devices are provided for shifting the film in proper manner to bring the serial images successively into the projecting position. Jean L. Miller, Sannois, and Jules Rousset, Vincennes, France.

955,840. Geneva Movement. In this improved intermittent movement, the usual star wheel is used, but the usual

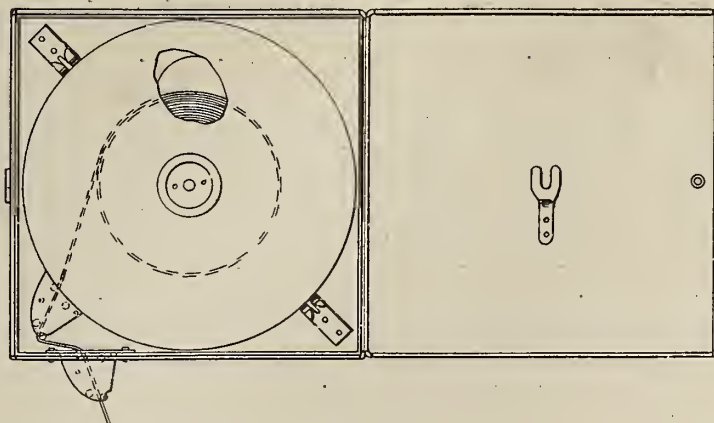
which the operation of the shutter is effected. Lewis Hetz, New York, N. Y.

957,246. Intermittent Movement. A sprocket is provided for driving the strip of film, and another sprocket of larger dimension is provided for driving the intermittent sprocket. This gives an intermittent movement of great simplicity, but one which it would seem is hardly adapted for professional service, but rather for toys, where first cost often is of more importance than durability. The driving



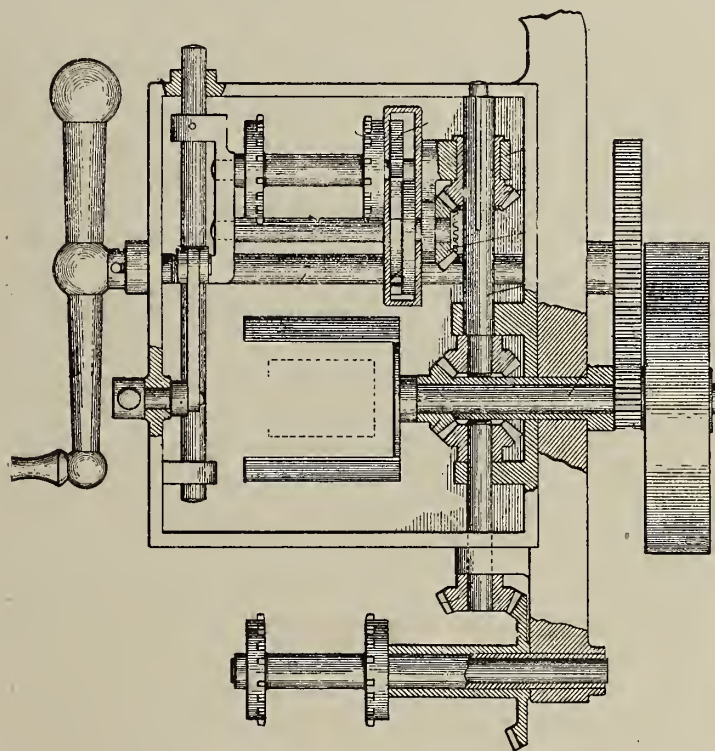
955, 840.

sprocket has its teeth spaced at a considerable distance apart, to secure the intermittent movement upon the film sprocket. A detent spring upon the teeth of the film sprocket serve to stop it and hold it fixed during the intervals of rest, and also to center the teeth and thereby frame the picture. Charles J. Paulson, Karlskrona, Sweden.



956, 178.

957,502. Projection Apparatus. When it is realized that the cost of the raw stock for a twenty-minute projection, or 1,000-foot reel of picture, is in the neighborhood of \$40, and that the retail price to the user is about \$100, it will be seen that private "libraries" of standard moving picture films will be found in the future only in the residences or offices of the wealthy fans. The area of a 1,000-foot reel of picture film is about ninety square feet. The cost of that area of commercial gaslight printing paper at retail prices figures out about \$6, compared with \$40 for transparent film. This



955, 477.

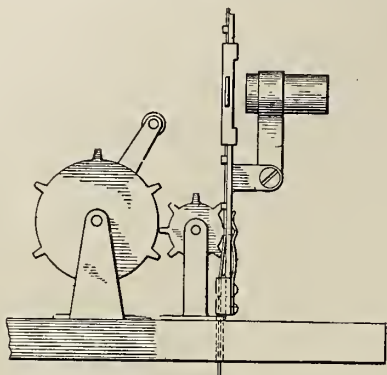
pin wheel is replaced by a compound pin wheel, the pin having a resultant epicycloidal movement. Oskar Messter, Berlin, Germany.

956,166. Safety Shutter. By this improved safety shutter, the light is shut off from the picture film whenever the speed of the main driving shaft falls below a prescribed speed, and the light is again admitted to the film when the speed rises again to a sufficient rapidity. John J. Pink, Chicago, Illinois.

956,178. Magazine for Picture Films. The reel of film is enclosed in a circular case, the double case thus forming a double fire wall for the protection of the film. The film leaves each case through an improved fire trap. George W. Ryder, Boston, Mass., assignor of one-half to Arthur E. Bailey, Boston, Mass.

956,528. Safety Shutter. The claims of the patent relate to the arrangement of safety shutter for closing the film window, and to the mechanical devices and arrangements by

brings up the question, whether we may not print the moving picture images upon the cheaper opaque white paper stock and sell a reel at \$15 for the shelves of private libraries and for private exhibitions where the intense illumination and



957, 246.

large projected picture are not required. The invention of this patent provides a device for projecting moving pictures from an opaque strip, the light being thrown upon the lens side of the strip, and thence carried to the viewing screen. A prism is used. Charles Dupuis, Vincennes, France.

957,720. Automatic Vending Machine. Joseph Starr, New London, Connecticut.

Investigations in Indianapolis

Estimating, after careful investigation, that fully ten thousand children of Indianapolis, Ind., under fourteen years of age visit one or more performances of the nearly fifty moving picture shows each week, and that while the moral aspects of most of the shows are satisfactory there are objectionable features which should be remedied, members of the Children's Aid Association and other social workers have prepared an ordinance which will be introduced in the city council for the regulation and improvement of such performances.

Because there is a belief that moving picture shows are often detrimental to children, a number of social workers under the lead of the juvenile protective league of the Children's Aid Association decided to make an unprejudiced investigation. A birdseye view was taken on a Saturday night of forty-four out of forty-eight shows, and it is believed this one evening was a safe criterion of the character and conduct of these shows.

The investigators were instructed to observe the character of posters, conduct of barkers, methods of ventilation and condition of air, number of children under fourteen attending, and of those remaining after 9 p. m., number of children under fourteen employed, character of films, songs and vaudeville, and names of films and songs. In addition they were asked to write out a brief description of what each film portrayed. This made it possible to check up the work with reasonable accuracy and not be dependent on the individual opinion of half a hundred investigators, each with different standards upon which his judgment was based.

The posters in front of the theaters were reported as sensational and misleading, but not vulgar. "They are generally unsightly and constitute an offense to good public taste exceeding the billboard nuisance," it was reported. The barkers were found to be courteous and gentlemanly. The ventilation of the theaters was found to be very inadequate. There were few criticisms of the lights. The management of the

crowds and the maintenance of order within the theaters was commended.

The investigators are of the opinion that the most important matter reported on was the number of children attending the performances, and this report was summed up as follows:

"Upward of 3,500 children under fourteen years of age attended these shows during the evening of this investigation. About one thousand were present after 9 p. m. The number at each theater varied from an insignificant number in the downtown shows to upward of three hundred in some of the theaters in the residence districts. These figures are based on an estimate made by each investigator. While such figures can not be considered exact, it is believed that the estimate leans in the direction of conservatism. Most of the children were, however, accompanied by their parents or older persons. These figures do not make a sufficient basis to estimate the number of children attending during one week, but it is probable, however, that full ten thousand children under fourteen years of age attend one or more performances each week. The number of children reported as employed in various capacities was small. Most of the theaters employ none. Some employ young boys and girls as ushers and musicians."

At least one film in each of sixteen theaters out of twenty-four was reported as portraying crime in an offensive form. The general report along this line was as follows:

"Not only was murder and suicide committed in the scenes, but all the horrible details of the death and discovery of the crime were brought out. Twenty films portrayed scenes of killing or death. Films suggestive of immoral things were not numerous. There were few which might be considered downright bad, but there were many which were at least questionable. Marital unfaithfulness figured in seven out of twenty-three reporting. Parts of the vaudeville performances were criticised and with justice. Some were reported as unfit for any stage. It is said that these acts are no worse than many in the regular vaudeville houses, but they ought to be much better in view of the character of the audience.

"Educational features were woefully lacking. Not over a half-dozen films could be considered to be educational in any sense. Many so-called educational films, such as scenes from history, are frequently the worst of all. The crowd often does not understand their historical significance and grasps only the suggestion of immorality conveyed. Such films should be rigidly scrutinized.

"Many funny scenes were portrayed, some very clever, others clumsy or extravagant. That these views were the ones most attractive was evident from statements of the investigators to the effect that the crowd showed their pleasure at this class of films.

The songs were, with hardly an exception, of the silly, sentimental kind, accompanied by pictures of a like character and in many cases sung in suggestive ways."

The investigators believe that a conservative estimate of the number of people of all ages who attend moving picture theaters in Indianapolis each week is fifty thousand. For the reason that they are the "people's" theaters and are largely attended by children, the investigators point out that they can do more harm with objectionable features than the higher priced theaters. Unsavory details of scenes are given with more detail in moving pictures than on the stage, they claim, and it was their opinion that murders, holdups, suicides and prize-fighting scenes should be eliminated.

Members of the committee think that until the character of the shows in these respects is materially improved, children under fourteen years of age should be prohibited from attending.

The committee in charge of preparing and presenting the proposed ordinance to the council for remedying the moving picture shows is composed of F. B. Loomis, V. H. Lockwood and T. J. Moll.

The Picture's the Thing

Now learned men and thinking women look at us and shake their heads and say: "The country is moving picture mad—what are we coming to?"

Others take up the same theme and preach to the new generations and say over and over again with parrot-like precision: "In my day such foolishness would not have been tolerated—moving pictures, indeed—what nonsense."

But, look and listen.

Go to any of the first-class moving picture shows and you will have a surprise.

Who are the "regulars"?

The old men and women who would make you believe that they go merely "to please the children" who accompany them.

They go to please themselves—and that is as it should be.

Every moving picture house—where first-class pictures are shown—is an institution of learning.

The beauties of nature and the picturesque places of the four corners of the earth are brought to us for a few cents.

If the moving pictures are of a laugh-producing nature—bubbling over with good, clean fun, then the moving-picture house is a health resort.

There is no denying the fact that a hearty laugh is better than a visit from the family physician.

And this brings us back to the beginning. How did the public amuse itself without the moving pictures?

"A passing fad," remarks the cynic.

Well, let the fad pass—providing, of course, that something better is discovered to fill the vacuum created by the absence of moving pictures.

And there you are.

The man who discovers the successor to the moving picture show, the successful rival to the film, will discover a fortune at the same time.

We welcome every discovery that has a tendency to amuse and educate. At the present we are quite satisfied with the moving pictures as a form of innocent diversion, but, if there is something better—something undiscovered—let us have it, quickly.

But don't wait for a newer diversion; make the rounds and see the wonderful triumphs of the camera over the world-old force—motion.—MILLCENT EASTMAN.

The Hopkins at Louisville

Among the things that Louisville, Ky., can now boast of is the possession of one of the largest moving-picture theaters in the world. The recent reconversion of the Hopkins into "a home of high-class entertainments," as it has been designated, makes this a fact.

The average moving-picture show place has no more than 199 seats, this number permitting the evasion of the regular theater license. There are probably less than a hundred picture houses in the country coming under the theater tax limit and few of these can seat over 1,000 persons. The nearest approach to the size of the Hopkins, with its known seating capacity of 2,400, is a newly converted picture theater in New York, which has close to 1,700 seats.

That there are so few big play houses devoted to moving-picture performances is not due to a lack of public interest, but to the fact that the growth of the

moving-picture industry has made such strides and come so rapidly into public favor that large, centrally located houses suitable for such exhibitions have not been available. The success of the Hopkins, however, has already given an impetus to the moving-picture show business and conversions of theaters elsewhere into this character of entertainment enterprises is going on at a surprising rate.

An important factor in the success of a high-class picture entertainment is the introduction of good "effects." To the rare excellence of this feature is attributed much of the popularity of the Hopkins show. The effects at the big Market street theater are produced under the personal direction of Manager Edward W. Duston, assisted by a corps of efficient stage hands, led by John L. Martin, former stage manager of the Hopkins and Fontaine Ferry Park, and William Oleson, another well-known theater mechanic. Not only must this special force of employes deftly manipulate various mechanical contrivances suitable for the purpose, but at times it becomes necessary for them to cleverly use their own vocal and other functions to secure the desired "effects." For instance, if a dog should be represented on the moving picture canvas, the men behind the curtain must make a noise like the barks of a canine.

But something more than the movements of human brains or hands must be brought into play to add the proper amount of realism needed to make the scene flashed by the film exhibitor all the more effective. To this end almost every device imaginable is employed. Bells and whistles of various sizes and sounds, a rolling case, filled with beans and gravel, which, correctly handled, produces a wonderfully natural water effect; rifles, pistols, bullets and all sorts of artillery accoutrements—these are but a few of the things that are to be found ever ready for use on the Hopkins stage.

So realistic have the performances of inanimate objects at the Hopkins been made to appear that it has become a not infrequent occurrence for storms of applause to follow the presentation of some intensely exciting or heroic scene; in fact, a loud cry or some similar ejaculation may be expected to be uttered by some member of the audience at that theater whenever a good-sized crowd is assembled.

Hotel Men Can Show Free Pictures

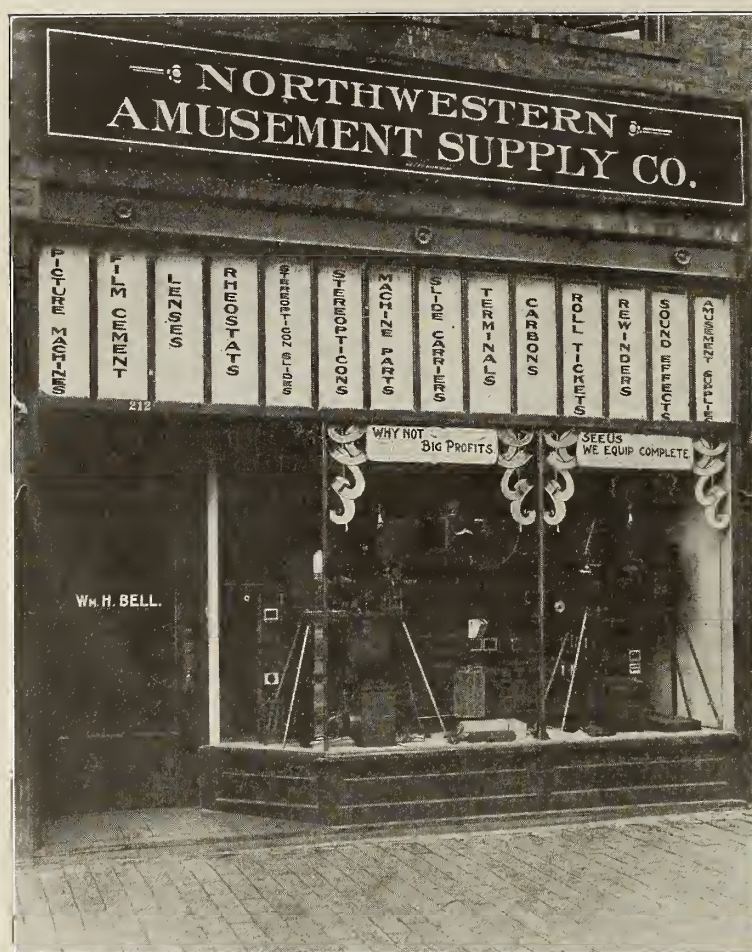
Magistrate Higginbotham of Brooklyn, N. Y., took issue with Corporation Counsel Archibald R. Watson on a question of law in the Coney Island court when he decided that the moving picture entertainments provided by the Coney Island hotel keepers for their guests are not common shows, and hence do not need any licenses.

Plainclothesmen Cunningham and White of Inspector O'Brien's staff had secured evidence against the places of Elias Dicker and Peter Spiros about a month ago to the effect that they were running moving picture entertainments without having licenses, which, in the opinion of the corporation counsel, they must have.

The hotel men didn't deny the facts as presented by the police, but rested their defense on the question of law, and Magistrate Higginbotham sustained their view of the matter and ordered their discharge. Detectives Miller and Becker of Captain Galvin's staff had secured summonses for nineteen more hotel men concerning whom similar facts had been gathered, so that the court room was crowded with hotel keepers and their friends when the court opened to decide the matter.

A New Spokane Industry

Mr. William M. Bell, who was well known to the Chicago trade not so very many years ago, is now president and general manager of the Northwestern Amusement Supply Company, Spokane, Wash. Mr. Bell was one of the pioneers in the business, his experience dating from the opening of the first moving picture theater. He has been manager of the National Film Renting Company, and also of the Spokane Film Exchange. In starting the new enterprise he intends to give exhibitors of the northwest a supe-



Wm. M. Bell's New Enterprise.

rior service in furnishing all kinds of supplies—chairs, electrical supplies, screens, machine parts and accessories, miscellaneous necessities of all sorts, a repair department, a bureau for competent operators and singers, entire exhibitions for parks, schools, churches, lodges, etc., an agency for buying and selling theaters, and a free information bureau. Mr. Bell maintains an eastern purchasing agency, assuring his customers of a close connection with the progress of the whole country.

There is undoubtedly a great field for the Northwestern Amusement Supply Company, and its success is assured from the start.

Shop Talk

"Her Uncle's Will" made public on Friday, July 15, is a refined Vitagraph comedy of more than usual sparkle in which a nurse-proud and pretentious father objects to his son wedding a supposedly poor girl whom he afterwards learns is rich, exposing his own

weakness for riches and a secondary consideration for love and honor in matrimonial affairs.

"A Broken Symphony" will be seen (not heard) July 16. This is one of Nature's own stories in the lumber camps where the theme of a camp fiddler's unrequited love is surrounded by the wildest and most picturesque scenery imaginable. "The Broken Symphony" is unbroken in its touching and pathetic sweetness and virile characters involved.

A comedy, a circus, a military parade, a regiment of Highlanders in kilties, bag-pipers and a film full of the funniest dabs of fun are a combination hard to beat. "Twa Hieland Lads" is this and more, too. Tommy Atkinson is there with all his tail feathers and a lot more oddities and novelties seldom seen in one picture and withal perfectly natural in its developments. The two principals are two extremes; one of the lads is seven feet four tall and the other lad is five feet fat. A titter, a laugh and then a continuous laugh, that's all. The date for appearance of this Vitagraph is July 19.

Miss Florence E. Turner, "the Vitagraph Girl," narrowly escaped a serious accident last week. She was riding with her mother in an auto, the wheel of which was struck by a passing machine. The hub was knocked off Miss Turner's car and if it had not been for the quickness of the chauffeur who stopped his auto on the instant, the results might have been fatal.

During the portrayal of "Uncle Tom's Cabin," the Vitagraph Company received this letter:—

Dear Sirs: If you can use a good dog in your pictures, send for me.

Referring, of course, to the several blood hounds used in the pursuit of Eliza. There are some things everlastingly popular and "Uncle Tom's Cabin" is one of the most popular. People never tire of it. It will be issued in three films or parts July 26, 29 and 30.

Rosemary, scheduled for release the eighteenth, is one of the first subjects made in the new Lubin studio to be shown. The interior photography has all of the photographic excellence of the exteriors and is but the forerunner of other equally good films. It is something more, however, than an example of photography, for both in matters of action and stage direction the film is unusually good.

The 20,000 square feet of glass in the new studio offered a tempting target for rocket sticks and other evidences of a "safe and sane" Fourth but not a pane was broken, though several small rocket sticks were found on the roof the following morning. The glass used is of an unusual thickness and this in part accounts for its immunity from injury.

Most of the Lubin players spent the holiday at Atlantic City, those of the stock company having summer homes there inviting their less fortunate companions, though several preferred Ocean City.

The scenic artists of the Lubin studio are working overtime on the new plant frame turning out settings for the big new productions. A single set on the floor of the studio almost suggests a doll house, so tiny is it in comparison to the huge structure that houses it but the effect is even more remarkable when a dozen or more are in place, dotted here and there over the big space. The players greatly appreciate the convenience of being able to play all interior scenes in one day, passing from set to set.

The Lubin directors have in preparation a western

mining camp story very much out of the ordinary. It will appear sometime in August. The production will be made with even more than the usual care and will employ a cast of about forty.

Will an audience be interested in scenes of historically interesting places and personages of note in and about the city of Havana, the harbor and the famous Morro Castle, the beautiful Yumurki Valley, a military parade reviewed by President Gomez and Vice-President Zayas, the sunset salute from the big guns of the castle, the charming city of Matanzas and scenes of tropical gorgeousness—the while a delightful little heart story with a bit of clever comedy is being unravelled before their eyes? The film which offers all this is "A Vacation in Havana," released by the Edison Company July 15.

It has its opening scene on an ocean liner bound for the West Indies, with a chance meeting between youth and maid, and the last few scenes disclose the result of that meeting—an irascible parent skilfully inveigled into a prison cell of Morro Castle and there detained while youth and maid fly to the nearest clergyman to complete the damage that Cupid has wrought. Of course, all ends well and everybody is happy at the finish.

The interweaving of the heart interest with exquisite scenes of common interest in the "Queen of the West Indies" will without doubt be thoroughly appreciated by moving picture patrons.

The second of the Bumptious series, "How Bumptious Papered the Parlor," is the supplementary subject on the reel of the 15th.

"Old Loves and the New" and "A Frontier Hero" are Edison dramatic releases of the 19th and 22d, respectively. The scenes of the former are laid in the African gold fields and of the latter on the Kentucky frontier about the year 1800. Both subjects are said to be unusually strong and convincing.

"Peg Woffington," adapted from the novel of that name written by Charles Reade, is to be released on July 26.

Another one of the Edison Cuban pictures, "An Unexpected Reward," a strong dramatic subject is to be released on July 29.

Nathaniel Hawthorne's great story, "The House of Seven Gables," will be drawn upon for the production of pictures by the Edison Company in the very near future. Of all of Hawthorne's works this perhaps stands out as the most dramatic and replete with a mystic, supernatural atmosphere, which it will be the endeavor of the Edison producers to retain. Further details in regard to this picture will be announced shortly.

By special arrangement with the Canadian Pacific railroad a party from the Edison studio left New York, June 22, for Montreal, then to proceed by special train to Vancouver, B. C., taking pictures en route. The value of these pictures from a dramatic, scenic and industrial standpoint can hardly be overestimated. The sceneries to fit the different localities have been carefully prepared in advance from a preliminary trip. The grandeur of the Canadian rockies excels, we believe, any other scenery in the world, and as the background for strong, dramatic stories should produce pictures never before equaled.

Beloit, Wis., will go down to fame with the Edison people as being the home of the first lady operator of an Edison Kinetoscope to their knowledge. As a mat-

ter of fact it is questionable if there is another female operator in the business. The name of the lady in question is Mrs. Frank Maxson, 102 St. Lawrence avenue, Beloit, Wis. The opinion that the lady entertains of the Edison Model "B" is expressed in the following sentence from a letter recently written by her to the company: "I have handled and run your Edison Model "B" for one year now and have never had any trouble or accident in that time."

Here is a compliment to a recent Edison feature film which is not only a glowing tribute to the particular film, but which also suggests possibilities in the way of advertising feature subjects:

I like Edison pictures very much. Only about a week ago I showed "Mid the Cannon's Roar." It was a fine picture. We had a man dressed as a soldier, a large cannon and a great many flags in front of our theater, all of which attracted much attention and swelled our box office receipts. The picture was a tremendous success.—R. Feldner, Prop. of the Auditorium.

George Breck, Edison jobber of San Francisco, was requested by his company to ascertain the effect of water proofing on films, with special regard to the wearing quality of the film itself. Mr. Breck wrote as follows: "We beg to advise that we have this morning received a report from the Novelty Moving Picture Company, answering our inquiry regarding waterproof films. They state that the film appears to be strengthened, and that films wear much better than those previously furnished."

The following letter was received at the offices of the Selig Polyscope Company the other day:

R. R. No. 5, OTTUM WA, IOWA,
June 22, 1910.

polyscope co 45 Randolph st Chicago Ill.

Dear Sir I am a widdow. Beg Dear so I git the hold histry of my life writen and printed, Redy to be acted and made in moving pictures. Where I was kuesed of poisoning my baby and prove my selfe clare so in 1902.

My husband was cut in 3 picesese and barred 4 days with his wife and children knowing it so the nother and the 3 Children were crying over the Dead husband and father how sad it was without him so in Come 3 men and pulled a 7 month old baby from the Brest while they held her hard so then the 3 men pulled the other 3 Children from the nother side they screeun killed me and ma dont let them take me

so this Will Be atrue play and there are lots of people are ancious to see this play so if you want the play what are you willing to give me and I show you how to acted it

KATIE McMILLAN.

Ancer soon

"There's Jones again!" a fan was heard to say in one of the local theaters on a recent evening while one of the Edison picture comedies was being run, and judging from the audible hum that swept over the audience at the same moment, he was not the only one who had made the same discovery.

It was "Jones" all right. There was no mistaking that rotund figure and that good-natured, mobile face so easily wreathed in smiles or in the most convulsing of grimaces. "Jones" (stage name of course) is in a class all by himself when it comes to the interpretation of comedy roles before the camera. He was the most popular actor in that field of the motion picture a year or two ago, and the Edison Company made a "ten-strike" when it brought him out of retirement to act for its films. So far he has appeared in two productions, "Fortune's Fool," released May 24, and "Bumptious on Birds," released June 7. The next of the series, "How Bumptious Papered the Parlor," will be released on July 15, after which comes "Bump-

tious as an Aviator," which will be released July 29.

These short comedies of Edison's are making a decided "hit" with the patrons of moving picture theaters. They are splendid "fillers" for use with the heavy dramatic stuff. Sometimes there is only one big humorous situation developed, and that as a climax to the story. That is true, however, only in the case of very short subjects. In the "Bumptious" series a laugh can be expected with every turn of the crank. Incidentally it might be said that it is considerable of a relief to be shown something in the comedy line after a surfeit of the seemingly interminable "chase" pictures.

Champion Company Films Abernathy Boys

You have undoubtedly heard of the Abernathy boys, Louis, 9 and Temple, 6 years of age, respectively. There is not a newspaper in the country which did not give accounts of their daring ride on horseback from Oklahoma City, Okla., and their arrival in New York in time to take part in the great reception in honor of the home coming of Col. Theodore Roosevelt.



"Jack" Abernathy.

They traveled no less than 2,500 miles on horseback—a feat which has never been excelled.

The Champion Film Company secured the services of these riders and they have taken leading parts in a picture which will arouse enthusiasm, excitement and interest. The photography of this film compares favorably with the best.

The picture, which is named "Abernathy Kids to

the Rescue," was taken with the full consent and approval of the famous "Jack" Abernathy, friend of Col. Roosevelt, whose letter to Manager Dinterfass of the Champion Company is as follows:

I hereby give you for the Champion Film Company, the exclusive right to use my boys, Louis and Temple Abernathy, in moving pictures to be known as "The Abernathy Kids to the Rescue." Yours very truly,

JOHN R. ABERNATHY.

Mr. Abernathy will be remembered by the moving picture trade as the prime mover in the Oklahoma Mutoscene Company of Oklahoma City and Washington, about fifteen months ago.

Reproduction of Jeffries-Johnson Fight

The unusual interest in the recent big fight led several of the independent interests in Chicago to stage and photograph a reproduction of the Johnson-Jeffries fight at Forest Park recently.

The reproduction was rehearsed for a number of days, so as to act the fight blow for blow in as faithful a manner as possible.

The fight caused considerable interest and the fans who witnessed it were just as excited as those at the original mill. The bleachers at the ring side were crowded.

The negative shows the reproduction to be good photographically, and it follows the details of the big fight with a minuteness that is remarkable.

Jeffries and Johnson were posed by Charles Cutler and Charles Diamond, respectively.

Patents Company Bulletins

Under date of July 2, 1910, the Motion Picture Patents Company issued the following bulletin to exhibitors:

Exhibitors are notified that motion pictures and motion picture projecting machines manufactured or supplied by the Gaumont Company of New York after June 20, 1910, are not licensed by this company and must not be used by exhibitors licensed by this company. Motion pictures made by the Société des Etablissements Gaumont of Paris, France, and imported and supplied by Geo. Kleine of Chicago are licensed and may be used by licensed exhibitors..

Exchanges are notified not to supply, without the consent of this company, any special motion pictures, including pictures of sparring exhibitions, prize fights and wrestling matches, for use in any place of exhibition on any date less than four weeks subsequent to any date on which unlicensed motion pictures were shown in such place of exhibition. All contracts with exhibitors for the supply of special motion pictures must be made subject to immediate cancellation if unlicensed motion pictures are exhibited in the proposed place of exhibition after the date of the execution of the contract.

The Motiograph in Denevr

The Enterprise Optical Company of Chicago, reports a very pleasant visit at its offices with Mr. Ensor of the Colorado Film Exchange, Denver, who has been looking over the business situation outside of his home town.

Mr. Ensor has taken the exclusive agency for the Motiograph in Denver, and is full of enthusiasm regarding the machine and its future.

His well equipped establishment, backed by his abounding energy and good nature, should make "some doings" in the Colorado moving picture field.

Essanay's Western Stock Company

The Essanay stock company in the west is now composed of about twenty ladies and gentlemen, not including a dozen or more real cowpunchers, picked from men who are the most expert horsemen, and all of whom have attracted the attention of the film world through their admirable work before the moving picture camera. Some of these are Mr. and Mrs. Franklin Hall, Mr. Fred Church, Mr. Jack O'Brien, Miss Gladys Field, Mr. Joe Smith, Miss Neva Dan Carlos, and others. Mrs. Hall is the leading lady of the Essanay's western company, and appeared first in the dramatic film, "The Cowboy and the Squaw." In our later releases she played the little doctor in "The Little Doctor of the Foothills," and appeared also in "The Ranchmen's Feud," "The Forest Ranger," and others. Her work with the western company has shown her to be an exceptionally talented young woman and has won her the praise of all the film critics and reviewers.

Since the Essanay's western company began operations in Colorado last fall, much has been added to their working equipment. The main feature is a large portable studio, built expressly for the western troupe. This studio was designed for easy shipment and was made so compact that the entire frame-work, sides and canvas roof are easily compressed into a small space, making it possible for the company to move as frequently as they desire. This is found to be a decided advantage, as the company has been nomadic,

and has had to follow the best weather and scenic conditions. The longest period of time they have operated in any one locality has been about three months, and among the places visited by the Essanay company, during the winter and spring have been El Paso, Tex.; Mexico City, Los Angeles and Santa Barbara, Cal., Golden and Morrison, Colo.

In the illustration, the top row, left to right, includes G. M. Anderson, Franklin Hall, Charley Morrison, Fred Church, Jack O'Brien, Bob Gray, Arthur White, Jesse Robbins. The lower row shows Elmer Thompson, Joseph Smith, Fred Eisenstein. The ladies in the center are Mrs. Franklin Hall, Miss Neva Don Carlos, Miss Gladys Field, Mrs. Jesse Robbins.

Sales Company Appoints Directors

According to the agreement between the Motion Picture Distributing and Sales Company and the Associated Independent Film Manufacturers, the Sales Company announces the appointment of twelve new directors—six of which represent the associated manufacturers. The Sales Company directors are:

Charles V. Banman, Carl Laemmle, A. J. Kessel, Herbert Miles, William Steiner and William H. Swan-son.

The directors representing the Associated Manufacturers are:

Edwin Thanhouser, David Horsely, George A. Magie, S. Ullman, I. C. Oes and Harry Raver.



Western Stock Company of the Essanay Film Manufacturing Company.

Synopses of Current Films

Kleine

JUPITER SMITTEN.

Our hero, Amphitryon, has been for some time absent from his home while engaged in battle with a hostile nation. Alcmene, his wife, longs for the return of her husband. He, attacked with the same complaint, prepares himself to visit his wife. Jupiter looking from his throne notes these plans and things being slow in his realm, he resolves to have a little game of his own, so disguised as Amphitryon, he journeys away to visit Alcmene, reaching her before her husband does. He is



effusively greeted, but things become a trifle confused when the real Amphitryon appears. Swords are drawn and blows are exchanged when Jupiter changes himself to the original image of a god. Amphitryon and Alcmene fall on their knees, are forgiven, and Jupiter departs.—Gaumont, 684 feet.

THE JOLLY WHIRL.

Several young men are enjoying an especially happy hour at lunch in a cafe when one announces that he is possessed of mediumistic powers. His companions challenge him to display his ability in affecting inanimate objects. This serves to introduce a series of remarkable exhibits in which he thoroughly mixes chairs, tables, carts and people. The situations follow one another very rapidly and keep the onlooker in a first-class state of suspense.—Gaumont, 312 feet. Released July 16.

THE FAILURE OF SUCCESS.

This film tells of a doctor, who, during the course of his researches, makes a great discovery. He becomes famous through this, and is invited into society. At a society function he is captivated by the charms of a noted actress, who, however, does not return his infatuation. He meditates suicide, but the sight of a convent child leads him back to his wife and children.—Gaumont, 975 feet. Released July 19.

THROUGH THE ENEMY'S LINE.

Officer in camp calls for volunteer to carry dispatches. Hazardous journey started, but met by the enemy. Carrier shot and left for dead. The little goatherd, hearing shots, runs to the spot and discovers the wounded soldier. Returns to the house for assistance. Dispatch carrier explains his mission, when the brave boy offers to try and get through the lines. Falls in with outposts, who, not satisfied with his explanation, arrest him and start for camp. The goatherd waits his opportunity, and pushes his captor over a precipice. Successful arrival with papers into the right hands. Highly commended for his bravery.—Urban-Eclipse, 550 feet.

PEKIN, THE WALLED CITY.

1.—The Cheng Men Gate. 2.—Around the Streets of Peking. 3.—The entrance of the Imperial City, access to which is forbidden to foreigners. 4.—Body of Chinese cavalry. These soldiers are equipped and armed in European fashion. 5.—Departure of a caravan for the Gobi Desert. 6.—Another street in Peking. 7.—Chinese beauty enjoying a pipe. 8.—Navigation on the Chunzhi Canal. Coolies and quaint junks. The baggage, as packed on deck, gives the appearance of a huge mattress and the sails resemble giant quilts as the primitive boats are navigated on the river bed. 9.—Funeral of a Chee-Foo mandarin. Procession of mourners, bands, wreaths, trophies and symbols, lanterns, flags and umbrellas of honor in great number; modern carriages, Sedan chairs, strange gods and fat priests.—Urban-Eclipse, 440 feet. Released July 20.

THE PRINCESS AND THE FISHBONE.

A beautifully colored humorous film, with several novel incidents. A princess is breakfasting heartily, when she swallows a fish-bone. The doctors endeavor to remove the obstacle, but all to no purpose. Hearing that an eminent physician is living in the woods, two messengers are sent out to fetch him in. A woodcutter has been having "a few words" with a fair companion, and eventually leaves her, and she, to have her revenge, informs the messengers that the physician is pretending to be a woodcutter, and that they will have to resort to violent measures to get him to come. Upon finding him, after some persuasion, necessitating resorting to the "strong measures," they bring him to the princess, who is rapidly choking. Here the woodcutter again essays to convince them that he is no physician, but compelled to do so, approaches

the unhappy princess, who suddenly laughs, thereby releasing the bone. There is general rejoicing, and eventually the princess marries the woodcutter, amid great acclamation.—Gaumont, 580 feet.

THE FOXY LAWYER.

A most remarkable study in facial expression introducing a famous French comedian in the role of a criminal lawyer. We see him pouring forth his eloquence in court, nothing stopping him, not even a dry throat. After a few hours of it, the court being in peaceful slumber, our lawyer quietly allows his client to go. The panorama of the court room during the plea is filled with mirth-provoking examples of expressive faces. The effect of each of the orator's remarks is registered immediately upon the decidedly different faces of the jury with an irresistible force of humor.—Gaumont, 430 feet. Released July 23.

THE BEAUTIFUL MARGARET.

A burlesque on Faust, the well known play by Goethe. The events that transpire in the drama are too well known to require reiteration here. All showmen and most auditors are familiar with the story. This



makes the burlesque possible for without a common knowledge of the original drama a portion of the comedy would be lost. The various parts are played by puppets in the hands of clever and careful operators.—Gaumont, 410 feet.

AN ANGLERS DREAM.

Reciting the grotesque dreams of a fisherman who was unfortunate enough to fall asleep while enjoying the gentle sport of angling. He is captured by a school of fish and suffers at their hands (or fins is a more proper word), the very hardships they would have suffered at his in case he had been able to capture them. After torturing him in their happy, childlike, fishy way, they hold deep counsel and decide to fry him in their huge spider. That is enough to wake any man. He awakens to find he has hooked a fish of such magnificent proportions that it makes away with his line. An odd effect is presented when a group of dancers perform upon the surface of a woodland lake with no visible support whatever.—Gaumont, 315 feet.

MAKING WOODEN SHOES.

This series presents the various stages of development leading from the block of wood to the finished shoe. It is truly astonishing to note the rapid progress made by the rustic manufacturer with his exceedingly primitive tools. The method of shoeing oxen by swinging them entirely free from the ground is a novel sight to any American audience.—Gaumont, 225 feet. Released July 26.

THE ART LOVER'S STRATEGY.

The struggles of artists are proverbial. In this case our hero, a young painter, has met with so much ill-fortune that both he and his sweet wife are in dire danger of starvation. Daily he has visited the various art stores of Paris in vain attempts to market the products of his brush. On the particular morning that our story opens the young husband starts upon his trying trip from one store to another. Now his wife, feeling she is adding to the burden he has to carry, resolves upon ending her life. Meanwhile, the husband succeeds in selling his first picture and hastens home to give his good wife the news. He arrives to find a note bidding him a fond farewell. During this trip the purchaser of the painting has providentially saved the wife from suicide and takes her to his home. The wife here recognizes the picture as one made by her husband. Then the philanthropist and his daughter plan a pleasant surprise for the young artist, presumably for the purpose of having some portrait work made. The wife is not informed of his promised visit. The meeting justifies all the care in arrangement.—Urban-Eclipse, 580 feet.

MEXICAN DOMAIN.

With deeply interesting views of Mexican daily life and traffic are interspersed pictures illustrating the varied recreations of a pleasure-loving people.

1. The beach of Vera Cruz. Mixed bathing. High diving—close and distant views.
2. The streets of Mexico and their traffic.
3. Parade in force of the fire brigade—engines, escapes, ladders and men.

4. A military funeral. Impressive.
5. Festival at Luna Park. State visit of the President. Imposing escort.
6. Parade of girls in white past the President and the camera.
7. Recreations at Luna Park. Dancing. Various performances. Holiday crowds. Picturesque uniforms, etc., etc.—Urban-Eclipse, 325 feet. Released July 27.

THE SCULPTOR'S IDEAL.

Arias, the famous sculptor, was in want of a model but was not able to find the particular type he desired. One day in a vision he saw the girl he wished and resolved to find her. He forthwith set out on his search. He wandered through the Gardens of Cyprus without success, but at last, coming to the slave market was presented with the model that



he sought. He bought her, and hurrying home immediately commenced work upon the wonderful statue he had in his mind. A friend of his, however, called upon him, fell in love with the maiden, and later, when in the act of declaring his love, was detected by the sculptor. Arias, enraged, ordered him from the house, and returned the model to the slave market. Later, the lover finds her there and purchases her freedom.—Gaumont, 530 feet.

THE FORBIDDEN NOVEL.

A young footman enters the servants' quarters reading a novel, which, despite the cook's curiosity, he keeps reading to himself. So engrossed is he, that he fails to hear his mistress approach, and when she catches sight of the book, she tears it away from him, and angrily rebukes him. In the privacy of her own room she looks at the novel and she commences to read, to be discovered by her husband, who



repeats her performance. He in turn is caught by his mother, who is eventually discovered by the old father of the household, who is so engrossed that the family, who have been waiting at lunch for him, investigate matters in a body when they discover the old gentleman reading for all he is worth. Like a lamb he is led out of temptation, and finally the forbidden novel is captured by the cook, who triumphantly stuffs it in her blouse.—Gaumont, 440 feet. Released July '30.

ROSEMARY FOR REMEMBRANCE.

Rosemary loves Dick Holding, whose good looks and good nature have won her heart. She refuses the proposal of honest Tom Burrows for Dick's sake and it is understood that some day they two will be married. A party of "joy riders" ask to be directed to the hotel of the little village, and for the sake of the ride in the automobile Dick volunteers to show them the way. The men are all a trifle intoxicated and it strikes them as being a good joke to carry Dick into the hotel with them and induce him to drink. He is unused to intoxicants and as the sparkling champagne mounts to his head he throws caution to the winds and when he finally leaves the merry party it is two in the morning and he is very

Lubin

much under the influence of his potations. His patient mother has been waiting up for him in the hope of getting him quietly to bed, but Dick will have none of it and his loud talking rouses his sleeping father, who sternly drives him from the house. Dick decides to go to the city to avoid facing the comments of the townspeople, and Rosemary gives him a sprig of her name-plant "for remembrance." Dick means well, but his duties are many and Rosemary inquires in vain at the tiny postoffice; though even when Tom renews his proposal and shows that the prosperous Dick is about to marry his partner's daughter, she remains true to her pledge. But the shock of the discovery has its effect and the repentant Dick arrives too late. It is a powerful story unusually well played.—960 feet. Released July 18.

JOHN GRAHAM'S GOLD.

Mrs. Vaughn has been "playing the market" with the usual result. Her husband, she knows, would never forgive her and she has been borrowing the money from John Graham, a friend of the family, whose regard for the daughter, Eunice, has been his reason for violating his usual business caution and lending money without security. The debt has reached \$5,000, and Graham, now sure of his position, demands the return of the money or Eunice's hand. He knows very well that Mrs. Vaughn has lost her margins and that she will do her utmost to persuade her daughter to the marriage, though Eunice loves a young lawyer. To save her mother she assents to the marriage, but life is even more unpleasant than she had feared, for Graham is a miser at heart, and he is moved to a transport of rage at the sight of the new dress and hat that are Eunice's first purchases. To prevent a recurrence of the extravagance he takes the money from her pocketbook and is putting it in the safe when he hears a sound. Not knowing that it is Eunice, leaving his home to return to her parents, he supposes it to be a burglar, and fearful lest his precious hoard be stolen, he catches up a revolver, prepared to fight for his possessions. The revolver is knocked from the desk and is discharged. The noise alarms the household and when the door is broken in Graham is found dead. The interest is held tense to the last picture and the climax is as unexpected as it is appreciated.—925 feet. Released July 21.

POLITICAL DISCUSSION.

Two friends are engaged in a fiery discussion on politics at the dinner table, and this discussion as so often happens, ends in blows which become more vigorous, until one of them, in the heat of the moment, is killed. Haunted by gruesome visions of an untimely end, the survivor stuffs the body into a trunk and makes tracks for the frontier. Stopped however, by the customs officials, he thinks it better to retrace his steps, but this decision arouses the officers, who set out in pursuit, accompanied by two of the police. The criminal to avoid being captured, leaves the trunk in the field, first hiding the body in a haystack, his victim, however, is not dead, and presently emerging is taken into custody by the officers of the law. Meanwhile, the friend, repentant and remorseful, resolves to give himself up, and is thrown into the cell already occupied by the man he believes to be dead. Mutual recognition and reconciliation follow and politics are forgotten in the joy of the reunion.—613 feet.

PLEASE TAKE ONE.

Bonehead is not a success in distributing handbills to the passers-by, according to his arrangement with the exacting owner of the market, and is therefore fired, and his late employer fastens the pack of throwaways on a slate in the center of which he chalks the words—"Please take one." The slate is then put outside the door. Seeing this, Bonehead seizes the slate, and tearing away the handbills, plants it in the middle of the fruit, vegetables, and fine poultry displayed for sale outside the store. At the sight of the invitation, two policemen quickly take advantage of it. Thrifty housewives need no second bidding to fill their baskets, and Bonehead himself collects all the idlers of the neighborhood to do honor to the notice. The storekeeper is soon alive to the situation and, beside himself with rage, he shouts for the police. The two members of the force, who have already passed, return, and, under the impression that order is required to be restored, distribute the provisions themselves. Naturally the storekeeper complains still more forcibly, and the two policemen, disgusted to see their efforts so little appreciated, retaliate by taking him into custody.—348 feet. Released July 15.

A GOOD LOSER.

The widow Hillman and her charming daughter, Maisie, have just entertained to lunch in their home, their friend, Paul Phillips, a young man who ardently admires Maisie. His affection is not, however, returned by the young lady. While he is helping Maisie to wash up the dishes, Franklin Steele, a rich, handsome young fellow, also an admirer of Maisie, calls, and joins them. Meanwhile an old miserly lawyer who has a mortgage on the house, calls upon Mrs. Hillman and informs her that unless she pay off the mortgage she must vacate the old home. Franklin coming into the room with some of the clean dishes, overhears the conversation and secretly tells the lawyer to await him outside. Shortly after Franklin makes his excuses and leaves. He meets the lawyer and arranges to settle for the mortgage on condition that the Hillmans must on no account suspect that they are indebted to any one but the lawyer. The next day we see Franklin ride up just as Maisie is going to the well for some water. Leaving his horse in her care, he relieves her of this duty, and Paul coming up in his absence proposes and is refused by Maisie. Angry and irritated that she will not have him, and suspecting that Franklin is his rival, he endeavors to vent his ire on the poor unfortunate horse, but Maisie snatches the whip from him and bids him leave. Running in to tell her mother she finds the lawyer there, and he takes out an envelope and draws from it the mortgage, and to their utter astonishment destroys it. While her mother is thanking him for his unaccountable generosity, Maisie picks up the envelope and finds in it a letter from Franklin to the lawyer, and then sees through the whole affair. Franklin enters the house in time to see this denouement, and unable to conceal the real facts, bids the lawyer depart and is accepted by Maisie as her future husband. About to depart, Paul is still hanging round the horse, and on his learning the state of matters proves himself a good loser and congratulates heartily the young couple.—699 feet.

ALGERIAN STUD.

This picture gives a very good idea of the breeding stud maintained in Algeria by the French Government. We are enabled to see at close view the beautiful thoroughbreds and their graceful foals and fillies at

close quarters. The coloring adds greatly to the effect and the film is a very interesting one.—279 feet. Released July 16.

MISTAKEN IDENTITY.

Heloise Helbronn, married to a man for whom she has little affection, is beloved by a young lieutenant. Count Lanvale, a friend of her husband, has also fallen in love with her, and he finally succumbs to his irresistible desire to tell her so. Heloise begs him to refrain from ever again speaking of the matter. Unfortunately, Helbronn later on discovers his wife in the act of reading a note from the young lieutenant; he wrests it from her, but in the struggle she is able to tear off the signature. Count Lanvale's recent behavior convinces Helbronn, however, that he is the writer of the note, and he threatens to kill him. Heloise, afraid for the sake of the lieutenant to tell the truth, warns Lanvale of what she has done, begging him at the same time to forgive her. But Lanvale is not a coward, and although he guards her secret, Helbronn's insults oblige him to accept his challenge. The two men meet, and it is Helbronn who falls. Lanvale gets away, but it is with a heavy heart, for as he bitterly reflects upon the sorry affair, the vision of Heloise united to her soldier lover rises tauntingly before him.—495 feet.

AN AWFUL SYMPHONY.

A nondescript band stands in the street giving vent to the most unearthly row. Deafened by the discordant noise, the inhabitants around throw water over the musicians, who immediately dissolve and disappear. Suddenly huge humid spots appear on the wall, take the shapes of the musicians, form into solid bodies, and once again the musicians recommence that awful refrain. Marching further along the street, they seize some gaudy colored umbrellas. After a number of startling changes, in which the umbrellas take the leading part with very beautiful effect, the musicians return to their shanty and continue to play their awful tune.—426 feet. Released July 18.

MANON.

Lescaut, a soldier, who is a rollicking good fellow, fond of his glass, receives from his father a message that his sister Manon will arrive in Paris the following day, and requests him to meet her and look after her welfare. In the midst of a round of gaiety Lescaut fails to meet her, and she, arriving without friends, is at a loss what to do, until Des Grieux comes forward and offers to be her escort. They fall violently in love with one another, and it is not until some days later that she meets her brother when promenading in the fashionable Place Vendome. A marquis, the friend of her brother, is introduced and he in turn also falls deeply in love with her. This marquis is a man of great power, and her brother's patron, and in order to remove her from the influence of Des Grieux he has the latter kidnaped and placed in a monastery. Manon then, fickle as all women, agrees to marry the marquis. Meantime Des Grieux has taken holy orders, and Manon, reading one day that he is to deliver his first sermon at St. Peter's, attends, and afterwards congratulates him in the vestry. Their old love refuses to be smothered, and the marquis finding them together, uses his influence and has Manon deported.—758 feet.

CATCHING LOBSTERS.

The film opens with views showing the construction of the large wicker pots or traps with which the succulent lobster is caught. Placed on board a fishing boat, we set sail to the banks, where, after being baited, the pots are thrown overboard. The lobster catcher returns the following day, when he is rewarded with a fine haul. Rendering the strong claws powerless, he heads his boat for shore, and strides away to sell his spoils at the local market.—216 feet. Released July 20.

THE COWBOY'S SWEETHEART AND THE BANDIT.

Jack, one of the cowboys on Circle L ranch, is in love with a neighboring ranch girl, Lucy, and he starts out on his piebald broncho to see her. Leaving the horse on the road, he and the girl wander away through the forest. Meantime a ne'er-do-well, Dick Dazers, coming along and seeing the horse, mounts and gallops to the crossroads, where he arrives in time to hold up the coach as it comes along the rough road, and separates the passengers from their money and jewels. His horse, however, runs away back to its master, and Jack finds it where he left it. Suspecting nothing, he starts on his way back, and arriving at the crossroads, sees there a black mask dropped by Dick; he is handling it, wondering how it came there, when the sheriff and his posse, accompanied by an Englishman who was a passenger on the coach and who had given the alarm, arrive on the scene. Everything points to Jack as the guilty one, and he is bound and led away. On the way they pass Lucy, who does not believe that Jack could be guilty of such a crime. She seizes the Englishman's horse while he is getting a drink and gallops back to the Circle L ranch and tells Jack's friends. They follow and catch up with the sheriff's party just as he is about to lock Jack in the calaboose. On hearing the evidence, things look black against Jack, and they ride homewards to consider what is best to be done. Meantime the Englishman in his wanderings meets Dick, who again tries to hold him up. At this moment Jack's friends come along and capture him and lead him to the sheriff. Lucy tells the sheriff that she believes Dick is the man who really held up the coach, and asks to be allowed to act as his jailor so that she may find out. The sheriff finally consents to her plan, which we will not divulge here. We can assure you it was a very novel idea, and worked out to perfection, with the result that full evidence of Dick's guilt was obtained, and Jack was freed through the efforts of the girl he loved.—909 feet. Released July 22.

MORE OF BETTY'S PRANKS.

It is lunch time and Betty walks in unconcernedly, and upon being reprimanded for her late arrival at the table, "checks back." A smart slap on the cheek is her punishment, and she thereupon makes a dash through the garden gate to escape from a home where she feels she is not appreciated. After her runs the whole household, but Betty is fleet-footed, and is not to be caught. Moreover, she knocks over a few customers sitting outside a cafe, to retard her relatives, and before they are again in pursuit she has borrowed a milk cart harnessed to a big dog. Driving away furiously, she is soon far out of sight and able to run the cart into a farmyard; here she unharnesses the dog and enters the farmhouse to buy a bowl of milk to refresh herself after her long and dusty ride. She and the dog are soon very chummy, and drink out of the same bowl in the friendliest possible manner. Their meal, however, is interrupted by the appearance of Betty's friends at the door. Through the window the former dashes without a moment's hesitation, and, followed by the dog, she makes a bee line for home, overturning a farm laborer

and causing another man to fall into a tar barrel on the way, incidents which she regards as infinitely amusing.—426 feet.

PETE HAS A GOOD TIME.

Pete is caught with the goods, which in this instance is a rabbit, which the enterprising fellow has poached from some private preserve, and our first view of him is in the police station, from which he makes an ingenious get-away. Very much on the hike, he beats it for the tall timbers, with a posse in full cry a short distance in the rear. Seeing a motor car left unattended, he cranks it up and, putting on the fifth speed, tears off a mile or two to a secluded street corner, where he makes a rapid change from his old togs to the glad clothes he finds in a valise in the car. Abandoning his stolen auto at a roadside inn, he looks upon the wine when it is red in the company of a veiled lady with whom he has struck up an acquaintance. When the damsel in question finally raises her veil, however, Pete thinks it would have been a merciful act to himself to have allowed the police to catch him. The sight of the officers of the law, close on his trail, however, changes his mind and, hastily donning his fair companion's cloak and hat, he does another marathon, ending in the chimney of a house, which he enters through an open window. The police, who suspect his design, beat him to the roof by the outside route and nab poor Pete when he emerges, blackened and much the worse for his trip.—476 feet. Released July 23.

GETTING EVEN WITH THE LAWYER.

Herbert Brief is a successful and respectable lawyer. He has fallen in love with Norah, the daughter of parents who look upon him as a model of all the virtues. Norah, however, against the wishes of her parents, has a great liking for Fred Dauber, a penniless artist. Dauber has a lady friend who, like himself, is a student of art. To her he confides his troubles and begs her to help him. She agrees, and a note is dispatched by her to the barrister. In it she professes her admiration for his eloquence and makes an appointment to meet him after he comes from court. Herbert meets her and is persuaded into going to her studio, where he is lured into posing as a model in fancy dress. Other students come in and when the fun is at its highest Norah and her parents enter. Bitter is the disillusionment of the latter as they gaze upon their prospective son-in-law and his company, and Dauber, seizing his opportunity, obtains the consent of Norah's parents to his marriage to their daughter.

BREAKING ICE IN FINLAND.

The Port of Helsingfors is in the grip of ice and frost and a wide expanse of frozen water meets the eye, with vessels held fast in the ice. Great ice-breaking vessels swing slowly out of the port, plow through the frozen field and masses of splintered ice fly on either side of the thin furrow of water left in the wake of their stern. The ice-breakers' work is not yet finished, however, for ships caught in the ice have to be assisted and towed back to dock.—Released July 25.

DETECTIVE'S DREAM.

Padlock Soames, the famous detective, worried by his non-success in the capture of Sleppery, the notorious thief, falls asleep and dreams that a defiant challenge by the criminal to catch him meets his eye in the columns of a newspaper. In his dream the detective believes himself to be possessed of a magic mirror on the surface of which is reflected every action of the thief, that he accepts the challenge with equanimity, and that by means of this valuable glass, he is enabled to baffle Sleppery in every ruse which he adopts. Physically, however, Padlock finds he is not a match for the agile thief, and although he engages in several struggles with him, one of which takes place on the surface of a broad sheet of water, he is in every case disgusted to find himself suddenly grasping nothing more material than air, or some portion of clothing left in his hands by the wily thief. Exasperated, he loses his calmness, allows an angry ejaculation to break from his lips, and awakens with a start, to find out the whole affair is a dream.

ON THE ETHIOPIAN FRONTIER.

The first picture has been taken on a feast day, and a group of savages seated around a fire and hacking at the meat taken from the roast is clearly shown. Then follows a remarkable picture. A number of birds are devouring the remains of a hippopotamus, when a sportsman takes aim at one of them. His shot reaches its mark, but before his attendant can reach the "game" a crocodile has seized the wounded bird as it lies on the bank, and carried it off. Turning from this scene, we come upon a more novel kind of sport, which is none other than the native method of spearing fish—extremely fruitful, and very interesting to watch.—Released July 27.

TOMMY GETS HIS SISTER MARRIED.

An American production. A young American takes a hand in the matrimonial affairs of the family in a manner which results in a film that is full of fun from start to finish.—Released July 29.

CAGLIOSTRO.

A dramatic adaptation from Alex. Dumas' well known work, "The Memoirs of a Physician." The picture opens with Cagliostro in the laboratory of the alchemist Athlotos, his instructor in magic. He predicts to his pupil that his fate is interwoven with that of a gypsy girl, Lorenza. Cagliostro first meets her in a cafe, where he picks a quarrel with the Chevalier D'Oisement, who is conversing with her, and wounds him in a duel that ensues. Lorenza tries to intervene between the duelists, but Cagliostro, by mesmeric influence, forces her to be still, and afterwards carries her to his home where, seeing that she is an excellent hypnotic subject, he compels her to act as a medium. Lorenza predicts the French revolution and the death of Marie Antoinette. Cagliostro, aided by Lorenza, gains celebrity and repute, and is commanded to give an exhibition of his magic before the king, Louis XVI, and his queen, Marie Antoinette. The latter, delighted with the wonderful things, requests to be allowed to read her own future in the crystal. Cagliostro refuses, but is compelled to obey the queen's commands, and, raising the glass to her eyes, she reads in it the story of her doom. The king, wild with anger, orders him to be seized, and at the same moment the chief of police appears to denounce him. The Chevalier D'Oisement had not forgotten Cagliostro, and after obtaining proof of his magical practices, had finally accused him to the chief of the police as a sorcerer. In his cell Cagliostro is haunted by visions of the marriage of Lorenza to the chevalier, and this remarkable man, who really loved the gypsy girl passionately, seeks relief in death by means of a poison ring, rather than wait for the judicial sentence of

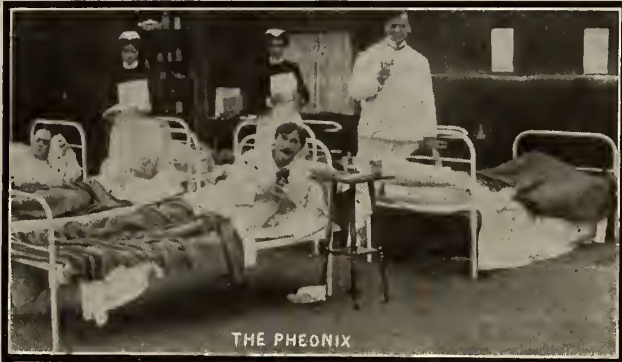
death, which, in that prejudiced period, he felt sure would be his fate. The character of Lorenza is portrayed by Mdlle. Napierkowska, the dancer of the Paris Opera House, whose previous appearance in filmdom was as the messenger in Cleopatra.—Released July 30.

THE PHOENIX.

Selig

Leslie Blackburn, a gambler, was disinherited by his father and the fortune willed to his half-sister, Sadie. Blackburn would not be put off in this way; he endeavored to do away with Sadie, but unknown to him she was rescued by the Salvation Army and grew into womanhood under their care. While engaged in her charitable work in New York, she was saved from insult by Carroll Graves who, although he led a Bohemian life, was good at heart. He knew Blackburn from out West and had been

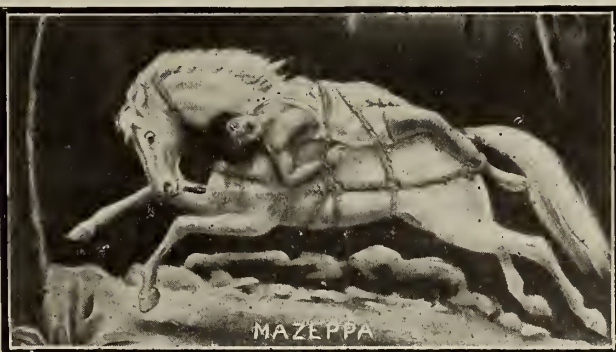
robbed of a fortune by him through false gambling. He had in his possession legal papers to the effect that Sadie was among the living, and he was now in search of her and Blackburn. Graves recognized Sadie, and having also located Blackburn, he wrote to him to call at his home, but through cunning Blackburn robs him of the papers and silences O'Gall, a friend of Graves, who comes to his rescue. In the scuffle the candle is upset and the house commences to burn; Sadie saves Graves from an untimely death. A few years elapse, during which Sadie becomes a great singer and Blackburn, not knowing who she really is, becomes infatuated with her. On Graves' wish, she makes an appointment with Blackburn, where he is met by Graves and a detective. On presentation of the serious charges against him, he attempts to end his wretched life.—1,000 feet. Released July 18.



THE PHOENIX

MAZEPPA.

Mazeppa, the infant son of a Tartar chief, was captured by the Poles and grew into manhood in the Polish land, never knowing his true parentage. Through his bravery and gallantry, he became the favorite page of Olinska, daughter of Castellana, a Polish noble. Mazeppa was the favorite of all women and the envy of all men. He loved Olinska and his love was returned, but this was against the plan of Castellana, who had made preparations to marry her to Count Premislav. Mazeppa forced a duel with his rival, in which the latter was seriously wounded, and the enraged Castellana, as a punishment to Mazeppa, had him tied to the back of a wild and desperate horse, in spite of the pitiful entreaties of the unhappy Olinska. The helpless Mazeppa was driven through forests and rivers, attacked by wolves, drenched by the rain, then scorched by the sun, with



MAZEPPA

the ropes that bound him buried deep into his flesh, longing for death. He reached the Tartar camp, where the exhausted horse at last dropped. Mazeppa was discovered and relieved from his tortures by kind hands and by means of a mark on his breast, was recognized by the Tartar chief as his son. Mazeppa was proclaimed the successor to his father, as chief of the Tartars. However, his greatest hope, that of making Olinska his wife, was worth more to him than all else. Disguised as peasants, he with several of his followers, entered the house of Castellana, where they were engaged to dance at the festivities of Olinska's marriage, which was about to take place at her father's command. At the opportune moment, the Tartars overpowered the house of Castellana, and released Olinska, once more reunited, now for all time, with her Tartar lover, Mazeppa.—1,000 feet. Released July 21.

A MAD DOG SCARE.

Josiah Brown and a few of the small town lights are seated in front of the village grocery arguing the merits and demerits of the present Congress when their attention is called to an article in the "Weekly Bugle," just published, warning the populace to beware of mad dogs. Each of the four remembers seeing the dog in question and begin to feel shaky. A city chap, a drummer from the East, who had arrived the night before, sees an opportunity to wake up Sleepy Hollow and at the expense of the superstitious of the corner grocery clientele. Accordingly he enlists the

services of the town pump comedian and they tie tin cans to the two most ferocious looking dogs in the village, who at once start on a rampage, running over people and creating more excitement than a circus parade in Mudville. Josiah, big and fat, was a special mark for the frenzied dog, and in the excitement loses a half yard from his trousers. He is more than sure that he was bitten. The whole town is in a turmoil. Going



home, the family fly from the house, finally, almost exhausted from excitement, he is roped by the populace and tied on a chair. The town constable sits as a death watch to see that he does not chew the ropes off. The dog is killed and shipped for examination. Three days later a telegram is received that the dog had no hydrophobia, but was only suffering from a case of flees. Joshua is released amid general tumult and returns to the fond embraces of his family.—690 feet.

A SLEEP WALKING CURE.

A spinster hits upon a plan to cure sleep walking. Accordingly she places a tub full of water at the foot of the stairs. Everyone falls in but the right one. Finally it serves to catch a burglar and proves the efficiency of the old maid's idea.—310 feet. Released July 25.

THE COWBOY'S STRATAGEM.

Bob loves Mab and his love is returned, but as usual, the course of true love fails to run smooth. Bob and two of his cowboy friends go on a fishing trip in the Platte river bottoms. On their way they stop at the postoffice. An eastern lady out horseback riding stops to ask Bob for directions. Mab sees Bob apparently paying marked attentions to the lady. Her jealousy is aroused. Bob follows her home, explains, and the cloud blows over. Bob pops the question, Mab accepts and the ring is given. The eastern lady's horse runs away with her, Bob makes a heroic rescue and Mab for the second time in one day finding cause for jealousy, returns Bob's ring and goes away in anger. Bob's companions come upon a bear, and as Steve's gun fails to work, the boys return to camp and find Bob in a good humor to vent his anger on a bear or anything else that will prove an outlet for his feelings. After finding and shooting the bear, Bob hits on a happy scheme to square matters with Mab and it is this plan that gives our picture story its name, "A Cowboy's Stratagem." It's a "corker" and for genuine merit and scenic environment will be found a true Selig, consequently in a class by itself.—995 feet. Released July 28.

A FLASH OF LIGHT.

Biograph

John Rogers, a young chemist, is sincerely loved by the eldest of two sisters, but in a state of infatuation prefers the younger girl, fascinated by what he would call vivacity, but which is nothing less than frivolousness. He marries her, and she soon tires of a life of domesticity. He tries to interest her in his chemical experiments, but they simply bore her, although they are interesting to the sister, which interest is born of a pure love which she still holds. While he is working in his laboratory,



the wife is either entertaining or being entertained by friends. She is in her element at a dinner party, when an explosion takes place in the husband's laboratory, apparently destroying his sight and hearing. It is a sad house she returns to after her evening's pleasure. There is her husband deaf and sightless. You may imagine her lot is now more repugnant, as his helplessness annoys her, so she eagerly accepts diversion. This comes in the form of an offer from one of her friends, a theatrical manager, to shine on the comic opera stage. She accepts the offer and on the persuasion of this friend decides to leave her husband and get a divorce, leaving her wedding ring on the table for her sister or father-in-

law to find. The sister sees her action, and tries to dissuade her, but in vain. The thought of this second and worse blow to the young man moves the sister to wear the ring, deceiving him until his affliction is past, for the doctor is sure of restoring his sight and hearing. This deception is easy as he can neither see nor hear and is ever under hands of the nurse. The operation promises to be successful so the sister goes to the green room of the theater to bring the wife back. After a heated argument the wife consents to go and see him at least, arriving just as he is placed in a darkened room to have the bandage removed. When the bandage is taken off, the young man sees in the dim light of the room the figures about him. He turns from one to the other until he sees his wife and makes a move towards her, but she with guilty mein recoils and as she does, clutches the portieres nervously. Down they come, letting in a fatal flash of light from the outside, striking the poor fellow's eyes, causing now incurable blindness. Realizing what she has done, she rushes horror stricken from the house. The young man's hearing, unimpaired, he learns the truth and now feels in his heart what he failed to see with his eyes.—998 feet. Released July 18.

AS THE BELLS RANG OUT.

Grace, the daughter of Gilbert Allen, is sought in marriage by Wilson Breen, a young man of wealth. The father cheerfully approves the match and the day for the wedding is set for six months hence. The momentous day arrives and all is in readiness. The bride to be has just left her father for her room, after his reviewing of her attired in her trousseau, when he receives a letter warning him that his connection with an illegitimate trust fund deal had been discovered, and advising him to fly. It is an affair the like of which many a reputable banker has before become involved; simply an idiosyncrasy of the money market. To fly would be cowardly, besides it might mean the death of his daughter on such a day as this. Well, he makes a clean breast of it to his son-in-law to be, and gives him a chance to back out. That young man, grasping his hand, exclaims: "No, I will not give her up. We need each other now more than ever. We must keep her in ignorance of it." At this point the detectives arrive to take Allen away, but being humane allow the ceremony to take place with them hiding behind a screen. Allen gives his daughter in marriage to Breen and bestows the parental blessing as the happy couple leave for their honeymoon, and before the sound of the wedding bells has died out he is led off to prison by the detectives.—457 feet.

SERIOUS SIXTEEN.

Tom and Adele are sweethearts and decide that they must marry. Papa gives consent, but enjoins that they must wait four years. Four years! a lifetime. They simply cannot abide by this decision, and resolve to terminate an unendurable existence, hence they form a suicide pact. Their courage fails in the attempted commission of it, so they decide to elope. While Adele goes to get her belongings, a couple of tantalizing misses appear and for a lark bestow upon the nerve-shaken Tom undue attentions. Adele arrives and from what she witnesses, becomes furiously jealous, losing her faith in poor Tom, and leaves him still forcibly detained by the mischief makers. Going home she determines to be through with the world and join the Salvation Army. When Tom hears of this he, too, decides upon the religious and becomes a Friar. The extent of their avowals is the purchase of the costumes of the costumed. Her firm purpose, however, is soon weakened by the present from papa of a picture hat. As she dons this, Tom enters, and seeing her backslide, he, too, apostatizes, reasoning it is better to wait four years, than to suffer as they had during this one day.—535 feet. Released July 21.

THE CALL TO ARMS.

The moral of this biograph production is the powerful influence of covetousness. When cupidity is aroused there is seldom any counteracting element in the human make-up strong enough to dispel it. Hence it was that when the feudal lord and his bride were visited by their cousin at a time when this lord was presenting to his bride the family heirloom—the great ruby of Irskaat—the cousin coveted it, and was determined to secure it. The lord receives a call to arms and in this the cousin sees a way to achieve his design. The lord, however, appreciating the danger of leaving this valuable jewel unguarded, buries it in a secluded part of the grounds. His soldiers now assembled, he departs leaving his wife



to the care of his trusted servants. No sooner has he left, than the cousin returns with the subterfuge that he will stay at the palace guarding the wife until the lord's return. This the wife at first appreciates, believing his tender well meant. Surreptitiously he rids the palace of the servants, placing his own in their stead. The poor woman is now in the absolute power of this despicable villain. By entreaties and threats he tries to make her divulge the whereabouts of the ruby, but he finds her adamant. Not wishing to use violence, he will pursue another course—flattery and wine. While he gets the wine, the wife writes a note and dispatches her page, whom she discovers in the garden beneath her window, to her

husband with it. Off the page goes on a mad dash only to become exhausted before the end of the journey. Meeting a band of gypsies they give the boy refreshments. The drink induces sleep and when the boy awakes he finds several hours have elapsed. Arriving at the lord's tent, he delivers the missive and the lord leaps into the saddle and dashes towards the palace. During the time of this wild ride, a horrible thing has happened at the palace. In her endeavor to keep the traitorous cousin at bay the wife has accidentally fallen headlong from one of the parapets of the palace to the walk below. Out rushes the cousin only to find that the fall resulted fatally. He carries her inanimate form in, and now he fully realizes the enormity of his deed and falls cowering at the foot of the altar in the little chapel. At this moment the lord dashes up. Entering, he finds his wife cold in death. Stunned for a moment, he rushes into the next room where the cousin grovels, with one object in mind—vengeance.—Released July 25.

UNEXPECTED HELP.

John Bradley is a trusted clerk with an oil company. Enjoying a fair salary, he is comfortably fixed in a modest little village home with his wife and two small children. Starting from home in the morning he is accompanied by the two little ones, who always looked forward to each morning's scamper in the hills with pleasurable anticipation. He is met at the office door by the manager and handed a large sum of money with instructions to carry it to the bank. This is witnessed by a well-known gambler of the town, who being in hard luck, resolves to get that money by hook or crook. Making a short cut across the little town, he manages to intercept John on his way to the bank, and in the course of their conversation invites him to have a drink, as it is half an hour before the bank opens. The invitation is accepted and while in the saloon the gambler tries to inveigle John into a game, but here his will serves him and he resists the fascination. However, he drinks at the serving of the gambler and is the next moment sitting helpless in a chair. The drink was "fixed." When he awakes they all pretend he lost the money at the card table. The influence of the gambler makes this story believed even by the United States marshal to whom he appeals. The poor wife is beside herself with grief when John tells of his misfortune, so she goes about the town imploring her friends' aid in her husband's behalf. They, of course, have heard such stories before, and give her little heed until she meets the parish priest and his assistant. They listen to her tale of woe, and having on them pistols, which they carry for protection while passing over the hills, feel sure of getting at the truth of the situation with these terrifying implements. Making their way to the saloon, they take the gambler unawares. Under the menace of these two big six-shooters his hands go up, and while his assistant and the wife hold the guns the old priest searches the gambler, regaining the purse of money intact. This the wife joyously carries to her husband who takes it off to the bank. The old priest, however, admonishes John, warning him to avoid such chances in the future. It is needless to say that John has been taught a lesson.—Released July 28.

THE THIEF.

Sheriff Bramwell, the noted detective, is seen leaving his apartments, when in turning into the street walk, he collides with a gentleman coming from the opposite direction. Both are jarred and in the collision the pedestrian's hat is knocked off. Bramwell stoops, recovers the hat, and returns it to its owner with apologies. As he is about to turn away, a flitting expression crosses the stranger's face, which arouses a certain memory in the detective's mind, but he turns away, unable to find a name for the gentleman. The latter carries a cane, is well groomed, and the encounter has proven him courteous and decorous. Some time later, Carlos Montague, alias "Crafty Nick," our gentleman of the cane, enters his bachelor apartments in a fashionable hotel and makes ready to attend an evening reception at one of the homes of the New York smart set. Later, arrayed in evening clothes, he takes his cane, looks at his watch and hurries out. We next return to Bramwell, who has returned from his walk and who immediately endeavors to find some clue to identify the man whom he had encountered as he left his house. After a search through his collection of photographs of famous rogues he comes upon the one he is searching for, the photograph of Carlos Montague, "diamond thief suspect." We are next shown a scene at the reception, where Montague is ushered in and introduced by Mrs. Roberts, the hostess, to her friends who have never met him. However, there are many there who have met him and it is clearly evident that the gentleman has a firm foothold in society. During the course of the evening Mrs. Roberts, upon the request of certain curious friends, opens a cabinet containing relics and curios, explaining the history of each article. Among these is a stiletto cane with a gruesome history. After the examination of the curios is through Mrs. Roberts excuses herself to her friends to go to her room and wash her hands. Montague is standing near as she dusts her hands and notes the array of rings on the lady's fingers. A quick thought, and, watching his chance, he slips quietly out after her and hurries cautiously up the stair to his hostess' chamber. There she arrives and removes the rings, placing them on her dressing table. As she disappears into the adjoining room, Montague steals into the room, hides behind a portiere near the dressing table and at the opportune moment snatches the jewels and hurries out. The discovery of the robbery is made a moment later when Mrs. Roberts returns. Frantically she and the maid search the room, then, cautioning silence, she hurriedly descends the stairs, calls her daughter's fiancée aside and tells him of the robbery. The young man advises that they communicate with Bramwell. Bramwell, in answer to the phone call, promises to go to them immediately and a few minutes later he and his assistant are at the place and in consultation with Mrs. Roberts. Bramwell sees the thief in the crowd and immediately concludes that he has the jewels. Then he reveals his identity and asks permission to search the gentlemen guests. Montague is left to the last, but a thorough sarch of the clothes of the thief fails to reveal the rings. Not discouraged, Bramwell waves them off and paces the room, vainly striving to locate the jewels. Absent-mindedly he picks up the stiletto cane from a chair, where it was placed by the hostess, unscrews the top and brings out the stiletto. A sudden thought flashes through his mind as he recalls the cane carried by Montague. The jewels must be concealed in the cane! The crowd returns and Bramwell calls Montague aside. A moment of conversation, each of the two men working warily around the subject of the cane. Finally Bramwell brings out the photograph of the "diamond thief suspect" and follows up its exhibition with a direct accusation that Mrs. Roberts' rings are concealed in the hollow of Montague's cane. Montague, with a cry of rage, raises the cane to strike, but it is wrenched from his hands and

Bramwell coolly unscrews the top and rolls the jewels out into his palm. A moment later the defeated thief bows his adieu to the guests and goes out with a policeman, while Bramwell returns the jewels to Mrs. Roberts and bids her and her guests good evening.—992 feet. Released July 20.

THE DESPERADO.

"Black Bart," a western bad man, is much wanted by the county sheriff and a proclamation to this effect, offering a reward of \$5,000 for the bad man's capture has been posted. At the opening of the film we see the wily criminal laughing good-naturedly at the ominous warning, which he proceeds to riddle with bullets from his revolver before riding away. We are next shown the sheriff's office. This dignitary is assembling a posse to make a raid on Black Bart in his desert lair and to bring him back, dead or alive. We see them ride away and some time later draw up in a rocky ravine to make explorations in the neighborhood. Their horses are corralled and left to take care of themselves while the search party climbs over the stones up the hillside to a rocky eminence which offers a view of the surrounding country. While they are thus engaged Black Bart rides up the ravine and spots the posse's horses. Struck with the humor of the situation, as he sees it, he resolves to make away with the mounts, which he does successfully, hiding them in another part of the ravine. Then he steals out carefully to reconnoitre. The sheriff and his gang return and find their horses gone. This is evidently Black Bart's work and they resolve that if he is in the neighborhood to make the capture. To insure a quick search the sheriff divides his party into one and two to each division and sends them out by various and separate paths. Black Bart is on the watchout and when his worst enemy, the sheriff himself, comes into view behind a rocky jetty he covers him with his gun and before the astonished sheriff can regain his senses has deprived him of his gun and ordered him to "beat it." Black Bart hurries off in the opposite direction, examining the sheriff's gun and watching warily for others of the party. A moment later two of the posse come in sight and are confronted by the bad man's gun so quickly that they make little resistance when he also takes their pistols. There are but two others of the party yet to be corralled and Bart waits for them. A moment or two later they also come into view and the performance is repeated. When Bart has sent them hurriedly on their way the bad man laughs and examines the weapons of his disarmed foe. With a sudden inspiration he hurries back to the corral where the horses of the sheriff's party are confined, ties the bunch to one string and gallops easily off toward town. By this time the sheriff and his gang have met and are commenting vitriolically on what blundering fools they have been. One man, single-handed, has robbed them of their horses, guns and honor. It is ten miles to town and the sun is shooting little red darts of fire on the long snaky road toward town. Black Bart cautions into town by an alleyway and leaves the horses and the sheriff's weapons back of the latter's office with a curt note to the sheriff and his boys. Later the boys, footsore and limp, drag themselves into town, whereupon the sheriff immediately tenders his resignation to the county board. Two days later, in answer to the ad from the county board, a strapping big cowboy enters the office of the board and applies for the job of sheriff. He is asked if he would be afraid to tackle Black Bart. He answers that he will capture the bad man if they promise to give him a permanent job. This is agreed to and the cowboy rides back home to show his wife and baby his star. Then he explains to his wife just how he will effect the capture of Black Bart. She makes a bandage for his uninjured hand in which he slips a short-barreled revolver. Then he kisses his wife and baby goodbye and promises to bring the bad man back with him. Next we see him seated in a stage coach on his way over the hills to the vicinity of the bad man's latest depredations. Bart is waiting for the coach and the usual hold-up occurs. But when he examines the supposed wounded cowboy a bolt of lightning flashes from the victim's bandaged hand and the bad man falls wounded. A few hours later the experimental sheriff and his captive enter the office of the county board. The cowboy sheriff is congratulated and receives his permanent appointment as sheriff of the county.—1,000 feet. Released July 23.

A FAIR EXCHANGE.

The story starts with an accident in the kitchen of Dr. Nokure's home, when a water pipe bursts. Bridget discovers the leak and hurries off to tell her mistress about it. After further examination on the part of the latter and the cook Mrs. Nokure does the next best thing in telephoning to the plumber, advising him to rush somebody up to fix the pipe immediately. Mr. Plumber calls out his force of able men and tells them to hurry up to the doctor's house. "Just take your time about it boys—we need the money." With significant nods the little army of six plumbers hurry out to the scene of action. When they arrive they investigate the leak, merely a small crack above the hydrant, and go into consultation as to how it can best be fixed. During this important prelude to the actual work "Shorty" is rushed out to a nearby saloon for beer. Finally all agree it will be necessary to begin somewhere in the parlor, and there they go and begin rummaging lazily about the room, tearing up the carpets and otherwise destroying order in the house. Mrs. Nokure finally finds them loafing on the job and sends them back to the kitchen. Then she calls up her husband and informs him about what the plumbers are not doing. In the kitchen Mr. Plumber's force contrives to do everything but mend the leak in the pipe, but when Dr. Nokure comes on the scene every plumber's son of them is working with all his stored up energy. The doctor, however, is finally soused with a spray from the leak and beats a hurried retreat. However, there is an end to everything, and after four or five hours of pottering around and killing time, the leak is mended and the robbers make their departure to report to their chief. The next day Dr. Nokure is enraged when he scans the figures of the plumber's bill. The whole amounts to some \$411.44. The doctor takes his troubles to the plumber, but this individual argues that the figures are correct. A week later Mr. Plumber limps into his office and drops weakly into a chair. He is suffering with all sorts of pains and when his wife enters a few minutes later she immediately advises him to go see a doctor. "Ah," thinks he, "here's a chance to get some money on that bill, or at least get my money's worth!" He is helped into the doctor's office by his wife and a clerk and the doctor hurriedly makes an examination. During the course of the examination the doctor is planning a brilliant stroke for revenge and, calling his assistant aside, he tells him to hurry out and bring in a force of some six or seven medical students. Then Mr. Plumber is forced into the operating chair, bound and gagged and strapped securely, while the doctor and his assistants get busy. Before the job is through Mr. Plumber has received all sorts of treatment, good and bad, from the pulling of a tooth to a shoe shine. He leaves the place swathed in bandages and is advised not to become excited at anything on the penalty of death. A week later Dr. Nokure delivers his bill for the sum of \$411.44 with a carefully itemized list, which is exceedingly humorous in itself. He is about to

storm out of the office, but remembers he must not get excited, so he goes peaceably and enters the doctor's office to make inquiry about the bill. The two men argue, then exchange bills. The accounts balance. Seeing the humor of the situation, both burst into hearty laughter.—635 feet.

A PERSONAL MATTER.

Our hero Henry has been into mischief again as we are informed when he does a few capers over a certain personal advertisement which he has clipped from the newspaper. This item reads: "Will gentleman in light checked suit, white derby hat, Main street car, Tuesday afternoon, meet lady in pink at the fountain in the park, Wednesday at 4 o'clock?" Now, Henry was the chap who had met the lady on the Main street car at the time specified in the note and he recalls now with joyous recollection that happy meeting. However, further than this we are not told what occurred, but the case is clear; Henry is wanted to be seen again by this fair lady. Mrs. Henry comes into the room as Henry is clipping the item from the paper and notes with suspicion his happy smile. She demands an explanation and he gives it to her in the statement that he has just discovered a bargain in his choice Havana cigars. This satisfies his wife for a time and Henry hies himself off to the bedroom to make ready for the meeting in the afternoon. Dragging out his checked suit and derby hat, he hurries to the kitchen, puts an iron on the stove and proceeds to make creases in the trousers. His wife, however, is unable to contain her suspicions and goes out to purchase a newspaper which contains the personal. During her absence Henry busies himself fixing up his clothes, but as he is in the midst of this process the telephone bell rings and he hurries out to answer it. While he is gone a tramp steals into the kitchen, purloins the suit, the derby hat and other of Henry's attire and makes away with them. Henry returns and finds the suit gone and realizing that he cannot now keep the appointment he dons his business suit and goes to his office. The tramp in the meantime has found the personal in the coat of the light checked suit and resolves to keep the appointment with the lady himself. But at the appointed time Mrs. Henry comes on the scene and what follows is sad to relate—for the tramp. Henry has come on the scene and rescues his frustrated wife from the police, after she has discovered that the gentleman in the checked suit is not her inconstant Henry. The tramp thief, however, does not get away so easy, and after restoring the clothes to Henry he is taken away by various officers of the law. 344 feet. Released July 27.

BRONCHO BILLY'S REDEMPTION.

Broncho Billy, our hero in this instance, is a bad man of the first water, cattle rustler, black knight of the road, and his depredations number countless midnight raids on stray cattle bunches, stage hold-ups in lonesome mountain passes, and a few "shooting-up" affairs. However, Billy's record is getting too strong for even the sheriff of the county, and a posse is organized to take the bad man in his lair. Yet Billy does not lack friends, as is evidenced by the following note from an unknown friend: "Friend Broncho:—The Vigilantes Committee suspect you of cattle rustling. The sheriff is on your trail. You will stretch a hemp if you are caught.—A FRIEND." Words go a long way in the West and Billy, who has received the note at his shack, hurriedly saddles his pony and rides away. An hour later he draws rein at a prairie schooner outfit, pulled up under the trees of a little grove, the horses cropping the grass round about and a sweet-faced young girl cooking coffee over a campfire. In the wagon an old man is lying and he is informed by the girl that her "daddy" is sick. She offers Broncho a cup of coffee, which he accepts with thanks, then mounts into his saddle and hurries on his way. We return again to Millie Merrill, the girl of the prairie schooner, who has broken camp, hooked up the horses and is driving away. As evening comes on, Millie halts at the door of a shack, untenanted, investigates and finds it will prove habitable and more comfortable for her sick father. The latter has grown constantly worse and his exertion in getting out of the wagon has used up all his little strength. He drops in a heap on the shanty floor and the girl, apprehensive and worried, goes to the door and looks out. Just then Broncho Billy rides into view, she signals him and turning his horse he hurries up to her. She explains when they enter the shack that her father is in a very grave condition, that they are without medicine, and begs him to ride to town and fill her prescription. Broncho Billy realizes that to return to town will mean his capture and death, and he tells her so. However, he takes the prescription and says that if he cannot find another messenger he will go himself. Billy rides off and comes across a Mexican. He explains to the latter and asks him to go to town for the medicine. The Mexican's eyes twinkle when he sees the silver and he nods his head, but as Broncho Billy rides away he tears the prescription into bits, pockets the money and goes away exultantly. Some time later Billy passes a herd of cattle and the old desire to rustle takes the better of him. But as he is stealing off with the bunch he again comes across the prairie schooner and, believing something to be wrong, crosses over to it. It is empty and the horses, with the lines under their feet, are cropping the grass. Broncho turns the cattle loose, dismounts from his nag and mounts the seat of the wagon. Then he drives back to the shack, pounds on the door, and receiving no answer to his knocking, he bursts down the door, and finds the man and his daughter stretched out on the rough board floor, apparently unconscious. Under the intense strain of caring for her father and assuming command of the caravan she, too, has fallen ill. Broncho Billy curses the thieving Mexican who had stolen the money, carries the two into the wagon and mounting the seat, whips the horses into a gallop. Some time later he draws up in town, jumps from the wagon and throws up his hands as the guns of the sheriff and his posse are leveled at his head. He indicates the wagon and the two sick persons are taken out and carried into the doctor's office. Then he turns to the sheriff and holds out his hands, but this officer of the peace hesitates about putting the handcuffs on his captive and finally ends by telling Billy he is free to go if he will promise to mend his ways. The bad man, redeemed, shakes the sheriff's hand and gives his promise.—950 feet. Released July 30.

ABERNATHY KIDS TO THE RESCUE.

Champion

The opening scene shows Frank's ranch house, where many cowboys are "killing time" indulging in their sports. Soon one of the boys arrives from the postoffice with a letter for Frank from his sweetheart, Grace, informing him that he should meet her at the station, as she is coming to spend her vacation at the ranch. Frank leaves the ranch and arrives at the station in time to see his sweetheart insulted by a Mexican. The western blood boils within him. He has a fight with the Mexican but finally leaves with his fiancée in a buggy for the ranch, tying his own horse to

the back of the vehicle. The Mexican swears vengeance. He secures the co-operation of another Mexican and both pursue Frank and his sweetheart. They shoot Frank in the arm, and snatching the girl from the buggy, they escape with her. Poor Frank would have bled to death had not the Abernathy kids made their timely appearance. He is unconscious when he is found, but he is revived sufficiently to tell his story. Immediately little Temple starts to the ranch for aid, while Louis vows to pursue and capture the Mexicans. Quickly does Temple find his way to the Three Forks Post Office, where more than a dozen cowboys are lounging around. He utters only a few words and they take in the situation in a moment. They mount their bucking bronchos and with Temple in the lead they are off in pursuit of the culprits. The scene now changes. The girl is trying to gain her freedom from her captors, when the Mexican hears "Throw up your hands." The desperate Mexican is about to draw his gun and shoot at Louis, but the kid is too quick for him, and shoots the gun out of the Mexican's hand. Single-handed does the young lad overcome the burly and contemptible Mexicans. Suddenly at a distance, during this commotion, little Temple in the lead, is seen approaching at a daring speed with the cowboys. They lasso both Mexicans and drag them from the scene. Grace is soon restored to her lover and cheers and congratulations showered upon the two young lads. This picture finishes showing Louis and Temple with their mammoth Teddy bear which was presented to them by Colonel Theodore Roosevelt's Rough Riders at their reception.—1,000 feet. Released July 13.

A ROMANCE OF AN ANVIL.

A will provides that Grace marry young Carson, so that they both inherit great riches. Should she refuse, he is cut off; but should she die without being married, he gets the estate. He sets out to treacherously bring about her demise. He bribes a blacksmith's helper to meddle with the shoe of her saddle horse, then causes the horse to run away. Not only is he unsuccessful, but the hired man goes back on him, as is usual. Seeing that the helper cannot be driven from a course of blackmail, he murders him, and tries to lay the crime on the blacksmith; and he would have

succeeded, too, had it not been for a little girl who was picking flowers near the scene of Carson's crime and now comes forward to tell what she saw. Needless to say, Carson gets his deserts, while Grace and the "brawny young smithy" are started on their world of happiness.—1,000 feet. Released July 20.

THE COWBOY AND THE SQUAW.

The story opens with the sheriff posting a reward for the capture of Jake Simmons, a rustler and all around bad man. Jake happens to be in the crowd, unknown to the others. Mary Loring, a product of the West, rides along and Jake, who is in love with her, presses his suit. Mary is in love with Jim Durkin, a manly young cowboy on a neighboring ranch. As Jake is pressing his suit, Jim rides up—and he and Mary ride off together. Wild with rage, Jake swears revenge on both of them, and he, with a couple of his band, lie in wait for Mary, to make her prisoner. Mary is captured but manages to dash away, but Jake gallops madly after her and when he gets abreast of her picks her bodily out of her saddle, galloping at full speed, swings his horse around and gallops to his hiding place. Red Wing, an Indian squaw, who is a great friend of Jim Durkin's, on account of Jim having once saved her life, sees signs of Mary's struggle on the ground and rides for Jim, tells him what she saw, and they gallop in pursuit. When Jim and Red Wing come upon Jake and his gang, Jake points a revolver at Mary's head and tells Jim he will shoot if he comes a step nearer. Jim, in deathly fear for his sweetheart's safety, offers himself a prisoner in exchange for her freedom. Jake accepts the exchange, and taking Jim further into the foothills, ties him to the back of a wild broncho and sends him galloping to his death. But Red Wing, the faithful friend, sticks on Jim's trail, sends for the posse, and when Jim is galloping to his death, Red Wing gives pursuit, and after a mad ride rescues him by cutting the ropes and he falls to the ground unhurt. Jim then mounts Red Wing's pony with her and they both dash back to Jake's camp. Jim fights a duel with bowie knives with Jake and conquers as the sheriff's posse arrives and takes him a prisoner.—1,000 feet. Released July 27.

Among the Picture Theaters

FROM OUR CORRESPONDENTS.

BOSTON AND VICINITY.

The Scenic Temple of Chelsea, Mass., closed Friday, July 1, for the summer. Mr. John Quigley, who owned and managed the Scenic, recently sold out his entire interest.

Gordon Brothers' Family Theater, Chelsea, has cut off all vaudeville acts over the summer, and has reduced admission to five and ten cents. During the winter the prices range from ten to twenty-five cents.

It is rumored on good authority that the National Theater, which is now being built in Boston, has been taken over by Marcus Loew et al. The Gordon Brothers Amusement Company, which started the National, decided not to operate it, as it also operates several other large houses. The National when completed will seat 4,500 people, and will be one of the largest theaters in the United States.

All ushers and other employes coming in contact with the patrons of the Theatre Comique have donned white duck suits. They look cool, and the idea is a good one.

The Broadway Theater, Somerville, Mass., which was closed by the mayor's order, and reopened shortly after, was closed recently of its own accord over the summer months.

The Gaiety Theater, which was running to M. P. and vaudeville, closed June 26. The Gaiety was charging ten, twenty and twenty-five cents admission. Too much expensive vaudeville, and not enough first-run films spelled defeat.

The Theater Comique intends to build a balcony seating about sixty people. This addition will give the Comique approximately 450 seats.

The hot weather has struck Boston, and the moving picture business dropped with a loud thud. This is only to be expected, and the managers are all waiting "to get a crack at that fall and winter business."

The Broadway Theater, Everett, Mass., concluded its season July 4. Manager Brown intends to reopen his house August 15. Prosperous business has been the word at the Broadway.

The old South Theater will close Saturday evening, July 9, in order to begin work on the new balcony.

The Star Theater has followed its custom of last summer, and is again passing ice water to its patrons. The idea is very popular with thirsty patrons.

The Unique Theater, owned by George F. Washburn, has cut off all vaudeville acts over the summer.

The Cambridge, Mass., Scenic Temple closed over the summer. The Scenic has had an unusually prosperous season.

Manager Jeanette of the Globe Theater, Boston, has a new idea. He passed iced tea around during the performance, in place of iced water. It is a huge success. Manager Janette states that the additional expense incurred in buying the tea, etc., is more than made up for by the pleasure it gives his trade. He says that it is a good aid for box office ills.

The Savoy Theater, which opened here recently, has instituted several big changes of policy. The theater is now running under one shift of help. The house opens at one o'clock and runs two matinee shows until 5, reopening at seven, and gives two shows until 10:30. Six reels of independent film, three of which are new, and three old reels, two illustrated songs by one male singer and a travelogue make up the bill. The Savoy is competing with very strenuous opposition, and has a poor lobby in which to advertise.

A new M. P. theater will soon be opened by George A. Mulford in the new Marston building at Brockton, Mass. Pictures and songs will make up the show. Admission, 10 cents.

The several M. P. and vaudeville houses operating at Paragon Park, Nantucket, report excellent business since the hot wave struck them. The M. P. houses are among the most successful of all the different sorts of entertainment offered.

Austin & Stone's Museum on Tremont Row, Boston, has cut out Sunday evening performances until September 4.

Another small tax has fallen upon local exhibitors. There is considerable red tape connected with an M. P. show for Sunday nights. All M. P. vaudeville acts and illustrated songs to be used must be submitted to the state police, the mayor's office and to the local authorities. These items are written upon separate sheets of specially prepared paper. Hitherto this stationery has been furnished free of charge by the city. From July 1 the blanks must be procured from the printers at a nominal cost. The name of the picture, the manufacturer who produced it, and the nature of it, must be told. Each week Chief of Police Whitney sends each manager a list of films that have been designated as suitable for Sunday use—from this list the show must be made up. Cancellation of license is the penalty should this rule be disobeyed by any manager.

J. B. Spencer, Worcester, Mass., has secured Grange Hall on Main street, and will remodel it for a motion picture theater.

Charles Hubbard, Boston, will build a high class M. P. theater on Washington street, Norwood, Mass. The new house will be completed late in November. Admission will be ten cents.

The Globe Theater, Springfield, Mass., will close July 15, and will reopen during the latter part of August. Moving pictures and vaudeville are shown. Admission is ten cents.

E. Carmel has secured possession of the Grand Theater, Springfield, Mass., from Herman Osborne. Moving pictures will be the attraction. Admission will be ten cents.

D. F. Conlon, Lawrence, Mass., has awarded to E. A. Peabody & Son the contract for the erection of an M. P. theater, between Lowell and Valley streets, on Broadway. The theater will be entirely of brick, and will be forty-five feet in height. Mr. Conlon states it will be the very finest M. P. theater in Springfield. Admission will be ten cents.

A new M. P. theater will be built by Joseph Rome on Parker street, Gardner, Mass.

Work has already been started on the erection of a new M. P. theater on Union street, Lynn, Mass. The new house will have a seating capacity of approximately 1,600, and will be completed early in November. Lynn is a big shoe factory town, and is known as a fine M. P. center.—A. H. R.

PHILADELPHIA AND VICINITY.

The film exchange and supply houses report normal business. If anything they are doing a slightly increased trade, due to demands from new nearby theaters. Considerable equipment has been sold to the new houses and they are said to be having good success, especially in towns where heretofore there have been no motion picture houses.

During June only one permit for the erection of a motion picture theater was issued by the Bureau of Building. It indicates, to some extent, the fact that Philadelphia has about all the motion picture theaters it will support profitably.

A local "school of acting" is giving a course intended to enable budding geniuses to become successful film (motion picture studio) actors. "Learn how and make good salaries," says the school manager.

Mrs. William P. Packett will erect a new motion picture theater, 60x106 feet, at Charlestown, W. Va.

The manager of the Grand Opera House, to break up the practice of certain gallery attendants who persisted in hooting, etc., caused the arrest of several of the disturbers. He was thanked for doing it by patrons of the house, who want good order with their motion pictures and vaudeville.

The new Fifty-second Street Theater, West Philadelphia, which opened its doors June 13, is giving vaudeville mainly, the motion pictures being limited to one or two reels. Satisfactory business is reported at five and ten-cent admissions.

E. W. Clark is erecting a one-story moving picture theater, 125x35 feet, on Wayne avenue, opposite Logan street. This is in the Germantown district of Philadelphia and the new theater, being close to a desirable residential district, will be apt to be well patronized. The cost of the theater is estimated at \$20,000, and it will be fireproof, have a good ventilating system, and be modern in every way. No name has yet been selected for the theater.

The new corporation of Williams, Brown & Earle, Inc., began business July 1st, taking over the business of the old firm at 916-918 Chestnut street. The company will manufacture and deal in optical, photographic and scientific instruments and supplies, including motion picture machines, films, etc. The capital stock of the new corporation is \$300,000. Henry S. Williams is president; N. Howland Brown, vice-president, and Morris Earle, secretary and treasurer.

The Happy Hour, M. P. theater, recently opened at Sayre, Pa., by F. J. Tilman, is having good success. At Parsons, Pa., Thomas Lewis is having very good success at his newly opened motion picture house. Brown & Wolfe will hereafter run the Nickelodeon Theater at Ebensburg, Pa.

Among happenings in Philadelphia motion picture theaters the past two weeks, the following is of interest: W. L. Jones expects to open his new theater on Ridge avenue, near Lyceum avenue, soon. Hopkins & Milgrem are having plans prepared for their new theater at Passyunk avenue and Morris street, and it is to be modern and up-to-date. Preston L. Hill's new theater at 7250 Woodland avenue will cost \$3,200, and will have a good residential section from which to draw patronage. Work on William E. Butler's new theater at 2126 Richmond street is progressing satisfactorily, and he hopes to be operating it by early fall. Kensington is to have another motion picture theater, the owner being M. J. Walsh. It will be erected on Kensington avenue, near Allegheny, and cost \$6,000. As Kensington has a population noted for its fondness for "pictures," the new theater should be a success. The Aerodome, a new open-air vaudeville and M. P. theater, at Frankford avenue and Market streets, opened, and is meeting with success.

Mayor Reyburn of Philadelphia, when asked if he would prohibit the fight pictures, said: "No, I shall not interfere. If anyone wishes to display moving pictures of this fight at Reno he can do so. I do not believe for one moment that such displays would occasion disturbances, and if such were the result, the police would quickly put them down."

NEW JERSEY JOTTINGS.

Interior improvements are to be made to the Opera House, Mt. Holly, now running to motion pictures.

Manager Vahlo, of the Majestic, M. P. theater, Camden, is also managing the theater at Wood Lynne Park, a popular nearby resort. Vaudeville and motion pictures are given at both theaters, and satisfactory business is reported.

The East Side Amusement Company opened its park and

airdome, M. P. theater, June 25 at Twenty-seventh street and Harrison avenue, Camden. G. W. Bruening is manager, and he reports good business.

Manager William B. McCallum, of the Broadway Theater, Camden, is passing the summer at Naples, New York, and will look over some motion picture theater interests he has in that district.

It seems likely that under the auspices of the Camden Board of Education, the people of that city will be shown, sometimes in the future, the motion pictures prepared by the government for educational purposes. The pictures show how the government makes its money; how the life saving and naval service is operated, and how various health movements tend to advance the interests of humanity.

S. D. Somers, of Atlantic City, will open an M. P. theater at Pottsville, Pa.

CLEVELAND.

There are within a radius of twenty miles of Cleveland about 170 motion picture theaters, of which over one hundred are located in the city, most of them doing a strictly motion picture business. Twenty of the more pretentious ones are in the business center, occupying the most valuable sites in their locality.

The first—the original motion picture theater in Cleveland is the American. It has just been purchased by Mr. M. S. Polcar, who is refitting and redecorating it for the coming season.

Almost contemporaneous with the American was the opening of the Bijou Dream, located next to the Opera House. It is a beautiful theater, both exterior and interior. Under the management of Mr. L. H. Scott it is run as a straight motion picture show, and he states business is good.

Protests to the mayor have been made, demanding that he block any attempt of the theaters to show films of the Jeffries-Johnson fight. Assistant Manager William Mang, of the Lake Shore Film & Supply Co., says that if his concern gets the right to show the pictures in Cleveland it will fight any attempt to stop it. Manager C. M. Christenson, of the United Film Exchange, says protests are to be expected, but that the exhibits will be made notwithstanding. It is unlikely the mayor will interfere.

The Orpheum theater was built expressly to exploit motion pictures. The Gaumont Chronophone Company had been incorporated at the time for the purpose of exploiting the invention of L. Gaumont of Paris, the mechanism of which is made to synchronize the talking machine with the films. The enterprise proved a failure, since which time it has been run as a motion picture and vaudeville theater. It is under the management of Mr. J. H. Morris, and doing a prosperous business.

The Corona, an exclusive motion picture theater, under the management of A. H. Lewis, is a popular resort, doing a good profitable business. July 11 it commenced showing two reels daily, fourteen a week, procured from the Independent exchange.—G. F. Prescott.

CONVENTIONS.

The Film Service Association will hold its semi-annual convention at Detroit, Michigan, July 21 to 23.

The National Independent Moving Picture Alliance will hold a convention at Niagara Falls, July 16.

THE ROLL OF THE STATES.

ARKANSAS.

John L. Miller has opened a moving picture theater at Tombstone.

The Majestic Theater, Texarkana, has been purchased by C. V. Brown, owner of Brown's Theater and Brown's airdome, same city, who will remodel it replacing the present seats with opera chairs and will make many other improvements.

CALIFORNIA.

Frank H. Thompson, manager of the Majestic Theater, Sacramento, has acquired the Wonderland moving picture theater on Ninth street and will turn it into a vaudeville house, making the fourth of its kind in the city. The program will consist of two reels of films, four vaudeville acts and illustrated song.

A short time ago at a meeting of the Commercial Club of Stockton the subject of advertising the agricultural and manufacturing interests of Stockton and San Joaquin counties throughout the middle west was discussed, and it was decided to do this through the medium of moving pictures. The advertising committee, of which George McLeod is chairman, was empowered to proceed with having films made illustrating the harvesting, the season then being at its height. Fruit picking will be the subject for one film. The picture will be taken at

once, although they will not be put out until this fall or the beginning of next year, the object being that no advertising campaign shall be undertaken until it can be done on a scale that will bring results.

The Clune Amusement Company was recently incorporated at Los Angeles, with a capital stock of \$600,000. This company with its subsidiary corporations, now has the Clune Theater, Fifth and Main streets, the Walker Theater at Seventh and Grand, the Empire Theater at San Diego, is building a regular theater at Pasadena and will erect a new theater on Broadway between Fifth and Sixth streets, Los Angeles. The company proposes to operate theaters in every city on the coast and to seek other locations in Arizona and New Mexico. It is stated the company contemplated the purchase of the Jeffries-Johnson fight pictures with a view to suppressing them, believing the exhibition of pictures of a distressing or degrading character to be detrimental to the business.

The Glenn moving picture theater, Mountain View, formerly owned by Arthur Smith, has been purchased by Fritz Campbell Jr.

The Pickwick Theater of San Diego will henceforth be conducted as a first-class moving picture theater during the summer, under the management of Mr. and Mrs. Edward M. Drucker. One of the interesting features will be a full orchestra and two well known singers.

The Elite is the name of a new moving picture theater recently opened at San Diego under the management of C. N. Carrington, Jr.

COLORADO.

The Majestic moving picture theater, Grand Junction, was recently completely destroyed by fire.

CONNECTICUT.

The Opera House at Rockville has been leased by S. E. Sherman, who will conduct it as a vaudeville and moving picture house.

The Arco is the name of a new moving picture theater recently opened at Bridgeport by R. F. Kinder.

GEORGIA.

Joe Accommasso, Carterville, is now sole proprietor of the Elite moving picture theater of that city, having purchased the interest of his partner, A. Cuomo. The Elite is a handsome little theater which is doing a splendid business.

The Amuse U moving picture theater of West Point, owned by R. S. Scott, was recently completely destroyed by fire.

IDAHO.

Messrs. Pounds and Himler of Nyssa, have opened a moving picture theater in that place.

W. F. Horne, of Hailey, has converted the Opera House of that city into a moving picture theater and in addition, Mr. Thorne, with his partner, William Sharp, will operate the Elite Theater.

ILLINOIS.

Messrs. Kent Gilfillan and T. P. Woodruff of Kewanee have taken over the Princess theater and will conduct it under the name of the Happy Hour Theater. Two new machines have been installed and the house will be furnished with the latest and most attractive pictures that can be secured. During the time of changing the reels dissolving stereopticon views will be thrown on the screen.

The Lyric Theater, Shelbyville, is planning for extensive improvements during the summer months. A new screen will be installed and about 600 new seats will be put in.

The Waukegan is the name of a handsome new vaudeville and moving picture theater recently opened in the city of the same name, under the management of William A. Haas. The house has an abundance of electric devices and pictures machines of the highest type, permanent fans and ventilators are installed, comfortable opera chairs and telephones to all parts of the stage and offices. The lobby presents an array of white marble, mosaic tiling, glass and mural decorations.

IOWA.

The Council Bluff board of health has decreed that moving picture theaters must be disinfected every night after closing and this rule will be rigidly enforced. The matter has been taken up by City Physician Tubbs in thorough earnest, who believes that a systematic spraying of disinfectants on the walls and chairs during the night will aid greatly in purifying the air in the building.

The Victor Animato-Graph Company has been organized by a number of Davenport parties for the purpose of manufacturing a moving picture machine and kindred appliances invented by A.

F. Victor. The capital stock of the company is \$100,000 and the officers are as follows: President, A. F. Victor; vice-president, Wilson McClelland; secretary, W. R. Weir; treasurer, Dick R. Lane.

W. P. Sheets & Co., Princeton, Mo., managers of the Stanton Opera House and owners of the Lyric, will conduct a moving picture theater at Leon.

KANSAS.

The Elite Theater, of Wichita, owned by W. H. Marple, who established it several years ago, has been purchased by J. J. Martin and A. C. Gunter. The new owners have equipped the theater with one of the finest modern machines manufactured. In addition they have remodeled the interior of the house and installed an up-to-date fan and ventilating system. It is their purpose to make the Elite one of the most popular places of amusement during the summer.

The People's Summer Theater has been opened in Leavenworth by Messrs. Toller and Wilson.

MARYLAND.

The Luna Park Company of Baltimore will erect a new moving picture theater at the corner of Baltimore streets and Garison Lane, Luna Park.

MASSACHUSETTS.

The Palace Theater, the handsome new moving picture house which will be opened in Fall River about July 15, will not only be one of the largest in the state, but will also be one of the handsomest and most modern to be found in all the country round and will have a seating capacity of 800. It will be located at the corner of Bedford and Third streets and will be under the management of William B. Stecker.

MICHIGAN.

A new moving picture theater was recently opened at Dowagiac by J. C. Shull.

The Royal, a handsome new moving picture theater, was recently opened at Hancock.

Guy M. Woodruff, Eaton Rapids, proprietor of the Bijou, has leased the Majestic theater of that place and will have charge of both houses, which will be open on Saturday evenings, but during the week only one will be open.

A new moving picture theater has been opened in the Mack building at White Pigeon by Arthur Rustling.

A moving picture theater will be erected at 114 North Washington avenue, Lansing, by Alger L. Brown.

The Royal Theater is the name of a handsome new moving picture house which has been opened at South Range, under the management of Messrs. Lawson and Paoli.

MINNESOTA.

The Gem Theater at Red Wing has been purchased by Messrs. Geo. F. and Geo. L. Harrington, of Bruce, Wis., who will operate it in connection with two other houses at Bruce and Rice Lake, Wis.

MISSOURI.

The Alladin Theater, Springfield, is undergoing extensive improvements which contemplate the expenditure of \$4,500, and when completed will render the house practically new and will double the seating capacity. It will be reopened about September 1st. Horace Thomas is manager.

NEBRASKA.

C. H. Kerr has opened an airdome theater at Falls City. A new moving picture theater was recently opened at Sutton by Vincent Beneway, of Harvard.

NEW JERSEY.

The Royal moving picture theater, recently opened at Atlantic City, has the largest-seating capacity of any theater in the city and has been a decided success from the first. The ventilation of the building is said to be perfect, which adds greatly to its attractiveness and is no doubt responsible to a great degree for its success.

The Washington Park Theater has been opened for the summer at Avenue C and First street, Bayonne, under the management of Charles E. Bell, who will conduct it as a moving picture and vaudeville house.

NEW MEXICO.

The Lyric Theater at Roswell was recently destroyed by fire.

NEW YORK.

The Lyric moving picture theater of Batavia, formerly owned by Robert U. Criswell, has been purchased by Elmer Niendorf.

William P. Stemmerman, 1216 Hancock street, Brooklyn,

has been granted a permit to operate a moving picture theater at the corner of Garfield place and Fifth avenue.

The Kehr Theater Company will erect a moving picture theater at 1588 Broadway, Buffalo.

Plans have been prepared for the erection of a moving picture theater by M. Slotkin, 537 William street, Buffalo.

The Nause-Pratt Company recently opened a new moving picture theater in Depew.

The Millard Amusement Company has been incorporated with a capital stock of \$10,000 for the purpose of conducting a theatrical and moving picture business. The incorporators are Milton M. Goldsmith, Chas. M. Rosenthal and Seymour Mork, all of 31 Nassau street, New York City.

The Palatine Moving Picture and Amusement Company is the name of a new organization incorporated at Newburg with a capital stock of \$1,000, for the purpose of conducting a general amusement business, constructing and operating amusement devices. The incorporators are Harry Fatt, David P. Gordon and others.

A new moving picture theater will be erected on Third avenue and Eighty-ninth street, New York City, by R. C. Gerkin, at an estimated cost of \$15,000.

The United Film Company of Troy has been incorporated by Jay M. Mullin, 225 West One Hundredth street; Chas. Kinkler, 25 Broad street, both of New York City, and Wm. S. Miliken of Troy; capital stock, \$50,000.

The petition in bankruptcy filed on April 26th against the Imperial Film Exchange, 44 West Twenty-eighth street, New York City, was recently dismissed by Judge Hough on the ground that the nature of the business was such as to exclude it from the class of either trades or merchants, and also the added fact that the petitioning creditors did not prove the corporation to be insolvent, and also did not prove a fraudulent transfer or concealment of assets.

The C. F. Brooks Company is a new organization which has been incorporated at Dunkirk for the purpose of engaging in the amusement business. The capital stock is \$5,000 and the directors are C. F. Brooks, Harry Brooks and Earl G. Brooks, all of Dunkirk.

The Kerr Theater Company has been incorporated at Buffalo with a capital stock of \$5,000 for the purpose of conducting a moving picture theater.

NORTH DAKOTA.

The Twin City Scenic Company contemplates the erection of a \$50,000 vaudeville and moving picture theater at Minot.

OHIO.

A rather peculiar occurrence took place at the Columbia Theater in Cincinnati recently. One of the films caught fire, which in itself did not amount to very much, but it was magnified and thrown upon the screen, making it appear much worse than it really was, and a panic was narrowly averted through the coolness and quick action of the attendants.

The Town Hall at Elmwood Place, Cincinnati, will be converted into a moving picture theater by the Schottmiller Company.

Plans have been prepared by Architect C. H. Ferber of Cincinnati for a moving picture theater to be erected on the east side of Hamilton avenue just north of Knowlton's corner, for the Queen City Amusement Company. It will be of fireproof construction and will have seating capacity of 700.

Harry Heimerdinger has been granted permission to erect a moving picture theater at the northwest corner of Seegar avenue and Carl street, Cincinnati, at a cost of \$5,500.

Messrs. Lewis and Shreve will conduct a moving picture theater at Union City.

In a moving picture exhibit, which lasted nearly an hour, preceding the regular performance at the Victoria Theater, recently, the B. F. Goodrich Company of Akron showed the entire process of making its rubber tires, from the tapping of the trees in the forests of South America to the storing of the completed tires in the company's stock room. A lecturer described every scene and process as it was thrown on the screen. After a few stereopticon views of scenes in the rubber forest, shipment and receipt of the product, the moving pictures showed first the tapping of the trees, gathering of the rubber and the drying process in the native camps. So realistic were the pictures that the Indian woman who held the bucket in which the gatherers poured the collected milk, and who persisted in yawning almost every time a cup was emptied, succeeded in electing a sympathetic yawn from the audience, but with no decrease in interest.

There has just been opened at 315 East Federal street, the Luxor, one of the handsomest and most up-to-date moving picture houses to be found in that section, under the management of W. H. Parks. One of the distinctive features of the new house

is the noiseograph, a contrivance which enables the operator to produce all kinds of different sounds appropriate to the pictures being thrown upon the screen, such as the splashing of water, thunder and lightning, bells, fire engines, bird songs, fish horns, automobile sounds and others. The operating booth, which is of cement and asbestos, is located outside the building in the rear, so that all danger of fire or explosion is eliminated. The interior of the building is handsomely decorated with scenic views and soft, harmonious colors. The floors are sloping and the seating capacity of the house is 300. No effort will be spared to make the new theater one of the most attractive of its kind.

The American, a new moving picture theater, has been opened at Main and Sixth streets, Zanesville. It is equipped with all modern conveniences and the management will endeavor to conduct it in accordance with the standard represented by the name which it bears.

W. E. Deacon, of the Hippodrome, of Zanesville, has greatly added to the attractiveness of his already popular house by the installation of a mirror screen on which the pictures are thrown with a marvelous distinctness so that every movement and expression is clearly visible to the audience, and without any flickering so tiresome to the eyes.

PENNSYLVANIA.

Messrs. Zeigler and Panman are erecting a moving picture theater at Duquesne, which will be equipped in the latest up-to-date manner.

A new company just incorporated in Philadelphia is known as the Auto Motion Picture Company and it has for its objects the manufacture of automobiles and moving picture machines, a rather novel combination. The capital stock is placed at \$100,000 and the incorporators are V. A. Murray, H. G. Elliott and J. R. Bradley.

TEXAS.

The Healey is the name of a handsome and up-to-date \$20,000 moving picture theater recently opened at Fort Worth by a Mr. Healey, formerly of Freeport, Ill.

UTAH.

The Revier Film Manufacturing Company is establishing a plant in Salt Lake City for the manufacture of independent moving picture films. Incidentally this will be a good advertisement for Utah, as its natural scenery will be used as subjects for the films.

The Rex Theater at Provo has been purchased by J. B. Ashton, of Salt Lake City.

WASHINGTON.

The People's Amusement Company of Portland, Ore., will erect a moving picture theater at Spokane in the near future, at a cost of \$50,000 to \$75,000.

WEST VIRGINIA.

The Virginia Theater, of Wheeling, under the management of Charles A. Feinler, will be devoted to moving pictures during the summer months.

William Chaffin, of Huntington, will erect a moving picture theater which will cost in the neighborhood of \$20,000, and when completed it will be one of the largest and most elaborate of its kind between Wheeling and Cincinnati. The balcony will be reserved for colored people.

The Pastime is the name of a new moving picture theater recently opened in the Opera House building, Wheeling, under the management of Messrs. Schull and Snodgrass.

WISCONSIN.

Dreamland is the name of a handsome, up-to-date moving picture theater recently opened in Green Bay, under the management of J. A. Speaker, who also conducts the Majestic.

MISCELLANEOUS.

CHICO, CAL.—The Star moving picture theater has been purchased by A. Reed of San Francisco.

MOUNTAIN VIEW, CAL.—The Gem moving picture theater has been purchased by Fritz Campen, Jr.

SACRAMENTO, CAL.—The Lyric moving picture theater, on Sixth street, has come under the management of H. Wolff, who will make extensive and important improvements.

WATERBURY, CONN.—Poli's Theater has been turned over to moving pictures and vaudeville.

CEDAR RAPIDS, IOWA.—Vic Hugo, of the Majestic Theater, will devote his theater to moving pictures during the summer.

TWIN FALLS, IDAHO.—The Isis Theater, formerly the Grand, has been opened by its new owners, the Alhambra Theatrical Company, under the management of G. H. Wilson.

JACKSONVILLE, ILL.—Tom S. Scott, proprietor of the Gaiey Theater, has found it necessary to remove to more commodious quarters on account of the increased attendance.

MENDOTA, ILL.—G. H. Omes, of Kewanee, has just closed an agreement with the Germania Opera House, under which he will occupy the house with first-class moving pictures and vaudeville.

MANCHESTER, ILL.—The Lyric Theater has been reopened under new management.

MOBILE, ILL.—The Barrymore Theater has been leased by J. A. Monroe, who will conduct it as a moving picture house during the summer.

LOGANSPORT, IND.—The Crystal Theater has been purchased by J. C. Shaver.

HAMMOND, IND.—The Bijou Theater has been purchased by William Craick.

PLYMOUTH, IND.—The Orpheum Theater has been purchased by Charles Walker, who will make improvements.

COVINGTON, IND.—The Theatorium, a high class, up-to-date moving picture theater, has been purchased by Miss Belle Johnson.

HERRIN, ILL.—After having undergone extensive repairs, which have made it almost new and made it more commodious, the Casino Theater has been reopened under the management of A. R. Hill.

MARION, IND.—The Empire, a well-known theater of this city, after having been thoroughly overhauled and remodeled, was recently reopened with moving pictures and vaudeville under the management of John H. Ammons, and is now doing the best business in the history of the house. Mr. Ammons has the reputation of being one of the best managers in the Hoosier state. During the vacation months he will give as many educational pictures as possible for the benefit of the children.

NIAGARA, FALLS, N. Y.—The New Grand Theater has been reopened under new management and with a new policy.

CHARLOTTE, N. C.—The Star Theater has been purchased by Otto Haas, proprietor of the moving picture theaters, Theato and Theato No. 2. It will be devoted entirely to moving pictures.

ASHEVILLE, N. C.—The Theato, formerly the Gayety, has been reopened after having been given a complete overhauling. The house will be under new management and will be devoted to pictures exclusively. It is stated that this is the only moving picture house in Asheville.

SALT LAKE CITY, UTAH.—The Revier Film Manufacturing Company has established a plant in this place and will manufacture independent films.

SHERIDAN, WYO.—The Electric Theater has been purchased by G. D. Keith, who will perpetuate the policy of the past management and will keep the theater up to its former high standard.

NORFOLK, NEB.—The Crystal Theater, which was recently seriously damaged by fire, will be reopened.

NEW YORK, N. Y.—Judge Hand has appointed Frank L. Crocker receiver in bankruptcy for the Imperial Film Exchange, 44 West Twenty-eighth street, with a bond of \$5,000.

BALLSTON SPA, N. Y.—Walter G. Webster has leased the moving picture theater from its former proprietor, with the privilege of purchase.

WATERTOWN, N. Y.—The Bijou Moving Picture theater has been purchased by J. W. Ludlow.

RALEIGH, N. C.—The Metropolitan, the leading moving picture theater of the state, has been purchased by H. R. Mason.

YOUNGSTOWN, OHIO.—After an expenditure of about \$10,000 in improvements, which has rendered it perhaps the finest moving picture theater in the city, the Dome theater has been reopened to the public. One feature of the theater will be its perfect ventilation. The admission price is five cents.

DAYTON, OHIO.—Manager D. J. Fisher of the Union Grand theater is making arrangements to open that house with moving pictures.

EATON, OHIO.—Jacob Bender has purchased the Bijou Dream and will operate two picture theaters in this place.

FORT CLINTON, OHIO.—The Lion theater has been reopened after being thoroughly renovated and enlarged.

OREGON CITY, ORE.—The Electric theater has recently undergone extensive improvements which has greatly extended its seating capacity.

NEW CASTLE, PA.—During the summer months the Harris Family theater will be devoted to moving pictures.

BROWNSVILLE, PA.—Elson Howard, for a number of years manager of opera houses in the Monongahela River valley, has purchased the Arcade theater in this place and will operate moving picture theaters exclusively.

NORTHAMPTON, PA.—H. E. Hartman will increase the capacity of the Keystone picture theater 400 seats.

TOWANDA, PA.—The Lyric picture theater, formerly owned by W. K. Betts, has been purchased by E. F. Leahy.

MCKEESPORT, PA.—The Altmeyer theater has closed its vaudeville season and will be conducted as a picture theater during the summer.

COLUMBIA, S. C.—The newest industry in this city is the Satino Curtain Company, which manufactures a device for moving picture houses which eliminates the flicker so trying to the eyes. The company operates under a recently acquired patent.

JACKSON, TENN.—The Elite theater, owned by Capt. W. D. Ament, owner and controller of the Ament Amusement Enterprise, has just been thoroughly remodeled, a large balcony having been added which increases the seating capacity to about 1,000. Will S. Cox has the management of the house.

SALT LAKE CITY, UTAH.—Ninety-five per cent of the stock of the Trent and Wilson Film Exchange has been purchased by Max Florence, president and general manager of the Luna, Isis, Shubert and Elite theaters, and it will hereafter be known as the Florence Film Company. Mr. Florence has also purchased the Bungalow theater in this city which will be changed to the Daniels. This gives him control over five theaters in this city, representing an investment of \$100,000.

DENISON, TEX.—The Airdome has been purchased by Messrs. Stone and Conley, proprietors of the Idlehour theater.

WHEELING, W. VA.—The Wonderland theater has been purchased by Bertie Hall.

PHILIPPI, W. VA.—The Ideal theater which has been closed for some time, has been reopened under the management of George E. Barnes.

SAN ANTONIO, TEX.—J. W. Jackson has leased the Grand Opera House for the purpose of giving vaudeville and moving pictures during the summer.

SHERIDAN, WIS.—The Pastime theater has been purchased by Messrs. Thomas Kerby and Antone Stagwell for a consideration of \$3,000.

DE PERE, WIS.—J. A. Speaker, who conducts the Majestic Theater, will open another moving picture theater on the West Side.

NILES, O.—The Unger Brothers contemplate the erection of a new vaudeville and moving picture theater in this place.

BARRY, ILL.—Alderman Thomas Leonard and John Gardner are making arrangements to open a moving picture theater here.

BUFFALO, N. Y.—The Fillmore Amusement Company will erect a vaudeville theater at the southeast corner of Fillmore avenue and Sienkiwicz place.

PHILADELPHIA, PA.—Plans have been prepared by Messrs. Anderson and Haupt for a moving picture theater for Hopkins and Milgren, to be located at Passyunk avenue and Market street at a cost of about \$15,000.

CHICO, CAL.—The Star Theater, corner Fifth and Main streets, formerly conducted by J. R. Stoney, has been purchased by A. Reed, formerly of this place, but later of San Francisco, Cal.

ANDERSON, IND.—The Nickelodeon moving picture theater on the south side of the public square, was recently purchased at receiver's sale by Cyrus C. Trump, of South Bend, at \$1,265.

AMES, IA.—The Scenic moving picture theater, formerly owned by Messrs. Thompson and Armstrong, has been purchased by Virgil Johnson.

IDA GROVE, LA.—Messrs. Clayton Pilcher and Lee Horn have taken over the Bijou moving picture theater at a cost of \$1,000. It is the purpose of the new owners not only to maintain the high standard for which this theater is known, but to make improvements wherever possible.

MANHATTAN, KAN.—The Lyric Theater has been purchased by T. W. Ellis and Son, who contemplate improving the same.

HUTCHINSON, KAN.—A number of improvements will be made in the Elite Theater, which has been purchased by Dr. James Decker.

WICHITA, KAN.—W. G. Mains and George W. Balding, of Joplin, Mo., have acquired the Novelty Theater, which has been operated for several years by Frank Garrity.

TOPEKA, KAN.—Harry H. Tallman, formerly manager of the Sioux City New Grand Theater, has taken charge of the Cozy Theater and has remodeled it.

LEXINGTON, KY.—After being enlarged and thoroughly renovated and cleaned, has been reopened by its new owners, Messrs. Ed Graves and J. B. Elliott. ??

BALTIMORE, MD.—Thomas H. Hopper, Jr. and Walter Hopper have purchased the Red Feather picture parlor, 35 Lexington avenue, formerly owned by W. E. Hill, W. E. Cummings and G. Herbert Rice.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible.

LICENSED

DRAMA

Date.	Title.	Maker.	Length.
6-15	The Bonesetter's Daughter.....	Pathe	813
6-16	Red Eagle's Love Affair.....	Lubin	975
6-16	The Face at the Window.....	Biograph	997
6-17	The White Captive of the Sioux.....	Kalem	880
6-17	A Central American Romance.....	Edison	1,000
6-17	Poor but Proud.....	Pathe	485
6-18	Esther and Mordecai.....	Gaumont	645
6-18	The Bandit's Wife.....	Essanay	956
6-18	Ito, the Beggar Boy.....	Vitagraph	962
6-18	White Fawn's Devotion.....	Pathe	325
6-20	The Road to Happiness.....	Lubin	600
6-20	Never Again.....	Biograph	590
6-20	Reconciliation of Foes.....	Pathe	948
6-21	Bootle's Baby.....	Edison	990
6-21	Princess and the Pigeon.....	Gaumont	490
6-21	The Little Mother at the Baby Show.....	Vitagraph	975
6-22	A Victim of Fate.....	Essanay	988
6-22	The Wanderers.....	Kalem	945
6-22	A Child of the Squadron.....	Eclipse	545
6-23	The Marked Time-Table.....	Biograph	996
6-24	A Family Feud.....	Vitagraph	998
6-23	Our New Minister.....	Selig	1,000
6-23	White Doe's Lovers.....	Melies	670
6-24	The Judgment of the Mighty Deep.....	Edison	1,000
6-24	The Cheyenne Raiders.....	Kalem	950
6-25	The Forest Ranger.....	Essanay	969
6-25	The Great Train Hold-up.....	Pathe	950
6-25	By the Faith of a Child.....	Vitagraph	885
6-27	Caesar in Egypt.....	Pathe	456
6-27	A Child's Impulse.....	Biograph	994
6-27	The Long Trail.....	Selig	1,000
6-27	Apache Gold.....	Lubin	950
6-28	The Little Fiddler.....	Edison	990
6-28	When Old New York Was Young.....	Vitagraph	950
6-28	The Elder Sister.....	Gaumont	720
6-29	St. Paul and the Centurion.....	Eclipse	955
6-29	The Miner's Sacrifice.....	Kalem	905
6-29	Napoleon.....	Pathe	916
6-30	The Ruling Passion.....	Melies	950
6-30	The Fire Chief's Daughter.....	Selig	1,000
6-30	Faith Lost and Won.....	Lubin	950
7-1	The Colonel's Errand.....	Kalem	935
7-1	The Stars and Stripes.....	Edison	1,000
7-1	Saved By the Flag.....	Vitagraph	570
7-2	On the Threshold.....	Gaumont	635
7-2	Old Glory.....	Vitagraph	945
7-2	The Bad Man's Last Deed.....	Essanay	1,000
7-4	The Purgation.....	Biograph	988
7-4	His Child's Captive.....	Lubin	950
7-6	A Russian Spy.....	Eclipse	688
7-6	Love Ye One Another.....	Pathe	469
7-6	The Hero Engineer.....	Kalem	915
7-7	The Red Man's Way.....	Selig	1,000
7-7	A Midnight Cupid.....	Biograph	997
7-8	Attacked by Arapahoes.....	Kalem	880
7-8	A Wireless Romance.....	Edison	995
7-8	Bighearted Mary.....	Pathe	777
7-8	Between Love and Honor.....	Vitagraph	917
7-9	Becket.....	Vitagraph	998
7-9	The Unknown Claim.....	Essanay	997
7-9	The Invincible Sword.....	Gaumont	880
7-11	The Highbinders.....	Lubin	635
7-11	The Faithless Lover.....	Pathe	337
7-11	What the Daisy Said.....	Biograph	987
7-12	Nellie's Farm.....	Vitagraph	995
7-12	A Hidden Serpent.....	Gaumont	537
7-12	Out of the Night.....	Edison	950
7-13	Grandmother.....	Kalem	985
7-13	The Wicked Baron and the Page.....	Eclipse	570
7-13	The Overland Coach Robbery.....	Pathe	692
7-14	The Adopted Daughter.....	Lubin	980
7-14	The Golden Secret.....	Melies	950
7-14	A Child's Faith.....	Biograph	986
7-14	The Sheriff.....	Selig	720
7-15	Corporal Truman's War Story.....	Kalem	910
7-15	Her Uncle's Will.....	Vitagraph	995
7-16	Trailed in the Hills.....	Essanay	983
7-16	A Good Loser.....	Pathe	699
7-16	A Broken Symphony.....	Vitagraph	993
7-18	Mistaken Identity.....	Pathe	495
7-18	Rosemary—For Remembrance.....	Lubin	960
7-18	A Flash of Light.....	Biograph	998

Date.	Title.	Maker.	Length.
7-18	The Phoenix.....	Selig	1,000
7-19	The Failure of Success.....	Gaumont	975
7-19	The Old Loves and the New.....	Edison	1,000
7-20	Manon.....	Pathe	758
7-20	Through the Enemy's Line.....	Eclipse	550
7-20	The Thief.....	Essanay	992
7-20	Haunted by Conscience.....	Kalem	
7-21	John Graham's Gold.....	Lubin	925
7-21	As the Bells Rang Out.....	Biograph	457
7-21	Serious Sixteen.....	Biograph	535
7-21	Mazeppa.....	Selig	1,000
7-22	A Frontier Hero.....	Edison	450
7-22	The Cowboy's Sweetheart and the Bandit.....	Essanay	909
7-22	Brave Hearts.....	Kalem	
7-26	An Angler's Dream.....	Gaumont	315
7-26	Peg Woffington.....	Edison	990
7-27	A Personal Matter.....	Essanay	344
7-27	The Art-Lover's Strategy.....	Eclipse	550
7-29	An Unexpected Reward.....	Edison	750
7-30	Broncho Billy's Redemption.....	Essanay	950
7-30	The Sculptor's Ideal.....	Gaumont	530
8-6	Under Western Skies.....	Essanay	1,000
8-13	The Girl on Triple X.....	Essanay	950

COMEDY

6-15	Mistaken Identity.....	Kalem	885
6-15	A Honeymoon for Three.....	Essanay	1,000
6-15	The Gum Shoe Kid.....	Eclipse	428
6-16	Caught in the Rain.....	Selig	990
6-16	A Texas Joke.....	Melies	950
6-17	Davy Jones' Landladies.....	Vitagraph	935
6-17	Max Makes a Touch.....	Pathe	423
6-20	May and December.....	Biograph	364
6-20	Poetical Jane.....	Lubin	350
6-23	The Moving Picture Man.....	Lubin	950
6-23	The Stranded Actor.....	Melies	280
6-24	A Curious Invention.....	Pathe	472
6-25	Does Nephew Get the Cash.....	Gaumont	555
6-27	Save Us From Our Friends.....	Pathe	479
6-28	The Unlimited Train.....	Gaumont	295
6-29	C-H-I C-K-E-N Spells Chicken.....	Essanay	284
6-29	Pat and the 400.....	Essanay	716
6-30	Muggy's First Sweetheart.....	Biograph	982
6-21	Hercules and the Big Stick.....	Gaumont	505
6-22	Perseverance Rewarded.....	Pathe	443
6-30	The Ruling Passion.....	Melies	950
7-1	Wilson's Wife's Countenance.....	Vitagraph	427
7-1	Rebellious Betty.....	Pathe	397
7-1	Inside the Earth.....	Pathe	518
7-2	Max Foils the Police.....	Pathe	571
7-4	Go West, Young Woman, Go West.....	Selig	1,000
7-4	The Runaway Dog.....	Pathe	384
7-5	A Boarding School Romance.....	Vitagraph	968
7-5	Equal to the Emergency.....	Edison	575
7-5	The Tale of Two Coats.....	Edison	425
7-5	The Clink of Gold.....	Gaumont	520
7-6	A Darling Confusion.....	Essanay	438
7-6	Jinks Has the Shooting Mania.....	Pathe	476
7-6	The Other Johnson.....	Essanay	
7-7	The Little Preacher.....	Melies	950
7-7	Ferdie's Vacation.....	Lubin	950
7-9	The Champion of the Race.....	Pathe	950
7-11	The Hall Room Boys.....	Selig	1,000
7-11	The Almighty Dollar.....	Lubin	350
7-11	Just for Good Luck.....	Pathe	554
7-13	An Advertisement Answered.....	Essanay	1,000

DAILY LICENSED RELEASES.

MONDAY: Biograph, Lubin, Pathe, Selig.
TUESDAY: Edison, Gaumont—Kleine, Vitagraph.
WEDNESDAY: Essanay, Eclipse—Kleine, Pathe.
THURSDAY: Biograph, Lubin, Melies, Selig.
FRIDAY: Edison, Kalem, Pathe, Vitagraph.
SATURDAY: Essanay, Gaumont—Kleine, Pathe, Vitagraph

Date.	Title.	Maker.	Length
7-13	The Moonlight Flitting.....	Eclipse	415
7-14	A Hunting Story.....	Selig	270
7-15	How Bumptious Papered the Parlor.....	Edison	320
7-15	A Vacation in Havana.....	Edison	680
7-15	Please Take One.....	Pathe	348
7-15	A Political Discussion.....	Pathe	613
7-16	Jupiter Smitten.....	Gaumont	648
7-22	Lazy Farmer Brown.....	Edison	550
7-23	The Desperado.....	Essanay	1,000
7-23	More of Betty's Pranks.....	Pathe	426
7-23	Pete Has a Good Time.....	Pathe	476
7-23	The Princess and the Fishbone.....	Gaumont	580
7-23	The Foxy Lawyer.....	Gaumont	430
7-25	Getting Even with the Lawyer.....	Pathe	
7-25	A Sleep-Walking Cure.....	Selig	310
7-25	A Mad Dog Scare.....	Selig	690
7-26	The Beautiful Margaret.....	Gaumont	410
7-27	A Fair Exchange.....	Essanay	635
7-27	Detective's Dream.....	Pathe	
7-29	Tommy Gets His Sister Married.....	Pathe	
7-29	Bumptious as an Aviator.....	Edison	250
7-30	The Forbidden Novel.....	Gaumont	440
8-3	Mulcahy's Raid.....	Essanay	550
8-3	A College Chicken.....	Essanay	448
8-10	Up-to-date Servants.....	Essanay	827

SCENIC

6-15	A Trip Through Brazil.....	Eclipse	592
6-18	The Spanish Frontier.....	Gaumont	325
6-22	An Excursion into Wales.....	Eclipse	422
6-25	Lakes at Eventide.....	Gaumont	405
7-2	Motoring Among the Cliffs and Gorges of France.....	Gaumont	315
7-4	The Rhine from Cologne to Binger.....	Pathe	325
7-5	Life in Senegal Africa.....	Gaumont	425
7-6	Tropical Java of the South Sea Island.....	Eclipse	312
7-9	Ruins of Mediaeval Fortifications in France.....	Gaumont	125
7-12	In the Realm of the Czar.....	Gaumont	418
7-13	Verona.....	Pathe	256
7-20	Pekin, the Walled City.....	Eclipse	440
7-27	On the Ethiopian Frontier.....	Pathe	
7-27	Mexican Domain.....	Eclipse	325
8-10	Feeding Seals at Catalina Islands.....	Essanay	170

INDUSTRIAL

6-16	Opening an Oyster.....	Selig	1,000
6-24	Catching Fish with Dynamite.....	Pathe	
7-16	Algerian Stud.....	Pathe	279
7-20	Catching Lobsters.....	Pathe	216
7-25	Breaking Ice in England.....	Pathe	

SPORTS

6-15	The Barry Sisters.....	Pathe	138
6-22	Riding School in Belgium.....	Pathe	
7-2	Riding Feats by Cossacks.....	Pathe	338

TRICK

7-16	The Jolly Whirl.....	Gaumont	312
7-18	Awful Symphony.....	Pathe	426

TOPICAL

7-8	Colonel Roosevelt Reviewing French Troops.....	Pathe	164
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INDEPENDENT

DRAMA

Date.	Title.	Maker.	Length
6-15	The Emperor's Message.....	Ambrosia	1,000
6-16	A Policeman's Son.....	Imp	980
6-16	Her Lesson.....	Centaur	559
6-17	The Little Hero of Holland.....	Thanhouser	1,000
6-17	A Cowboy's Race for a Wife.....	Bison	1,000
6-18	Her Dad's Pistol.....	Powers	500
6-18	A Tragic Evening.....	Carson	950
6-20	In the Mesh of the Net.....	Imp	975
6-20	Eugenie Grandet.....	Eclair	961
6-21	The Devil's Wand.....	Lux	850
6-21	Thelma.....	Thanhouser	1,000
6-21	Nevada.....	Powers	975
6-22	The Sea Wolves.....	Bison	932
6-23	From Love to Martyrdom.....	Eclair	960
6-23	One Good Turn.....	Centaur	300
6-23	A Self-Made Hero.....	Imp	985
6-24	We Want Your Vote.....	Lux	400
6-24	The Governor's Daughter.....	Thanhouser	1,000
6-24	A Mexican Lothario.....	Bison	978
6-24	An Exciting Yarn.....	Lux	450
6-25	A Plucky Girl.....	Powers	
6-25	The Captain's Wife.....	Great Northern	
6-25	A White Lie.....	Itala	742

Date.	Title.	Maker.	Length.
6-27	Sorceress of the Surf.....	Eclair	620
6-27	The Brothers' Feud.....	Imp	960
6-27	The Crooked Trail.....	Nestor	964
6-28	Her Terrible Peril.....	Bison	978
6-28	Mother and Daughter.....	Powers	
6-28	Tempest and Sunshine.....	Thanhouser	1,000
6-29	The Taking of Saragosso.....	Ambrosia	975
6-30	Faust.....	Eclair	
7-1	Charles the Fifth.....	Lux	695
7-1	The Flag of His Country.....	Thanhouser	1,000
7-1	The Ranchman's Simple Son.....	Bison	951
7-2	The Sons of the Minister.....	Great Northern	
7-2	The Man Behind the Curtain.....	Powers	
7-2	Catherine, Duchess of Guisa.....	Itala	1,000
7-2	The Burglar's Sacrifice.....	Carson	975
7-4	A Soldier's Sacrifice.....	Nestor	
7-4	The Fallen Idol.....	Imp	900
7-5	On the Border.....	Powers	
7-5	A Sinner's Sacrifice.....	Bison	922
7-6	The Tamer; Alfred Schneider and His Lions.....	Ambrosia	1,000
7-7	The King of the Beggars.....	Eclair	
7-7	The Call of the Circus.....	Imp	950
7-8	The Sheriff of Black Gulch.....	Bison	992
7-8	The Girl Strike Leader.....	Thanhouser	1,000
7-8	The Money Lender's Son.....	Lux	586
7-9	The Abyss.....	Itala	1,000
7-9	The Burglar and the Baby.....	Powers	
7-9	A Mother's Dream.....	Carson	950
7-10	The Girl Strike Leader.....	Thanhouser	1,000
7-11	John, the Usher.....	Eclair	820
7-11	The Call of the West.....	Nestor	990
7-12	A Mightier Hand.....	Powers	
7-12	The Lucky Shot.....	Thanhouser	1,000
7-12	A Mexican Love Affair.....	Bison	970
7-13	The Struggle of Two Souls.....	Ambrosia	500
7-13	Abernathy Kids to the Rescue.....	Champion	1,000
7-14	The Saloon Next Door.....	Imp	
7-14	The Badgers.....	Centaur	475
7-15	The Greatest of These is Charity.....	Lux	540
7-15	Red Fern and the Kid.....	Bison	988
7-15	The Converted Deacon.....	Thanhouser	1,000
7-16	A Jealous Wife.....	Powers	
7-16	The Prodigal Son.....	Great Northern	
7-16	The Voice of the Blood.....	Itala	500
7-18	Summertime.....	Imp	
7-19	A Game of Hearts.....	Powers	
7-20	A Romance of an Anvil.....	Champion	1,000
7-27	The Cowboy and the Squaw.....	Champion	1,000

COMEDY

6-16	The Old Maid's Picnic.....	Centaur	390
6-17	MacNab Visits the Comet.....	Lux	900
6-18	The Phrenologist.....	Powers	400
6-18	How Brother Cook Was Taught a Lesson.....	Gt. Northern	
6-18	The New Sign of the Globe Hotel.....	Itala	400
6-18	Distractions of Foolshhead.....	Itala	600
6-22	The Story of Lulu Told by Her Feet.....	Ambrosia	510
6-22	The Tricky Umbrella of Fricot.....	Ambrosia	252
6-23	Getting Rid of Uncle.....	Centaur	650
6-25	Why Jones Reformed.....	Powers	
6-27	Juliet Wants to Marry.....	Eclair	400
6-28	Witches' Spectacles.....	Lux	900
6-30	A Game for Two.....	Imp	970
6-30	She Would Be a Business Woman.....	Centaur	560
7-1	A Quiet Pipe.....	Lux	304
7-2	The Lady Doctor.....	Powers	
7-7	Gone to Coney Island.....	Thanhouser	
7-7	Booming Business.....	Thanhouser	
7-8	Must be Without Incumbrance.....	Lux	429
7-9	The Wonderful Cigar.....	Great Northern	
7-9	The Launching Machine.....	Great Northern	
7-9	The Burglar and the Baby.....	Powers	
7-9	Sally's Beaux.....	Powers	
7-11	Old Heads and Young Hearts.....	Imp	
7-13	Tweedle Dum's Aeronautical Adventures.....	Ambrosia	500
7-14	Grandad's Extravagance.....	Centaur	520
7-15	Bill's Serenade.....	Lux	468
7-16	Mother-in-law, Son-in-law and Tanglefoot.....	Itala	500
7-16	The Tattler.....	Powers	
7-18	The Nurse's Trunk.....	Eclair	485
7-18	Tomorrow is Pay Day.....	Eclair	395

SCENIC

6-18	Lake of Luzerne.....	Great Northern	
7-5	Aviation at Montreal.....	Centaur	

DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Thanhouser.
TUESDAY: Lux, Nestor, New York Motion Picture, Powers
WEDNESDAY: Actophone, Ambrosio, Columbia
THURSDAY: Capitol, Centaur, Imp, Thanhouser
FRIDAY: Lux, Nestor, New York Motion Picture, Pantagraph
SATURDAY: Gt. Northern, Itala

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, AUGUST 1, 1910

No. 3



Tuesday, August 2

AN UNFAIR GAME

Society Drama
990 feet

Friday, August 5

THE WOOLING O't

Refined Comedy
980 feet

Saturday, August 6

Her Mother's Wedding Gown

Picturesque Scotch Drama
1015 feet

Tuesday, August 9

The Death of Michael Grady

A COMEDY—The funniest ever
935 feet

Friday, August 12

Mrs. Barrington's House Party

Another "Out of the Ordinary" Society drama
977 feet

Saturday, August 13

The Turn of The Balance

A Delightful Love Story
980 feet

The Vitagraph Company of America

NEW YORK
116 Nassau Street
LONDON
25 Cecil Court



CHICAGO
109 Randolph Street
PARIS
15 Rue Sainte Cecile

Every
Wed'day
The best
Comedy

Essanay Films

"Under the Indian Head"

Every
Saturday
Excellent
Western

Release of Wednesday, August 7

Mulcahy's Raid

The further adventures of
Sergeant Mulcahy;

A College Chicken

A snappy little comedy of college boy life

Release of Wednesday, August 10

Up To Date Servants

The plot of Cinderella brought up-to-date.
A pleasing picture.

Release of Saturday, August 6

Under Western Skies

Better than "Away Out West."
An exceptional film.

Release of Saturday, August 13

The Girl on Triple X

The Essanay "Western Girl" is captivating everybody.
She is at her best in this.

The descriptions of the above pictures will be found on another page of this journal

Essanay Film Mfg. Company

London
5 Wardour Street W.

135 N. Clark Street
CHICAGO

Berlin
35 Friederich Str.

LUBIN

LUBIN



Three Hearts

Released Monday, August 1st.

A splendid story splendidly acted, giving a new solution to the ever present "triangle" problem. If you want novelty and merit see that you get this. Length about 970 feet.

Ah Sing and the Greasers

Released Thursday, August 4th.

You always need comedy. Here's a really delightful comedy and a novelty as well. A surprise finish that will bring the crowd to its feet. Length about 840 feet.

The Heart of a Sioux

Released Monday, August 8th.

Written by a man who has lived on a reservation and knows what he is writing about. The photography is unusual, the acting of high grade. Length about 980 feet.

A Change of Heart

Released Thursday, August 11th.

Another comedy novelty that will bring laughs wholesale. Hubby is ashamed of his dowdy wife and wants her to be a sport like himself. Wife tries to please, but meantime hubby joins the Salvation Army. Some men never are pleased. Length about 960 feet. All laughs.

LUBIN MANUFACTURING CO.
926-928 MARKET ST. PHILADELPHIA PA.

TRADE MARK

TRADE MARK

LONDON 45 GERRARD ST.

CHICAGO, 22 FIFTH AVE.

BERLIN 35 FRIEDERICH ST.

THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE
ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

ED. J. MOCK AND PAUL H. WOODRUFF, EDITORS.

LAURENCE F. COOK, ADVERTISING MANAGER.

LONG DISTANCE TELEPHONE: HARRISON 3014.

EUROPEAN OFFICE: 36 MAIDEN LANE, COVENT GARDEN, LONDON.

S. RENTELL & CO., Representatives.

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CANADA.....PER YEAR 2.50
FOREIGN COUNTRIES WITHIN THE POSTAL UNION.....PER YEAR 3.00
SINGLE COPY......10
DISTRIBUTING AGENTS: The Western News Company and its International Branches.

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Scene from the Essanay Feature Film, "Take Me Out to the Ball Game."

THE NICKELODEON

VOL. IV

CHICAGO, AUGUST 1, 1910.

No. 3

THAT CHICAGO POLICE ORDER.

CHIEF OF POLICE LEROY T. STEWARD of Chicago created some excitement in that city when, under date of July 25, he issued the following sweeping order and declared that it must be accepted literally:

"Permit the exhibition of no pictures or representations in any form of acts illegal in the state of Illinois."

Of course the chief's version of the term "literal" is not yet definitely known. The order was aimed at the Jeffries-Johnson fight pictures; but many things besides prize fights are forbidden in the state of Illinois, and yet are commonly used in the production of motion pictures. For example, there are abduction; arson; assault and battery; bigamy; bribery; burglary; conspiracy; criminal carelessness; cruelty; carrying deadly weapons; counterfeiting; drunkenness; dueling; embezzlement; extortion by threats; false imprisonment; forgery; fraudulent sales; bucket shops; bookmaking; larceny; libel; lotteries; malicious mischief; resisting officers; racing; speeding automobiles; trespass; vagrancy, to say nothing of fishing with nets and spitting on the sidewalk—which latter, however, is only a city ordinance.

Without commenting on the possible effect of this order on any number of plays, paintings, statues and the like, it will readily be seen that the influence on the local showing of motion pictures would be serious if Chief Steward's subordinates placed on the order the construction which he seems to indicate. Indeed, his verbal use of the word "literal" in explaining his ukase lays him open to criticism which might not have been directed at the mere order itself.

It has been the rule of the Chicago police department to bar all pictures "endangering the morality of youth," and, to give due credit to the fine discernment and equitable spirit of the inspectors, the percentage of pictures barred has been very small. And it is in this fact that the hope of the local exhibitor lies. For the chief's apparently drastic order is not such an innovation as it seems, after all. Indeed, the police censors have been working all the time under a similar order, and its present expression is rather a repetition for the sake of emphasis than a revolution. Interpreted strictly the old Chicago rules of censorship would have forbidden the fight pictures anyway, and it is believed that this is the point Chief Steward wished to bring out in issuing the order.

At any rate, there is little possibility that the order, as given, would stand the test of the courts. It is scarcely a step further to declare the printed description of illegal acts to be illegal in itself. Even this step has been approached in Hutchinson, Kansas, where an ordinance has just been passed prohibiting prize fight pictures to be reproduced either in *films* or *newspapers*!

There is a fortunate resemblance between motion pictures and the press; and while there has been little amity between the two, it is very likely that laws applied

to the one may be brought to bear on the other. The press is too powerful to submit to a curtailment of its privileges, some of which, by virtue of similarity, the motion picture is entitled to.

We cannot resist the temptation here to point out that a powerful local association of exhibitors, such as THE NICKELODEON has repeatedly advocated, could bring influences to bear that would effectually forestall just such adverse actions as this of Chief Steward's. Chicago's four hundred or more exhibitors would make a strong organization if they would get together under proper conditions. Divided they can do little or nothing, and must either trust to providence or depend upon the moral support of the friendly manufacturers.

It is hardly likely that the new police order is worth worrying about, for, as stated above, Chicago's police censors have always been models of sensibility and fairness. But preparedness is more than half the battle, and with a strong association back of them Chicago exhibitors would escape even the annoyance of temporary uncertainty.

Sergeant O'Donnell, of the Chicago Censor Board, says:

"I consider the moving picture theater, properly conducted, a boon to any community. It affords entertainment for young and old, and my observation has been that it has had a tendency to bring together parents and children, who spend the evening in the neighborhood picture house; there the father can not only entertain himself and his family with the price of a few drinks, which might otherwise be spent in the saloon, but he has the double enjoyment of being with his family. No picture should be exhibited which has a leaning toward obscenity or morbid sensationalism. I have taken a broad view of the matter in passing upon pictures and have only issued permits for those which I considered proper for women and children to witness."

EXPENSES AND PROFITS.

THE subject of this editorial is one which every exhibitor is personally familiar with—especially the first half of the combination. He knows how much business he must do before he gets on the right side of the ledger, and he knows that it means good shows and a comfortable house to get that business. Nevertheless, the other fellow's expenses and profits are always interesting, and the published figures may help some one out of a difficulty or deter some novice from attempting to break into the game with insufficient capital.

Our Boston correspondent has submitted the average figures for the ten leading theaters of that city. It is well to call attention here to the fact that Boston proper has less than thirty motion picture theaters, and that its main business streets are evidently the only ones that will support such a theater in the style to which it is accustomed. This accounts for the high rentals which are

indicated in the figures. As yet M. P. theaters have not met with much success in Boston's residence districts—possibly due to the calm, cold intellectuality for which the inhabitants of that place are noted.

Taking the ten leading picture theaters of Boston as a criterion, the weekly rental of each shows an average figure of \$400; the pay roll, on a similar basis, is \$350; vaudeville acts, \$150; film rental, \$125; electric current, consumed, \$100; incidental expenses, such as coal, music, slides, taxes, etc., \$50; singers (two of them), \$33. These figures reach the very respectable weekly total of \$1,208. Now \$62,800 or more per year is quite an item of expense to be met in nickels and dimes, even if they do come in showers. The exhibitor who pays the bills cannot afford to experiment with his patronage. He must be sure of good service. He must not only know that his audience is pleased, but he must know that his selection of programs will continue to please.

The ten Boston theaters taken as examples in this summary all have one admission price of ten cents. The initial cost of the houses runs from \$30,000 to \$65,000. All of them employ two shifts of help, use first-run film, and are open from 10 A. M. to 10 P. M. With one exception they were built expressly for motion pictures, and within the last three years. Six of the ten use licensed film, the remainder independent.

As we have said before, the day of the \$500 store theater is past. The people are demanding more and more for their dimes, if not in program at least in comfort and artistic surroundings. If the price of admission cannot be raised above ten cents, the seating capacity must be increased. The Boston houses under consideration range from less than 400 to nearly 800 seats. With these dimensions they must obviously be kept nearly full all the time to show profit. If the average capacity is 600, and ten shows a day are given, the house must be more than half filled at every show to render a reasonable profit.

Viewed in the right light, these figures are encouraging rather than discouraging. They show that the business is settling down to a sound commercial basis, where the best man wins and the incompetents will go to the wall. The survival of the fittest in this case, as in all others, means that the class of exhibitors is inevitably improving, and the ultimate result will be that the business of showing pictures is in the hands of shrewd, clean business men, quick to adopt improvements, to encourage the higher development of the industry, and to feel the sensitive pulse of public demand. When the evolution is completed, the picture theater will attain the respectable recognition that it still lacks.

The profits in the motion picture business are bigger today than ever. But it takes a better man to get them than it did a few years ago.

THE CASE FOR MOTION PICTURES.

WE are reproducing on another page of this issue an article entitled "The Case for Motion Pictures," by George J. Anderson, which appeared recently in *The Congregationalist and Christian World*; and we are doing so not because the article contains anything vitally new to the average moving picture man, but because it is good to hear words of praise from a source where we had grown to expect censure.

Mr. Anderson's article is as sane, wholesome and optimistic as one could wish. He not only recognizes the inherent value of motography, but he fails to find that it has been seriously perverted at any stage of its history.

He realizes that as an art it is no more to be criticized for its possible uses than is photography, or sculpture, or painting.

The author is a member of the editorial force of the journal in which his article appeared. He wrote it at the instigation of the publishers, and after devoting some time to investigation and study of conditions in the motion picture field. For this reason his contribution is of particular value to those engaged in the work of making, distributing and exhibiting the pictures. It must be remembered that his readers are the people of the church—the very class who have been most bitter in denouncing motion pictures and most relentless in the effort to discourage their exhibition. Yet we cannot accuse the clergy or their followers of insincerity. It is the old puritan spirit of mistrust for anything which smacks of levity and joy in the present. Nine-tenths of the maligners of moving pictures are wholly ignorant of the subject, and they maintain that ignorance *because* they consider motography the work of the devil. So there you are. Prejudice seldom is logical, and we all tilt at windmills more vigorously than at real antagonists. Theologians, whose mentality is wholly devoted to consideration of the spiritual, cannot be expected to develop also the mind of the logician. As a rule, however, they are kind-hearted, reasonable men who would not wilfully wrong anyone for the world.

This subject brings up a point that may have escaped some who have felt that motion pictures are sometimes undeservedly abused. As an amusement enterprise, the moving picture theater—especially the five-cent show—is popularly regarded as the offspring of the penny arcade, so much in vogue a few years ago. This may seem ridiculous to the wise picture exhibitor, but it is nevertheless true. And the sins of the father are visited upon the children. It cannot be denied that the pictures of the penny arcade were frequently vicious, scarcely ever elevating. Their censorship was lax, their pictures were so cheaply made that even confiscation by the authorities worked little hardship on their owners, and their numbers were so great that proper official inspection was almost impossible. The practical annihilation of the penny arcade was mainly due to its unwholesome choice of attractions. Its successor was the moving picture show.

Is it any wonder, then, that the clergy of this and other countries often condemn the picture show without evidence? They have no technical knowledge of the difference between the two forms of entertainment, and perhaps they even confuse the two and believe them identical. Nor are they entirely alone in this attitude. There are still some people who have never seen a moving picture; and almost without exception they believe the picture show to be merely a more pretentious development of the penny arcade.

It is hard to convince these good people, since they will not see for themselves, that the modern moving picture show is the most wholesome form of entertainment ever devised by man. Their interest in the case is purely negative, and their conversion must come unawares, in the guise of education or through the word of someone whom they know and respect.

So we regard the article in *The Congregationalist* as an important event in the history of motion pictures. We believe that it will go far toward dispelling the clouds of suspicion and mistrust which still obscure the motographic horizon at some points.

Little Stories of Great Films

By H. Kent Webster

"Buy me some peanuts and crackerjack—
I don't care if I never come back."

THESE were my sentiments two weeks ago when I sat on the bleachers in a big ball park in Chicago and watched the making of one of the bulliest comedy films ever. With one eye on the baseball diamond and the other fixed intently on the Essanay company's camera, with an occasional side-long glance along the bleachers, I obtained more solid enjoyment than I had experienced in many moons. It will be gathered from this that I am not only a film fan but that I am also a dyed-in-the-wool baseball bug as well:

The occasion, to begin where all good narratives should start, was the making of the Essanay company's film, "Take Me Out to the Ball Game," which, I am informed, will be released at an early date. By accident, or by the guidance of a kindly providence, I called at the Essanay studio during the making of the interior scenes of the picture and after having scented something big in the nature of the film which was then in the process of production, I settled myself comfortably in a corner of the studio to watch the actors rehearse their parts. Mr. G. M. Anderson, who has lately been directing the production of the Essanay's excellent western films in Colorado, was the director in charge. When he discovered me he whispered confidentially, "I have had this film in mind for two months and I *had* to come back to Chicago to make it." He then gave me a brief outline of the story so that I might appreciate and understand the picture as it was made scene by scene, because, as most of you know, a moving picture is seldom taken scene by scene as it appears on the screen. As a rule all the interior scenes are made at one time while the exteriors are photo-

popular American disease entitled "baseballitis." Mr. Augustus Carney, that inimitable little Essanay comedian, was in the part. In the first scene at the office, Mr. Carney reads the paper and learns of a big match between



The Fans.

the hometown team and the ball smashers of a neighboring city and from the evident interest evinced by our hero that pennant is surely to be conclusively won or lost. And from that moment to the close of the scene the little man refuses to discuss anything but baseball with the business men who have called upon him with important deals to close. The scene was a lively one and full of many laugh-provoking situations.

There are certain almost indefinable qualities which are apparent in Essanay comedies. As I watched the animated scene before me I believe I learned the secret of their success. There was enthusiasm written in every face from the leading people to those who were merely hired to root at an imaginary ball game from their seats on the bleachers. A pervading spirit of "let's-all-work-together" made it easy for the producer to obtain from his people just what he wanted.

One or two indoor scenes were obtained during the remainder of the morning, in which, to return to the story, Mr. Carney hurries home and hustles his wife with the dinner, which naturally arouses his curiosity. But our hero gets through with his dinner before he deigns to answer his wife's questions, when he informs her that he is already late for the game. Of course, she wants to go and it is fully ten long minutes, according to moving picture time, before Fanny is ready to join him.

After the completion of this scene there was a visit to a restaurant and the making of a short scene where Fanny and her spouse, with Jack, the bull pup, board a street car. It was not a conventional boarding of the street car, and after the people have scrambled aboard we with the camera and the other players boarded a later



Fanny Wants to Go Along.

graphed at another. These scenes are then separated and joined together in their correct continuity.

This baseball story, I gathered, concerned a small, undersized man with a large, abnormal growth of the

car and continued on to the scene of further picture taking.

Saturday afternoon at a Chicago ball park will convince you that there is not a citizen in Chicago who considers anything of equal importance to the great American sport. Though it was more than two hours before the game would be called there was a long line of fans at the ticket window waiting to be admitted. Here we made an amusing scene where the hero purchases his tickets and hurrying excitedly back to where he had cautioned his wife to wait for him grabs the first woman in sight and drags her into the park. On the other side he stops a moment and observes that the woman is not his wife but a colored lady who was about the size and build of his spouse, and who, in the excitement, he had mistaken for Fanny. However, the fan and his wife encounter but few other mishaps and are soon seated on the bleachers waiting for the call, "Play ball!"

I learned from Mr. Anderson at this time that a number of the ball park scenes had been taken the day previous. These were the comedy scenes of the crowd, or a section of the crowd, on the bleachers. A great crowd of actors had been hired for this scene, which demanded a good deal of comedy business and it was impossible, I learned, to take this part of the picture when the real crowd were on hand. There is too much "camera consciousness" on the part of an ordinary, unpaid crowd to obtain good comedy effects.

The frontispiece of *THE NICKELODEON* shows a scene from this big baseball comedy. It is one of the best still pictures I have ever seen. Expression and character are written in every face, and it is typical of a regular fan gathering that may be seen at any baseball game. Gibson, the artist, has made famous the baseball face, but his art has not excelled the art-science of the camera in this instance. In the lower row in this picture you will find our hero, Mr. Carney; Jack, the bull pup, who is watching the umpire, and Fanny, who doesn't understand the game and who has gone to sleep.

I have never had an opportunity to watch a crowd's interest in the taking of a moving picture before. It had been previously arranged with the ball players to cooperate in the making of the picture and a rehearsal of the scene on the diamond had been made the previous day. However, it was not long before the crowd saw the camera and understood what was taking place, and not long either before the interest was divided between the antics of the moving picture actors and the result of the game.

But, to continue with our story, a lively game is in progress when a climax comes in the form of a shady decision by the umpire. The row on the field between the players excites the bull dog and breaking his leash he runs out to the diamond and obtains a strangle hold at the large part of the umpire's trousers. How the mob yelled! Fanny, fearing her pet will either kill the umpire or be killed himself, joins the excited players at the scene of the battle and brings Jack, with part of the umpire's trousers in his mouth, from the field, but not before pulling a handful of hair from the head of one of the players who had made some caustic remark about keeping dogs out of the ball park.

In the end the crowd is seen to disperse and our hero, elated over the victory of his home team, goes off forgetting Fanny, who, unable to understand the game, has gone to sleep on the job. In the story, as it will be shown on the screen, the excited little man is all the way home before he misses her. Jack, however, has proven

more faithful and when the crowd has gone he returns to Fanny and wakes her up.

Something ought to be said here about this intelligent mascot, Jack, who has appeared in a number of the Essanay's comedies and who is a conscientious and hard working actor. Jack has been with the Essanay company more than a year and in that time has learned all the tricks of the trade. Jack's particular stunt is to grab at the trouser seats of the actors. This was always a rather hazardous part at first before Jack learned to grab at the leather pad or crupper fixed to a belt and hanging under the performer's coat, and there are a few, it is claimed, who bear evidence of times that Jack missed that pad!

This Essanay comedy should prove a distinct feature among that company's late releases. The story will undoubtedly prove a popular one; it is excellently acted, and many of the comedy situations are uproariously funny. It is undoubtedly the kind of comedy that provokes laughter and in obtaining this much it has amply fulfilled its mission.

Alliance Meeting at Niagara

The meeting of the National Independent Moving Picture Alliance, held at the Imperial Hotel, Niagara Falls, July 16 and 17, was a combination business and pleasure gathering. Nothing transpired of any great importance. A few speeches by exchange men and manufacturers on Saturday and pleasure on Sunday constituted the program.

Those present were L. Rosett, Exhibitors' Film Exchange; John Manheimer, Paramount Film Company; William Steiner, Steiner Film Exchange; Adam Kessel, Jr., Empire Film Exchange; Joe Kessel, Great Eastern Film Exchange, all of New York; R. G. Bachman, Great Western Film Service; C. R. Plough, Anti-Trust Film Exchange; Eugene Cline and William H. Swanson, all of Chicago; Mr. Gorman, Boston Film Exchange, and W. E. Green, both of Boston; H. A. Fitzgerald, Consolidated Amusement Company, Baltimore; James Reilly, American Film Service; H. A. Davis, Independent Film Company, both of Pittsburg; Thomas Reilly, Southern Film Exchange; J. McMahon, Cincinnati Film Exchange, both of Cincinnati; G. Aber, Buckeye Film Exchange, Dayton, Ohio; A. J. Smith, Victor Film Service, Buffalo; A. Wagner, Wagner Film Exchange, St. Louis, and C. J. Scherer, of the Bijou Film and Amusement Company, Kansas City, Mo.

Among the manufacturers present were P. A. Powers, Powers Company; C. O. Bauman, New York Motion Picture Company; Herbert Miles, Atlas Film Company; Harry Raver, Motograph Company; William Steiner, Yankee Film Company; Mark Dintenfuss, Champion Film Company; Edwin Thanhouser, Thanhouser Company; David Horsley, Nestor Films; T. Cochrane, Independent Moving Pictures Company; William H. Swanson, Defender Films; George Magie, Kinograph Company, and A. G. Whyte.

No Sunday Show at Kokomo

Vaudeville theaters and picture show houses, which for several years have operated in Kokomo, Ind., on Sunday practically without molestation will hereafter be dark on the first day of the week. Mayor Puckett has announced that in the future operation of these places on Sunday will not be permitted. Formal notice has been given the several managers, and each, it is understood, has signified a willingness to obey the order.

Who's Who in the Film Game

EDISON called his first motion picture camera a dog house.

It was a homely appellation, but the invention itself was homely. The "dog house" enabled its inventor to secure on a continuous celluloid film, forty-six pictures per second, in which it differed somewhat in its function from other dog houses, although in size, provided the dog was not too large, there wasn't much in favor of the camera. The invention was made in 1889—twenty-one years ago. It still exists and is a perfectly good camera. It uses a sprocket feed, engages two rows of perforations in the edges of the film, has two retorts for containing the unexposed film and for receiving the exposed film and in all other respects it is a perfect device—a fully developed, practical piece of apparatus. But lumber was cheaper then than now and to attain the desired result it was generously used. The camera is a dog house.

But what a perfectly marvelous dog house! It stands there in the Edison works as the absolute foundation of an amusement business that encircles the world, giving employment to thousands and numbering its daily devotees by hundreds and hundreds of thousands.

Then there was the Black Maria—ever hear of that, you picture theater fan? "Black Maria" was the name Edison gave to his first studio. Like the dog house, here was another homely appellation, but the invention itself was homely. Black Maria got its name honestly, because it deserved it. The significant title came from the grim and forbidding appearance of the first motion picture studio. It was a black structure, inside and out, and the dog house was in it. Boo! It was a terribly mysterious rendezvous of a terribly mysterious man and his terribly mysterious gang of associates. Black Maria obeyed no particular laws of architecture. It was peculiarly shaped; an irregular, oblong building which rose abruptly in the center—a hog-back—at which point a movable roof was attached. The building swung on a graphited centre,

Facts and Fancies About a Man You Know or Ought to Know

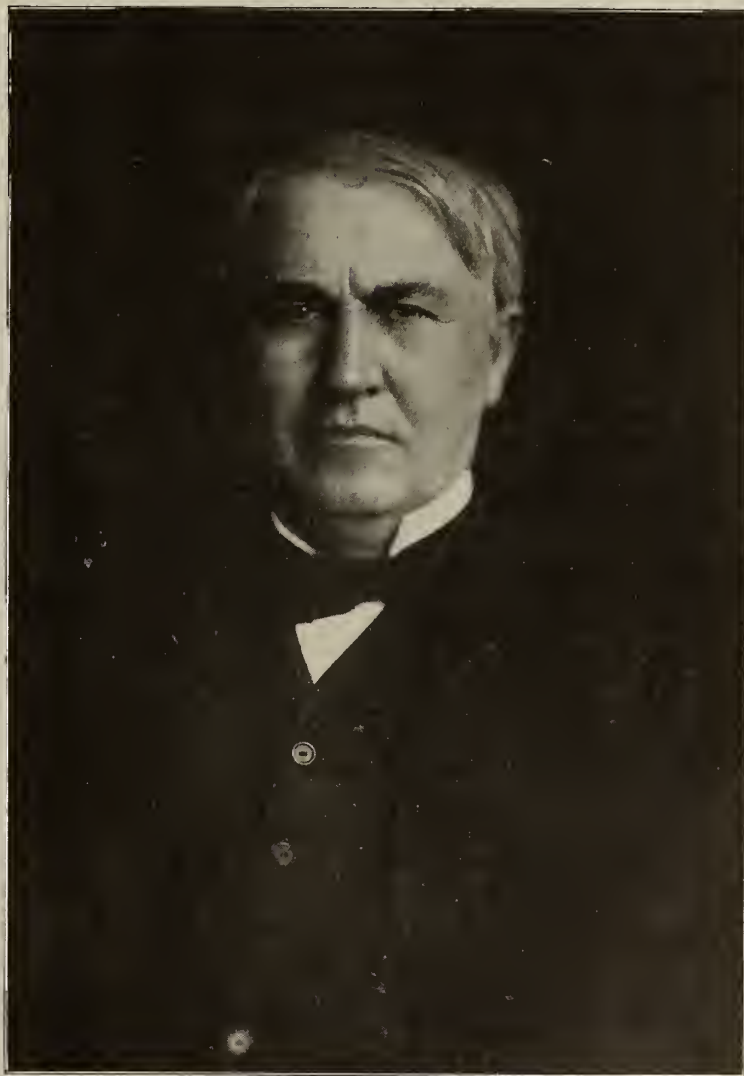
derful creations, no wonder they call him a wizard!

Thomas Alva Edison was an inventor long before 1889. You have read the story—at twelve, a peanut butcher running on the Grand Trunk; then a telegraph operator, and the dingus he fixed up to do part of his work while he slept! He went to New York when he was twenty-four—perfected his duplex telegraph at twenty-five. The printing telegraph followed in short

order. Then he developed the quadruplex and sextuplex system of telegraph transmission. Other of his inventions include the megaphone, the phonograph, the microtasmeter, the aërophone, the carbon telephone transmitter, the incandescent electric lamp, the electric storage battery—all of which are history.

Edison was born in Milan, Ohio, February 11, 1847. He is now in his sixty-third year—a hearty, vigorous man, with a firm, elastic step, a clear, ruddy skin, a merry, twinkling eye, and a tireless brain. He follows the same routine of work and rest today that he did twenty-one years ago, and among the favorite inventions with which he is continually experimenting, none holds a warmer spot in his affections than that which was once represented only by a "Dog House" and a "Black Maria."

It was in the "Black Maria" that the first motion picture films the world ever saw were produced. Here Jim Corbett, fresh from the victory that won him a world's championship, feinted and hooked and jabbed, every movement of his lithe body being caught and retained on the film that passed before the lens of the "Dog House." Here Loie Fuller gyrated through the mazes of her famous serpentine dance, and other celebrities of the stage and sawdust ring—acrobats, clowns, animal trainers and the like—performed their several stunts for the later amazement of a delighted but half incredulous world.



Like Any Other Plain, Everyday Citizen.

Those were the days before out-door scenes had been attempted—before they were in fact possible. The elaborate productions of today were then but a dream of the future. No Pilar-Morin had as yet begun to fascinate thousands by her marvellous display of the pantomimic art. The Wright brothers had not been caught by the camera as they soared through the skies in their bird-like craft, poising and swooping and rising again, rivalling the feathered denizens of the ethereal regions in their graceful flights. No stock company of finished actors and actresses—but why dwell longer in reminiscences, however interesting they may be? It is the art today and tomorrow—the future with its teeming possibilities that concern us most. And it is for the future of the art that the great inventor, whose interest in its development is as keen today as it was twenty-one years ago, made these predictions:

“The future of the motion picture in the amusement line will be in the form of a combination between it and the phonograph, although of course to make the illusion perfect the phonograph will have to be improved with a view to securing a much louder reproduction. Stereoscopic photography will probably also be applied to motion pictures, so that they will stand out in bold, sharp relief. Finally, color photography will be employed, presenting scenes in natural colors and tints. Thus the motion picture of the future will show apparently solid objects projected in natural colors and accompanied in natural reproduction by all the concomitant sounds.

“Picture what that means to the world at large! What a boon it will be to the middle and poorer classes! It will revolutionize the stage. The world’s greatest musicians, singers and actors can then be heard in the most insignificant hamlet at a nominal price, where they can now be heard only in the large cities and at prices which only the wealthy can afford. The possibilities of the motion picture in the field of entertainment are tremendous and unbounded, and opportunity is offered to the inventors of the world to solve some interesting problems before the Utopian state I picture will be realized.

“In other fields the scope of the motion picture is equally great, in the educational line especially. Geography, history, literature, botany, surgery, and even chemistry can be taught much more entertainingly, authentically and convincingly by its aid than is now possible with present methods. What child would not readily absorb a lasting impression of the people of India, for instance, and their customs through the visualization of scenes in that country? Information conveyed in that manner would be retained in memory, where days and weeks of dry reading would fail of accomplishment. First-hand knowledge imparted by so entertaining a method would be at the child’s finger tips for the rest of his life. When we see an object that interests us we do not soon forget it; when he read of it, however, our knowledge is very apt to be fleeting.

“It seems to me that educators are just waking up to the possibilities of the motion picture in their field. I look for the time, and it’s not far distant, when every college and school in the world will boast of its projecting machine and library of educational films, with which to instill first-hand knowledge in the minds of the students. When that time comes the truant officer will depart as an institution, for instead of the chil-

dren being driven to school it will then be a difficult matter to keep them away from it.”

In these glowing sentences, the greatest inventor of all times, to whom the world is indebted for the motion picture idea, prophesies for the art a bright future.

Edison’s reactions are not many, for work with him takes the place that amusement holds with others, but one of his favorite diversions—and never a week goes by that he does not indulge in it—is to slip away by himself and make his way unostentatiously into some nickelodeon in Orange, paying his five-cent admission like any other plain, every-day citizen, and spend an hour or two watching the pictures. Perhaps it is not the pictures that interest him as much as it is the pleased, happy faces of the great common people whom he loves and to whose betterment and happiness his many inventions have contributed so much.

Censor Bill in Dallas

An ordinance that may prohibit the exhibition in Dallas, Texas, of the Jeffries-Johnson fight pictures and otherwise regulate moving picture shows was introduced at a recent meeting of the municipal commissioners, and after passing the first reading was referred to a committee.

The ordinance was presented under the caption, “An ordinance regulating moving picture shows, prescribing a license fee, creating a board of censors and fixing a penalty.” It was provided in the proposed ordinance that license to conduct a picture show should be granted under these conditions: That all pictures displayed shall first be submitted to a board of censors to be composed of the fire and police commissioner and two reputable citizens of the city, this board to have the right to condemn such pictures as it was thought were calculated to corrupt the morals of the youth, calculated to incite or provoke racial prejudices and create disorder, or so vulgar, obscene and indecent as to offend and demoralize public decency. Another section provided for places for such shows to be kept sanitary and that they shall be maintained in strict accordance with the building and electric code of the city.

Among other provisions are: That no indecent conduct be allowed; that a special policeman be employed at the expense of the proprietor of such show where the board of censors, deems such officer necessary; that no notoriously known women be allowed to attend such shows; that the term picture show shall mean a place that is devoted exclusively to the displaying or exhibiting of motion pictures or one displaying motion pictures and giving vaudeville or theatrical performances. It is also provided in the proposed ordinance that all vaudeville acts shall be subject to removal from the stage by order of the board of censors. The fine for violation of the ordinance in the draft is placed at \$200 for each exhibition or display of pictures or vaudeville acts condemned by the censors. An emergency is declared and it is proposed to make the ordinance effective from and after its passage and approval.

The C., H. & D. railroad management wishes moving pictures of the recent Ohio disaster suppressed on the ground that they are “morbid and distressing in character.” Perhaps a more direct way to suppress pictures of this kind as well as fight pictures would be to suppress the occasion.

The Case for Motion Pictures

By George J. Anderson*

It is a comparatively brief space, by historical measure, since the Wizard Edison first realized Bobby Burns'

"Oh, wad some power the giftie gie us
To see oursels as ithers see us!"

Yet the development of the moving picture in the last eighteen months, compared with the years preceding, is remarkable. Within almost a single round of seasons the picture show has become an immense enterprise, a world-wide amusement, a universal influence. Perhaps the most surprising thing about all this wonderful growth is the steady opposition encountered. Physicians have denounced the effect on youthful eyesight, municipal authorities have made crusades upon ill-ventilated fire-traps that have housed the shows, ministers, both Catholic and Protestant, have decried the moral influence of the picture drama. Despite them

freedom. Seated in the luxurious saloon of an ocean liner a group of travelers study the lifelike pictures of the countries for which they are bound. In Iceland excited Eskimos applaud the heroism of a cowboy who rescues a captured maiden from the redskins. Half way round the world in northern Russia tearful peasants sorrow over the pictured plight of a forlorn French lover. The correspondents with the battleship fleet tell us that in every corner of the globe they found those dimly-lighted rooms where living comedy and tragedy flash across the screen.

I trust that by this time some of *The Congregationalist's* more sensitive readers have recovered from their surprise at its venture into this field of mammon. Surely facts like the foregoing explain why a religious journal sees a reason for examining such a feature of our modern life. But perhaps an additional word of purpose and explanation may not be out of place. Not only because the moving picture has become so widespread an influence, or because it is making for inter-

A Brief Editorial from a Great Inventor

By THOMAS A. EDISON

(Written especially to the readers of *The Congregationalist*)

A faithful and natural reproduction of any scene with all its details and with all the motions of the objects in the scene, was the end I had in view when I started in 1887 on my experiments which resulted in 1889 in the modern motion picture. Undoubtedly, stereoscopic pictures in correct colors in combination with a reproduction by a phonograph of all the sounds, will soon be available, and we shall then have a device which will give to the eye and ear practically the same effects as the original production did. When this is accomplished, motion pictures, even more than they do now, will bring to every one an absolutely correct idea of foreign peoples, their manners, customs and speech, of the scenery of the world, of all the industries and pursuits of man, with a fuller realization of the toil and skill required to give us the common objects which we use daily.

Motion pictures have already had a tremendous educational effect. This is true of the seemingly purely amusement motion pictures. Little cross sections of life are shown in them, staged and acted infinitely better than are the cheap shows given at considerably higher prices. When to these are added the thousands of historical, industrial, scientific and scenic motion pictures which have been shown in the past fifteen years, it is obvious that the motion picture is an important factor in the world's intellectual development.

This general diffusion of information is having and will have a great uplifting effect on the morality of mankind. It will wipe out narrow-minded prejudices which are founded on ignorance, it will create a feeling of sympathy and a desire to help the downtrodden peoples of the earth, and it will give new ideals to be followed. For this reason, I believe that the motion picture presents a ready means in the hands of the broad minded, intelligent and informed workers for the world's good, for the innocent amusement, efficient instruction and the moral advance of the great masses of people.

all it has forged ahead into international popularity, and in this country alone probably two and a quarter millions of people visit these shows daily.

When you hear that "in France, during the eviction of the ecclesiastics, the films played such an important part that they nearly created a rebellion," that "Sweden has endowed a moving picture theater for presenting historical scenes," that a foreign manufacturer made offers up to \$200,000 for the privilege of taking the Oberammergau Passion Play—permission being withheld, however—you begin to get an idea of our subject. Not only this, but the moving picture is rapidly taking its place beside commerce and foreign missions in making for world brotherhood. Read this from a staff writer of the *Survey*:

On an island 2,000 miles out in the Pacific ocean the exiled lepers of Molokai gather daily before the flickering wonders of a screen that shows them the world of life and

national understanding is it of interest to us; but also because its possibilities have only begun to be uncovered, and in this undeveloped and unknown future educational and religious agencies seem destined to have a great share. In addition I hope this necessarily condensed survey of the moving picture business may prove in some sense an effort for "social justice." While no one can be blind to the fact of its great possibilities for evil as well as for good, the moving picture has neither done so much harm nor deserved such imprecations as have been put upon it by well-meaning but uninformed Christian people. The church particularly cannot afford to adopt toward it that prejudicial attitude so often maintained toward the theater in general.

Though it is not possible to give here an inclusive description of the moving picture industry, certain facts about its organization in this country have a real moral interest. First be it known that the business

*In *The Congregationalist*.

today represents an investment of many millions of dollars, with a "trust" and "independents," with its trade journalism and also with litigation important enough to reach the Supreme Court of the United States. The business, in its present emergence from chaos into some sort of system and order, is drawing from other lines many able business men, lawyers and the like. To me this was one of the most interesting revelations. Furthermore, the development of moving pictures is bringing home the amusement question to communities hitherto almost undisturbed.

I should not care, of course, to go into the merits of the case, the trust *versus* the independents, even were it of popular interest. Taking the attitude of the manufacturers as a whole, I believe the accompanying statement by the vice-president of the Edison Manufacturing Company represents the better members of both groups:

"There should be no difference of opinion between honest and clean-minded men on the subject of morality, either in a general sense or in its application to special conditions such as the moving picture art. All of us at least ought to know what is right and what is wrong. The moving picture manufacturers should realize, and I believe all of the licensed manufacturers do realize, that the present interest in the silent drama is not a mere passing, ephemeral craze. It contains too many possibilities for good and enlightenment to be regarded in any other sense than as a permanent and dignified form of amusement. It makes its appeal largely to women and to young people, and it keeps many a man from the saloon. . . .

"From a purely material sense, therefore, a film manufacturer, in my opinion, would make a serious mistake in putting out a picture with the deliberate purpose of pandering to a depraved or erotic taste. I do not believe, however, speaking for the licensed manufacturers, that the material side of the question is so important as is the idea that they have allied themselves with a great movement that is designed in the future to have a substantial effect on the views and character of our people. They feel in a sense as the publishers of high-class magazines, books and newspapers must feel—that their wares, to make a lasting appeal, must find a response in the finer sense of their audiences and not otherwise."

In contrast to the efforts within the business to raise and dignify it, has been the persistent opposition from varied sources which I mentioned at the outset. As a matter of fact, the National Board of Censorship in New York City was first requested, not by these critics, but by local exhibitors. I cannot attempt to narrate the events leading up to this important step, brought about largely by the hostile acts of city officials. At present the censorship is the great policing force of the business; both independents and the Patents Company co-operating in its work. Hence we have an effective voluntary censorship which could hardly be established under government auspices. The board is made up of representatives from most of the city's public and social organizations, together with those from the manufacturers. By reason of the Patents Company's headquarters and the many other companies located in New York, that city is the natural outlet for practically the entire moving picture product of the country. Hence the Board of Censorship, sitting four times a week and passing upon an average of fifty or more films, really supervises the

national supply two months before it is distributed to the exchanges.

It was Mr. John Collier of the People's Institute who took me over to a sample session of the censorship. Active in organizing the body and its first general secretary, he is now its educational secretary. Alert and energetic, he has devoted serious activity to the varied aspects of the moving picture business and has perhaps a bigger stock of information than most of those in the industry itself. He really came to the People's Institute through this channel, and his association with the late beloved Charles Sprague Smith was an invaluable helper.

As he piloted me to the sixteenth story of the Fifth avenue skyscraper where the censoring is done, he told me something of the work. There is no "black list" or schedule of tabooed subjects, though suggestiveness in any form and some crimes like arson and suicide are never accepted. The film is judged as a whole, or "by its fruits," as he expressed it. In this way the general average is being constantly lifted, though satisfaction with the censorship may not be complete, manufacturers considering it occasionally stern and the public sometimes too liberal. It is seldom necessary now to reject an entire film, since objectionable parts can be judiciously pruned or changed. Even this, however, has sometimes entailed hundreds of dollars' expense to the manufacturer. Mr. Collier added his testimony to what I had already learned as to rising standards by stating that "poor stuff" was coming less and less before the censorship. The real competition now seems to do the artistic thing.

Presently we came to the handsome quarters of the Patents Company and to the darkened censorship chamber. It was about the size of a generous directors' room; at one end was the broad white screen, and installed behind the opposite wall the projecting machines. Round about were sitting various members of the board, both men and women, carefully watching a story woven around the Harvard-Yale boat race. After the reel had run its clicking course an attendant passed small slips for the members' "O. K." or comment. All was quietly and speedily done, with only an occasional question or criticism in a low tone. As you sat there you got an inkling as to the really difficult knack of censoring, which, as my friend remarked, requires a subtle judgment. Then, too, there was something fascinating in the thought that through this room passed each week the amusement for millions! As some of the wild outcries, editorial and otherwise, on "vicious moving pictures," came to mind, and then a realization of the careful men and women sitting guard here from week to week, these wordy tirades seemed rather ridiculous. As the Saunterer said only recently in *The Congregationalist*, "They did not all know that 'nice people' can safely see idylls like these, and for 5 cents!"

The censorship is far from claiming the larger credit for the marked improvement in moving pictures during the year. Mr. Collier generously attributes most of it to the keen realization among the better manufacturers that moving pictures must appeal to the best elements of the community and must have public opinion on their side, if they are to be a permanent enterprise. As for the censorship, I consider that even the manufacturers cannot measure its wise and stimulating effect. On its advisory committee are such names as Dr. Lyman Abbott, Andrew Car-

negie, our Dr. Cadman, Jacob Riis, Editor Shaw of the *Review of Reviews* and others of equal standing. Prof. G. W. Knox of Union Theological Seminary has acted as chairman of the general committee, and lately succeeded Prof. Smith as head of the executive committee. In addition to its primary duties, the censorship wants to be regarded as a bureau of information on the social and educational aspects of moving pictures. Wherever the local ministers' meeting or other body has been asked to do censoring, it would be well to get in touch immediately with the national board. And so we leave the censorship, in some ways the most significant social agency at work in American life today. Applied to the theatrical field in general, the idea might work a revolution in both standards and patronage.

(To be concluded.)

The F. S. A. Convention

The best way to describe the recent convention of the Film Service Association at Detroit is to liken its spirit to the feeling one experiences on looking into a dance hall just after the merrymakers have left and before the lights are put out. The fact that not enough members attended the first day's meeting to make a quorum convinced those attending that for the present, at least, the old F. S. A. had run its course. A new order of things has been established, and the members made up their minds to have the best time possible, which was done in various ways.

Ten o'clock, Thursday, July 21, found the executive committee, consisting of A. J. Gilligham, president; R. Leiber, treasurer; J. R. Freuler, secretary; O. T. Crawford and E. Mandelbaum, in session. This meeting of the executive committee called the general meeting for 3 p. m. that day and appointed an entertainment committee of A. J. Gilligham and Phil Gleichman. Later this committee announced that on Friday there would be a trip across Lake St. Clair to Star Island for dinner, and that Saturday there would be automobile trips around Detroit.

Around the hotel at this time were the following members: A. J. Gilligham, A. T. Crawford, J. R. Freuler, Robert Leiber, J. B. Clark, R. A. Rowland, E. Mandelbaum, H. E. Aitken, Phil Gleichman, C. E. Van Dusee and J. C. Graham. Others present were A. C. Roebuck, manager of the Enterprise Optical Company; W. A. Daniels and B. W. Brackel, of the National Waterproof Film Company, and John Pelzer, sales manager of Edison Manufacturing Company. The latter was able to stay only one day, business calling him away.

At 3 o'clock the meeting of the association was called to order and adjourned shortly to await the arrival of the other members, who were on the way.

Friday, other members came in. The new arrivals were C. J. Hite, I. Van Ronkle, Joseph Hopp, C. M. Christenson, Ed Kohl, Robert Kent, M. S. Pearce, P. S. Chreck, H. W. Warner and P. Adler.

At 10 o'clock, Friday, the 22d, President Gilligham called what proved to be the last meeting of the F. S. A. to order.

Discussions of a general nature were indulged in pertaining to a betterment of the business. It was during this meeting that resolutions of thanks, to be accompanied with loving cups, were presented to the present executive officers. These were declined gracefully,

it being the desire of the officers that the money for these cups go into the general fund, to be given to the National Red Cross Society. In fact, it was voted that at the end of this meeting the treasurer be authorized to donate all remaining money to that society, for the prevention of tuberculosis.

Having wound up affairs to the complete satisfaction of everybody, Joe Hopp was called upon to exercise his time-honored custom and make the motion to adjourn *sine die* at 1 p. m.

It was fully 3 o'clock before the men folks could get the ladies ready for the lake trip, but finally two boat loads started up the Detroit river and across Lake St. Clair. Considerable eclat was added to the party by the arrival of "Pop" Lubin, who blew into town about 1:45. Everybody started to enjoy themselves except the aforesaid "Pop," and he would have had no care or worry had he been able to find a barber. The trip started so soon after his arrival that he had no time to get his customary shave.

At Star Island, a long narrow table, surrounded by the following members, guests and ladies, was the scene of a most excellent dinner:

Mr. and Mrs. Leiber, Mr. and Mrs. Gilligham, Mr. and Mrs. Freuler, Mr. and Mrs. Clark, Mr. and Mrs. Rowland, Mr. and Mrs. Christenson, Mr. and Mrs. Gleichman, Mr. and Mrs. Mandelbaum, Mr. and Mrs. Graham, and Messrs. Van Ronkle, Hopp, Van Dusee, Lubin, Aitken, Roebuck, Beadell, not to forget the children.

After the heavy tread of the amazons who had waited on table had died away, Robert Leiber did one of the most popular acts of his life. He announced that there would be only one after-dinner speech, and as the most popular speaker is always the one that cuts his after-dinner speech short, this met with general approval. Mr. Lubin closed the dinner with a few felicitous remarks and all started for the boats.

Big Vaudeville House for Boston

Next Labor Day Boston will witness the opening of the largest vaudeville theater in the world.

It is to be erected by the Gordon Brothers Amusement Company on Tremont street, adjoining the Hotel Clarendon, and it will have a seating capacity of 4,000, or 800 more than the Boston theater.

This new theater will be a departure in amusement enterprises, for the management will give seven or eight high class vaudeville acts, with three or four of the best motion pictures obtainable. The highest prices will be twenty-five cents for a box, the popular price being ten cents.

The theater will have an area of 17,000 square feet and will extend back to a total depth of 172 feet. It will be of fireproof construction throughout and will have ample and convenient means of ingress and egress in accordance with the latest Boston building laws.

The balcony and gallery will be almost entirely of reinforced concrete, but the framing of the side walls and the roof will be of the steel skeleton type.

The exterior of the building will be entirely of cement and concrete.

The greater portion of the frontage will be taken by an unusually large proportion of exits. These are grouped in the center and aggregate about 60 feet in width.

Of Interest to the Trade

By L. F. Cook

International Congress of Motography

We present herewith the program of the first congrès International de la Cinématographie et de ses applications. This congress will be held in the magnificent International Exposition grounds of Brussels, Belgium, Sept. 2 to 6, 1910. This congress merits particular attention because of the new idea which pervades its organization, and because of the beneficial discussions which it will provoke. The principal motives which the committee of organization are trying to promote are as follows:

(A) The extremely rapid growth of motography. (B) The place that this new industry holds in our lives and affairs. (C) The important place that motography is called upon to occupy in the fields of science, teaching and commerce. (D) The numerous problems, theoretical, practical, technical and administrative, which motography raises for producers, makers of apparatus, inventors, technicians, exhibitors, the public and for the field at large.

It is the hope of the promoters that the congress will be a mark for the uniting of the scattered forces, intellectual and materialistic, which are trying to co-operate in the field of motography.

PROGRAM.

First Part.

Motography, Scientific and Predigogical.

- (A) The different methods of teaching by motography.
- (B) Making and application of films for education in infancy.
- (C) The practical power of teaching by motography.
- (D) The employment of motography in scientific researches and in advanced teaching.

Second Part.

Motography, Technical and Industrial.

- (A) Perfection in standardizing films, both apparatus and materials.
- (B) Rights of authors; fraud in motography, especially the "duping" of films.
- (C) Assurances against the special risks, and codification of common regulations.

Third Part.

Discussion on the opportunity of establishing an international office of motographic documentation.

The papers presented before Aug. 15 on questions included in the program will be the object of an advance study by the committee of organization.

The advantages, scientific, industrial and commercial, which will result from this international assembly, the fraternity it will establish, and the effect that its decisions will have upon the customs of the business, will be watched with interest.

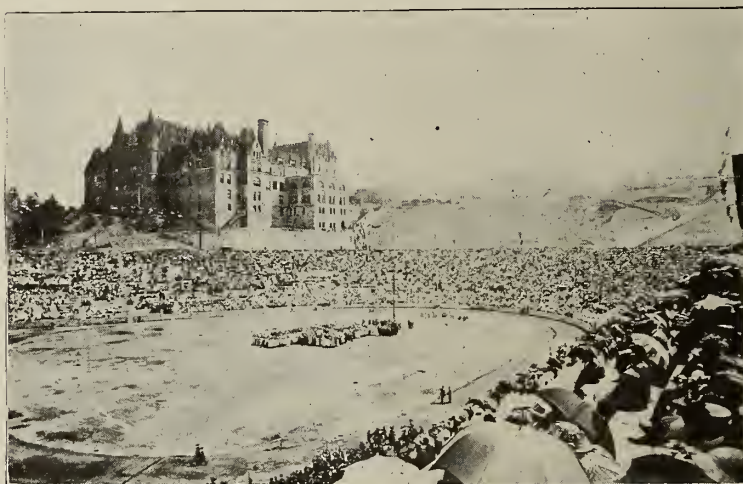
All members of the congress will receive an entrance card to the exposition good during the session and an identification card permitting holders to partake in discussion and to assist at reunions, conferences, excursions, receptions, fetes, etc. They will also receive a complete report of the verbal discussions of the conferences and works and results of the congress.

The government offers to each exhibitor in the congress an artistic album edited by the house of

Rycker et Mandel. This brochure will contain the report of the meetings, lists of exhibitors, names of officers, plans of the grounds and much interesting information.

Selig Films Tacoma Tournament

Tacoma's (Washington) military tournament will not only be perpetuated in thousands of pictures which professional and amateur photographers are making ready to snap, but Secretary A. L. Somers of the Chamber of Commerce has arranged to have a record of the spectacle in the animated form of motion photography. Mr. Sommers says he not only believes that motion picture theaters will find a fortune in exhibiting tournament films but that Tacoma and the Stadium will receive a most effective advertisement all over the United States and even in lands beyond the seas where the motion picture theater has found its way.



Tacoma Stadium, Scene of the Tournament.

Mr. Sommers wired the Selig Polyscope Company in Chicago as follows:

"Suggest you to make immediate preparations for taking moving picture United States military tournament Tacoma, July 24 to 30, to be held in world's greatest stadium just completed at cost exceeding hundred thousand dollars. Two thousand regulars competing. Setting far superior to Grant park, Chicago. Monster military and naval parade July 30. Entire exhibition equal to Portland Rose festival. If you desire to take advantage this opportunity to secure picture that will draw because of its uniqueness, will provide necessary accommodations. Details and photographs of Stadium will follow."

The Selig Company sent an operator to Tacoma at once, and the pictures have been completed.

Cleveland Humane Society Explains Stand

Moving picture show proprietors of Cleveland, Ohio, are being sent a circular letter by the moving picture committee, of the Cleveland Humane Society, in which the position of the committee is definitely outlined. It is stated decisively that the committee has no

desire to interfere in the conduct of this class of shows more than to procure the adoption of a high standard of pictures, adequate ventilation and sanitation.

"The committee recognizes in the right kind of moving pictures," the letter says, "not only an important form of wholesome entertainment, but a great educational force as well. On the other hand it feels that pictures which illustrate methods of crime or present low or suggestive features, brutality or low ideals of morality or family life, have no place before audiences of which children form a large part.

"In general pictures depicting crime and vice and those depending upon immorality or suggestiveness are frowned upon. This does not imply the cutting out of every representation of a crime, for this might be incidental to an entirely proper and desirable story."

A Theatrical Veteran

To be engaged in one line of business for half a century is quite a record and commands especial attention in these days when changes of occupation are so frequent. In olden days conditions were different and it was much more universal then than now for a person to devote a lifetime to one line of work.



W. H. Johnson.

A man of this sort who has devoted his entire business life to the theatrical field is W. H. Johnson, of Kalamazoo, Mich., who began as an usher in Colonel Woods' museum in Chicago, and occupied various positions in that city, ultimately becoming connected with the first downtown theater which opened after the great fire. From Chicago, Mr. Johnson went to Clinton, Iowa, where he managed two theaters for a number of years, being interested in the meantime in several traveling shows.

After over forty years

spent as above briefly outlined, the motion picture business came to the front and Mr. Johnson recognized the opportunity which this field offered and entered it with his customary energy and good judgment. It has always been a matter of pride with him to give the best entertainments possible and he realized that one of the secrets of the fullest success in the picture line is to use the best projecting machines.

On opening his theater, the "Colonial," in Michigan, Mr. Johnson cast about for a projection machine,

and after a thorough search, decided upon a Motograph. It was in December, 1907, that he installed the first Motograph that was ever put upon the market. Since then this same machine has been constantly employed running twenty shows a day for six days a week, and has required the minimum of repairs during its three years of hard service; it continues to give excellent service, and he considers it practically as good as new.

Soon after this purchase Mr. Johnson bought a second-hand Motograph and reports that this has done equally well. Mr. Johnson claims the Colonial theater has the finest equipment of any five-cent house in Michigan.

We can judge from the accompanying view that the theatre is indeed an attractive house, and under the present capable management will undoubtedly continue to do a prosperous business.

The Story of the Edengraph

About the year 1900, Frank Cannock, a mechanical expert, thoroughly versed in the use of motion picture machines, had constructed a new model which embodied many features never before used, and placed one of these machines in the Eden Musee, Twenty-third street, New York City. The Eden Musee is famous throughout the country, having been in existence many years, and from the beginning of the public exhibition of motion pictures it has made a specialty of them.

Among the features used in the Edengraph in 1900 when placed in position in the Eden Musee, and which is embodied in the present machine almost without change, is a dust-tight oil box in which are placed the shaft, cam and star wheel which actuate the intermittent sprocket.

The Eden Musee has projected motion pictures on an average of ten times daily since 1900. Mr. Cannock states that the original oil box containing the original shaft, cam and star are still in use, have never been changed, regulated or altered. Richard G. Hollaman, general manager and chief owner of the Eden Musee confirms this statement.

From time to time Mr. Cannock made duplicates of his original machine for friends in the business, possibly three or four all told. Beyond this the machine was not placed upon the market for sale.

The Edengraph was in use at the Delmar Gardens at St. Louis during the World's Fair at the exhibitions given by Count d'Hauterives, who is well known to the trade as having the largest individual stock of special hand colored films of anyone in the United States, and whose reputation is that of projecting as perfect a moving picture as is possible with the most advanced appliances. Count d'Hauterives operated his own machine, which he treated like a pet child. The count was reticent and would give no information.

Shortly afterward a company was formed called the Edengraph Manufacturing Company for the purpose of manufacturing and exploiting this machine. The chief stockholders were Mr. Hollaman and Mr. Cannock. The inventor transferred to the company his patents embodied in the Edengraph model, other patents then applied for, and agreed to assign to the Edengraph Company any improvements that he might make thereafter in apparatus for taking or projecting motion pictures. Early in 1908 the Edengraph Man-



Mr. Johnson's Theater.

ufacturing Company issued advertisements offering the machine for sale on some nearby day.

An error was made by the company, however, in attempting to save time, in that it contracted to have the work done in shops which it did not own or control, instead of giving the requisite time to the installation of its own factory.

Owing to the great mechanical accuracy required in the construction of the machine, the Edengraph Manufacturing Company withdrew its tools, models, jigs and parts of machines that had been made in the outside shop, and Mr. Hollaman finding himself unable to give the necessary time to the handling of this venture offered to sell to Mr. George Kleine the entire capital stock of the company held by himself and his friends, which he purchased in August, 1908, Mr. Cannock continuing as a stockholder and director.

A complete manufacturing plant was installed at 135 West Third street, New York, and the Edengraph machines have been manufactured in the factory at that address ever since.

The original machine did not admit of framing by either changing the position of the film gate aperture or of the mechanism and framed by moving the objective lens up and down, after the manner of the older French machines like the Lumiere Cinematograph. On pointing out to Mr. Cannock the desirability of keeping the objective lens in a fixed position for optical reasons, he devised a new system of framing the film. He evolved a mechanism which permitted the shutter to remain in a fixed position, which required a width only large enough to cover a single picture, instead of the customary shutter which moves when the picture is being framed, and which must therefore be much larger to cover the aperture when in all positions. This reduced the flicker very materially.

The machinery for the manufacture of the Edengraph having been installed in the fall of 1908, an efficient staff of mechanics was engaged, and in the course of time Edengraphs were finished and sold to various exhibitors and exchanges in the United States and Canada.

The Edengraph Manufacturing Company is now practically ready to fill all orders. A number of applications have been received for selling agencies, but none has been granted as yet, excepting to the Clune Fil Exchange, which has exclusive territory in southern California, Arizona and New Mexico, and the Amalgamated Film Exchange of Portland and Seattle which controls Washington and Oregon, to facilitate deliveries to far western customers.

An illustrated catalogue will be ready within a few days, and will be mailed free on request to the company. The Edengraph is licensed by the Motion Picture Patents Company.

Shop Talk

The Essanay Company's new name contest has aroused considerable interest and is being discussed pro and con by the Chicago film men. All are of the opinion there should be a new name for the "moving picture show" and all have promised to think the matter over and contribute a one-word name. While some have been skeptical about the possibility of obtaining the name desired, according to the provisions of the contest rules, the majority believe a name will be obtained and one which will fully cover the specifications proposed by the Essanay

Company. There have been numerous calls for the mid-summer number of the "Essanay Guide," which contains the detailed data and rules concerning the contest and it is possible an extra edition of this number will be required to supply all those who have requested the extra copies. The company is offering a \$100 prize for the right word.

* * *

"Johnson knocked out by Costello!" Yes. No joke either. Johnson is a heavy man and Costello a leading man of the Vitagraph Company. They were acting in "A Modern Knight Errant," in which the leading man was protecting a beautiful girl (in the play) against the insults of the heavy and they went at it hammer and tongs for once. It was the real thing; a little too real for Johnson, whose jaw happened to be in the way of a right lead by "Cos." When Johnson recovered he shook hands with his partner and congratulated him on doing a mighty fine piece of work which was bound to "get across" to the audience; it reached him all right.

The new building built in addition to the already large plant of the Vitagraph studios is about completed and will be occupied by the photographic departments on the first of August. The structure is two stories and a basement of concrete facing on Chestnut avenue and is absolutely fireproof.

* * *

Last week three of the Lubin directors were working in the new studio at the same time, employing from three to five sets each and yet there was plenty of room to spare under the big glass roof. The spacious studio greatly facilitates production and at the same time the new work is even better from a photographic point of view than the recent splendid productions.

Something of a record was made the other day when one of the Lubin players suggested the plot for a comedy story about noon. The idea was developed and the first scenes made within two hours. It was intended to make it a short release but it worked out so well that it will appear as a full reel comedy crowded with fun.

The Chinaman is becoming popular as a picture subject. The Lubin production of "The Highlanders" won very favorable comment from the press and exhibitors, and Ah Sing and the Greasers, scheduled for release August 4, is another subject with a Celestial star.

And talking of comedies: three orders were received last week for the Hot Time in Atlantic City that was issued last August. In two instances the exchange called attention to the fact that this was the third issue of the print to them.

Three Hearts, the Lubin issue for August, is an unusually strong story and was made with particular care. Some of the scenes were made at one of the Philadelphia hospitals and with the exception of the little group of principals and convalescents enjoying the airing are all actual patients. The taking of the picture was quite an event in the quiet of hospital life and the patients clamored to be permitted to take part in the picture.

Among the checks sent out last week by the Lubin scenario department two were to professional authors, one to a house carpenter, one to an actor, two to government clerks, one to a physician and one to the son of a farmer who is working his way through college.

* * *

Mlle. Pilar Morin will shortly be seen in an Edison dramatic film which is said to afford her more scope for the display of her wonderful art than any which the company has ever produced—rather a broad statement, by the way, when "Comedy and Tragedy," "The Cigarette

Maker of Seville" and several others are remembered. The title of the drama is "From Tyranny to Liberty" and the plot and scenes are laid in Russia about a Nihilist movement. Obviously the story should be of a most absorbing character. Mlle. Morin is supported as she always is by a carefully selected cast upon whom, needless to say, her wondrous talent and personality exercise a potent and inspiring influence.

Announcement is made that the Edison people will produce in the near future a picture from Nathaniel Hawthorne's world renowned "The House of Seven Gables." Of all of Hawthorne's works this stands out as the most dramatic. It is full of a mystic, supernatural atmosphere which the Edison producers will do their very best to retain. Further details are to be announced shortly.

By special arrangement with the Canadian Pacific Railroad a party from the Edison producing force left New York City, June 22d for Montreal, from which point they proceeded by special train to Vancouver, B. C., taking pictures en route.

The value of these pictures from a dramatic, scenic and industrial standpoint can hardly be overestimated.

The scenarios to fit the different localities had been carefully prepared in advance from a preliminary trip, and films of even greater interest and scenic beauty than those taken in Cuba last winter can be expected. The grandeur of the Canadian Rockies excels any other scenery in the world, and as a background for strong, dramatic stories should produce great pictures.

The handsome lobby display frames with sepia prints of the Edison stock company and Mlle. Pilar Morin are steadily becoming popular. The frames, in four sizes and styles, are an attractive piece of furniture for lobby or foyer. The Edison company now announces that unframed photos of the company and Mlle. Morin in complete sets are ready for distribution at very liberal prices.

The plant of the Nordisk Company (Great Northern) at Copenhagen, Denmark, is being greatly enlarged at considerable expense. The company is also making contracts with some of the best known actors and actresses of Norway, and a continuance of its excellent work is assured.

More California Industrial Pictures

James Horsburgh of the Southern Pacific advertising department at San Francisco, announces an extensive publicity campaign to advertise Fresno and the valley throughout the moving picture shows of the east by means of industries there. Last year some moving pictures of the California wine industry were taken, showing every step in the process of wine making. The new scheme proposed by the Southern Pacific is to apply the same idea to other industries. Similar efforts will be made at Los Angeles, Tucson, Oakland, Sacramento, San Jose and Reno. He asks for the co-operation of the sections interested.

The motion pictures are to cover all branches of agricultural, horticultural and viticultural activities. By means of pictures it is believed that easterners may get an intimate knowledge of conditions in California which will both inspire confidence in the claims of local advertising and cause a desire to come out west where such methods are put in practice.

Some of the subjects to be taken are plowing on the large scale done there, checking, planting, irrigating, har-

vesting, packing, etc. In the raisin industry films will be taken of packing, drying and seeding the product. In the south similar pictures will show on the screen the sorting and wrapping of oranges, while in other communities the packing of apples, prunes and similar horticultural products will be shown.

Western systems of irrigating will be shown in detail. The pictures will show how the water is impounded, and then diverted in ditches. The construction of the ditch systems will be pictured. The handling of the flood gates will be shown, and pictures will be taken showing how the water is applied to the land.

Dairying, cattle raising, poultry raising and other successful industries of various localities will be the subjects of the moving picture man's efforts and these films will be given widespread distribution.

The assistance of agriculturalists and others in the various industries as well as of the civic bodies has been requested by Mr. Horsburgh.

New British Cinematograph Regulations

The expected regulations which were needed to clear up the ambiguity of the old ones, dated December, 1909, have now been issued by the Home Office, England, under the date of February 18, 1910. In the old regulations a clause appeared stating that "No current at a higher pressure than 110 volts shall be used inside the enclosure." It was the obvious intention of the clause to prevent any difference of pressure greater than 110 volts being employed inside the enclosure, but many interpreted it to mean that a supply of a greater pressure than 110 volts was completely barred from the lamp circuit in which case a motor-generator would have to be employed. The underlying intent of the old clause indubitably was to exclude series resistances from the enclosure. Any difficulties which might suggest themselves have been removed by the new regulations, the electrical portions of which are as follows:

Within the enclosure the insulating material of all electric cables, including "leads" to lamps, shall be covered with fire-resisting material.

There shall be no unnecessary slack electric cable within the enclosure. The "leads" to the cinematograph lamp shall, unless conveyed within a metal pipe or other suitable casing, be kept well apart both within and without the enclosure, and shall run so that the course of each may be readily traced.

Cables for cinematograph lamps shall be taken as separate circuits from the source of supply and from the supply side of the main fuses in the general lighting circuit, and there shall be efficient switches and fuses inserted at the point where the supply is taken, and in addition, an efficient double-pole switch shall be fitted in the cinematograph lamp circuit inside the enclosure. When the cinematograph lamp is working, the pressure of the current across the terminals of the double-pole switch inside the enclosure shall not exceed 110 volts.

Resistances shall be made entirely of fire-resisting material, and shall be so constructed and maintained that no coil or other part shall at any time become unduly heated, *e. g.*, they should not become so heated that a piece of newspaper placed in contact with any part of the resistance would readily ignite. All resistance with the exception of a resistance for regulating purposes, shall be placed outside the enclosure and, if reasonably practicable, outside the auditorium. If inside the auditorium, they shall be adequately protected by a wire guard or other efficient means of preventing accidental contact.

The operator shall satisfy himself before the commencement of each performance that all cables, leads, connection, and resistances are in proper working order. The resistances, if not under constant observation, shall be inspected at least once during each performance. If any fault is detected, current shall be immediately switched off, and shall remain switched off until the fault has been remedied.

The Photographic Fair

The Russian Photographic Society of Moscow is arranging for an International Photographic Exhibition during March and April, 1911, and wishing to attract as many exhibits as possible, they have issued an invitation through Consul-General John H. Snodgrass to individual photographers, professional and amateur, in America, to dealers in and manufacturers of photographic supplies, and to photographic societies, requesting that they participate.

The purpose of the exhibition is the improvement of photography in Russia. The Third Russian Congress of Photography will take place during the course of the exhibition and this will doubtless increase its importance. The exhibition consists of the following sections.

(1) Scientific section: Microphotographic, astrophotographic, natural history, medical, and judicial photographs, appliances, and also exhibits relating to the history of photography and to scientific photography. (2) Section for photographic literature: Printed works on artistic and scientific photography. (3) Section for work of professionals, amateurs, and photographic societies. Photographic pictures of all sizes and classes of work. (4) Photography in colors. (5) Section for photomechanical processes: Heliogravures, phototype, autotype, and other processes. Application of photography in typo-lithography. (6) Cinematograph section. (7) Section for practical application of photography: Photographic cameras, accessories, materials, etc.

The exhibits must bear the name and address of the author, as well as the name of the subject and the process adapted. In sales of articles ten per cent will be retained as commission by the society, and if there are no duplicates the sold articles may be taken only after the close of the exhibition. The awards consist of gold, silver, and bronze medals and diploma. The gold and silver prizes are delivered only upon receipt of their value. The bronze medals are delivered gratis.

Applications for admission must be handed in not later than December 1, 1910, at the following address: Russian Photographic Society, Exhibition Committee, Moscow, to whom application may be made for more definite information and for the program and rules that govern the exhibition.

It seems that this exhibition will be a splendid opportunity for American dealers in and manufacturers of all descriptions of photographic supplies to exploit their products in Russia. One well-known American house has already become introduced throughout this empire by an aggressive commercial policy, and they are now the recognized leaders in all matters relating to photography. There are opportunities for others manufacturing similar articles of equal merit, for the territory is extensive, and this business is yet in its infancy in Russia.

The Graphophone

Writing from Stockholm, Consul-General Edward D. Winslow describes a new invention in Sweden which reproduces both action and sound:

In the graphophone the larger metallic trumpets which caused the hollow metallic sound are entirely dispensed with. No receiver is needed for the speaker; only a very small celluloid tube, like the one used at the telephone, is placed in the front for the convenience of the speaker, but this tube is easily dispensed with. On the left side behind the wall is placed an electric lamp. From this the light passes through two cuvettes (through which water is running) which absorb the heat, and then through the wall and a system of lenses seen in front of the tube. Having passed through these the

ray of light strikes and is reflected in a mirror fastened on the membrane behind the tube, is thrown onto a rotating sensitive plate, and finally draws the sound curve on this negative. This original negative is developed, and the sound curve transferred to plates of ebony. From these the sound is again reproduced as in the gramophone. In this way the human voice and all other sounds are perfectly reproduced without any disturbing secondary sounds.

So perfect is the reproduction of sounds with graphophone that the inventor can distinguish between and actually read on the curve the different letters of the alphabet, and the photographic plate is so sensitive that the smallest variations in the voice can be studied. The same words uttered in the same language, but by another individual, appear different in the graphophone script.

The great importance of this method for obtaining linguistic and musical records is evident. This invention is of high value, not only for the student of linguistics and phonology, but for the general ethnologist who needs to obtain kinematograph, because it has not been possible to obtain the actions and movements at the same time the speech or song is given. With the graphophone it is possible at one time to photograph the action as well as the music and song and to reproduce both at one time.

The graphophone records can be reproduced ad infinitum, and if the original music or song should not be strong enough to fill a large concert hall at the reproduction the sound can be increased as desired. On account of the immense volume of sound that can be reproduced with the graphophone it will, according to the inventor's idea, be of great value for replacing the fog sirens in light-houses. Instead of the inarticulate howl which the fog sirens send out in the night, and which easily can be confounded with the fog horns of other vessels, this new photographic fog horn will call out the name of the light-house for miles over the ocean. For work in the field the inventor replaces the electric with solar light.

A practical use for the graphophone on a most extensive scale will be reproducing lectures and addresses.

Moving Picture Shows in Spain

Deputy Consul Albert S. Troughton states that during the past four years the cinematograph has become very popular in Malaga, Spain, the four theaters being crowded nightly. Only four and one-half cents is charged for first-class seats, and one and one-half cents for second class. French and Italian films are used exclusively. As the proprietors are continually looking for novelties, it would seem that Malaga offers a good field for American film makers. Nothing has yet been shown in the way of depicting American life or industries. One or two of the local theaters are connected with similar places throughout southern Spain, and American films once introduced would be widely viewed. The addresses of Malaga's cinematograph theaters may be obtained from the Bureau of Manufacturers, Washington, D. C.

Cinematographs in Siam

Vice-Consul-General Carl C. Hansen writes that moving pictures were introduced to the Bangkok public about five years ago, becoming at once very popular, and at present form the most-sought-for amusement of all classes in Siam.

The halls of entertainment are of a good grade, and well-arranged seats are provided for all, including special boxes for the royal family. The price of admittance varies from about 10 to 20 cents for a bench seat, and \$1 to \$2 for a box-chair seat. Simple comic pictures and animal scenes are most appreciated. This business continues very profitable, the halls being well filled every night. Two new places have recently been opened, making in all five cinematographs in Bangkok, namely, Krung Thep, Ratana, The New Japanese, Siam Papayon, and Bangrak. Most of the films in use are of French

make. The latest developments in aviation and North Pole expeditions have been shown. Bangkok may possibly afford a market for American films and apparatus, and those interested should address the managers of the cinematographs mentioned. Correspondence and catalogues to be in the English language, and the address Bangkok, Siam.

Sixteenth Anniversary of Howe Entertainment

Lyman H. Howe, who is known everywhere for his famous moving picture exhibitions, recently celebrated the sixteenth birthday of his first moving picture show. On June 12, 1894, Mr. Howe organized his first entertainment and presented the first program of moving photography in this country. Previous to this date films had been introduced by B. F. Keith, the vaudeville magnate, as a closing feature to his show, but Mr. Howe, it is said, was the first to see the possibilities of moving pictures for instruction and entertainment combined, and strange to say the plan of his first program was similar to those now being presented. Travel subjects were produced with humorous incidents with people back of the screen to imitate the characters in the scenes. Mr. Howe has never mixed any other form of amusement with his exhibitions. He started with nothing and is now said to be a millionaire.

Priest Uses and Praises Pictures

The pulpit view of motion pictures is generally supposed to be unfavorable, so it is interesting to know that the Magnetic Film Service Company, Cincinnati, has been furnishing Rev. F. J. Finn, a priest of the largest church in that city, with films for entertainments for the last two years. The following letter from Father Finn to the exchange, explains itself:

I wish to thank you sincerely for the many favors you

have shown me during the past year, and especially for your kindness in furnishing pictures for the Fourth of July celebration at Cummonsville for the benefit of the little orphans.

The pictures—five in number—were all high class. One was an optical poem; another an optical sermon; and the other three were good, clean comedies. About four thousand people, men, women and children, viewed these pictures, and all spoke of them in the highest terms.

These five films, chosen out of your stock with the greatest taste by yourselves, not only show the elevating work that has been done by the moving pictures, but also furnish good hope of still more wondrous possibilities.

Frisco Exhibitors Want Exposition

The moving picture exhibitors' association of San Francisco, Cal., representing nearly every person engaged in the moving picture business, decided at a big meeting to use its influence and a large amount of money to bring the Panama-Pacific international exposition to the city in 1915.

Gustave Brenner spoke for the exposition committee and T. F. Boyle and Norman Hall spoke on behalf of the moving picture men. The theaters of the members of the association were placed at the disposal of the exposition committee for such advertising as may be required.

A committee to solicit funds from the moving picture men was appointed.

Patents Company Bulletin No. 25

The Motion Picture Patents Company has issued the following bulletin, No. 25, under date of July 19:

The licenses of the following exchanges have been cancelled for violating the terms of their License Agreement with us relating to the use of licensed film: O. T. Crawford Film Exchange Company, St. Louis, Mo.; Western Film Exchange, St. Louis, Mo.; Kay-Tee Film Exchange, Los Angeles, Cal.

The Yale Film Exchange Company has been granted a license to establish and conduct a film exchange in St. Louis, Mo. The Yale Film Exchange in St. Louis will be located at 604 Chestnut street and this exchange will be prepared to supply service to exhibitors on and after Monday, July 15, 1910.

Synopses of Current Films

THREE HEARTS.

Lubin

With three hearts one must be unhappy; one at least tastes the bitter sorrow of denial, and first Dick and then Jasper faces grim shadows. Dick and Synthia are in love, though Dick has not yet spoken to Synthia's father. The latter favors Jasper's suit, and when he is fatally bitten by a rattler he makes Synthia promise that she will marry Jasper, and he dies happy in the knowledge that she will be cared for. It is a bitter blow to Dick, but he conquers his grief and heartily congratulates the unsuspecting Jasper. There is a railroad wreck in which Jasper is terribly injured. Careful nursing holds life in the shattered body, but the face is seamed and scarred, and sightless eyes look out upon a world of blackness. Bravely Synthia respects her pledge and Jasper is given no hint of his disfigurement, while he has not yet acquired the sensitive touch of the blind. But Dick's mother writes to the mother of Jasper protesting against the sacrifice of Synthia, and Jasper overhears the letter read. It is a terrible moment for the afflicted man, and he gropes his way to his room vainly seeking to learn the truth from his mirror. Some hint of his appearance he gains and he writes to Synthia releasing her from her pledge. She and Dick are married and as the wedding party leaves the church Jasper gropes his way to the altar where, but a moment ago Dick and Synthia stood in radiant happiness, and seeks the only consolation left him. A powerful story, well told.—970 feet. Released August 1.

AH SING AND THE GREASERS.

A cowboy comedy possessed of real novelty. The "Curly Q" ranch has a Chinese cook and the cook, of course, has a pigtail. There is not a rider on the ranch who is insensible to the appeal to that pigtail, and Ah Sing is constantly in hot water. Even the boss sympathizes with the boys, and Sing finds no comfort in complaint, so he gives warning that some day he will "get mad." The boss rides to town for the pay roll and two greasers plan to hold him up. The holdup is prevented by the appearance of some of the cowboys, but the greasers follow to the ranch and are about to make the attack when they are spied by Ah Sing. Not

long before Sing was made the victim of a jocular hold-up by the ranchmen, and when Sing spies two men with handkerchief masks he suspects a repetition of the joke and proceeds to "get mad" in his peculiar Oriental fashion. He mixes cayenne pepper with ammonia and when the greasers make their appearance after having robbed the boss Ah Sing lets them have the mess full in the face. Their guns drop and Sing, master of the situation, is highly enjoying the joke when the riders rush in. For the first time it dawns upon Sing that these are real robbers and not the tormenting cowboys, and he wilts, but he braces up to receive the thanks of the boss and his little daughter, and the congratulations of the riders.—840 feet. Released August 4.

BETTY AS AN ERRAND GIRL.

Pathé

Betty is given employment as errand girl at a fashionable milliner's. Her first mission is to deliver to a customer's home an enormous creation that has been purchased, and which is contained in a box about twice as big as herself. On the way Betty lifts the cover of the box, and, momentarily awed into admiration at the magnificence of the hat, gazes silently upon it for a few moments. The next moment it is on her head with her own microscopic sailor hat reposing in the huge box and Betty is marching proudly down the street with the hat box on her arm. Long before her destination is reached she has played a few of her outrageous pranks and has escaped from her victims by hiding in the box. Ultimately she reaches her destination, delivers her sailor hat in its box and leaves with a light step to return to the store. The aggrieved customer, however, soon appears with the sailor hat in her hand. The situation is rapidly taken in by the milliner when she gazes with a horror-stricken face at Betty's miniature form surrounded by the enormous hat. There is a scuffle, a kick and Betty is flying through the doorway and will now have to look for another job.—610 feet.

HUNTING BATS IN SUMATRA.

All parts of the world are ransacked to produce interesting subjects, and in this film we present something that is a distinct novelty. The location of the bats by the sportsman necessitates a pair of keen eyes,

since the bats who sleep during the day time suspended to trees have all the appearance of hanging fruit, and one would scarcely think at first sight that they were living animals. But the sound of a gunshot disturbs the whole tree, the dark shadowy forms become animate, and the sky is darkened by a cloud of flapping wings. Even then one scarcely realizes that they are bats, and it is not until the sportsman picks up one of the fallen animals and stretches out its wings with the assistance of his attendant, that it is possible to form an accurate idea of its size and strength.—371 feet. Released August 1.

UNDER BOTH FLAGS.

General Murray and his wife and daughter were stanch southerners, but his son Charles had been educated at West Point and was a captain in the northern army. Neither his mother's and sister Ruth's tears and entreaties or his father's arguments could persuade him to fight against the Union. The general is advised of the commencement of hostilities and requested to send a trustworthy girl to act as spy by his friend commanding the Tennessee army. Ruth, seeing the letter, volunteers to undertake the hazardous job, and she appears in the northern camp disguised as a poor vendor of cakes. Her disguise is easily penetrated by her brother and he endeavors to persuade her to return home. Unobserved, however, she steals some important plans belonging to General Newhall and glides off, but the theft is soon discovered and she is captured before getting away, and the plans being found on her person she is condemned at a drum-head court martial. When imprisoned, with the connivance of a sentry, she changes clothes with her brother, and Charles remains in the barn prison, while she goes out to take command of his company and devise a means of escape. An order, however, addressed to her brother to bring on reinforcements to save the day is naturally handed to her, and she cannot help but go to fight against the South. A fierce battle is raging and the arrival of Ruth with her men turns the tide in favor of the northern army, and she is being congratulated by the general and his officers on her valor when she hears that the supposed spy is to be shot at sundown. Without hesitation she discloses her identity, explains matters to the general and, in consideration of her bravery, is pardoned. But a pardon must also be sent for Charles, for the deception has not been discovered at the camp, and he will be shot in her place. General Newhall writes the pardon and she mounts a horse and starts on her wild ride, for sundown is now rapidly approaching. She arrives, however, at her destination in the nick of time, and a happy reunion between brother and sister takes place. The vividness with which the battle scenes in this film are carried out is remarkable.—820 feet.

THE BARREL JUMPER.

The young woman who entertains in this film is of marvelous agility and skill in her chosen profession. She jumps in and out of big and little barrels like a regular Jack-in-the-box, performing the most astonishing feats with apparently the greatest ease. Her final act when she jumps into and out of a series of barrels blindfolded, commencing at a great height and jumping down and down and down, with never a mishap, is really a hair-raising performance.—144 feet. Released August 3.

NO MAN'S LAND.

Mary had a little lover, who loved her well, but Mary also had stern parents who refused to entertain his suit. So the film opens, but the swain, to whom life was not worth living without his shepherdess, prevails upon her to leave her lambs and fly with him. Unfortunately after having encompassed many difficulties they are stopped by the police and he is condemned to prison. Languishing in his cell there fluttered to the despairing lover a white pigeon bearing a message from Mary, that means of deliverance were concealed in his bread. Thanks to a long rope and a file found there the young shepherd succeeds in escaping from his dungeon, but only to fall into the arms of Mary's parents. Happily these allowed some appeal to be made to their hearts, and pardon was granted and consent to the union given. Thereupon the wedding was celebrated with much pomp and ceremony, and of course the pair lived happy ever after.—538 feet.

NO REST FOR THE WEARY.

A traveller, tired and weary, tries to obtain some sleep in a country hotel, but fate decrees otherwise. The bed, as soon as he touches it, throws him out, and moves around and finally monsters appear who carry it off. The traveller then tries a chair, but this evades him and bobs around from spot to spot. At last he secures it, but as soon as he sits himself down a row of chairs appears and he is tossed from one chair to the next and back again. Finally the traveller is mixed up with the chairs which multiply with great rapidity, and the film leaves him practically covered with them and unable to obtain his much desired rest.—361 feet. Released August 5.

THE LATEST FASHION IN SKIRTS.

Mrs. Kate Scroggins, one of the leaders of New Rochelle society, felt that it was incumbent on her to be in the fashion, and accordingly decided to order a hobble skirt. Naturally requiring to be as much up to date as possible she went to New York and obtained it from a Fifth avenue dressmaker. Little did she realize that the more fashionable the modiste, the tighter the dress round the ankles. It arrived home in time for her to put it on before going to Nelly Miller's reception. It took her but a few seconds to ascertain that she could not take a step over three inches long in it, and when it came to descending the stairs the only practical thing to do was to jump each step with the feet close together. These were difficulties easily solved, but what was she to do when she stopped a passing trolley and found she could not step up, and Kate was no lightweight either. There was nothing to do but to walk, and she set out to do so. We would like to tell you of her various mishaps, but it would spoil the film for you to know. We will confide to you that she had finally to rip the skirt and consequently return home, where she sent, womanlike, a message to her friend Nelly that a bad headache prevented her attending the reception. We don't like to criticise our own films, but we must say that this is one of the best comies ever made and will cause uproarious laughter from start to finish.—715 feet.

FIFTIETH ANNIVERSARY OF YOKOHAMA.

In 1860 Yokonama, which today has about 500,000 inhabitants, was nothing but a fishing village, and the celebration of the jubilee of the opening up of the town to commerce and European influence was recently celebrated with truly Oriental pomp.—243 feet. Released August 6.

THE TROUBLES OF A FLIRT.

Rose, the daughter of a gamekeeper, is engaged to marry a country yokel, Peter. The vintage season arrives and all are working in the vineyards when an Italian balladmonger finds his way to the spot. Rose is attracted by his looks and cannot forbear throwing a saucy glance at him despite Peter's sour looks, and late in the evening when he plays

music for the dancing continues to flirt with him. However Rose is only a flirt, and when he sends her a note asking her to meet him she promptly refuses. Peter, however, fully believes that she has thrown him over for the handsome Italian and, enraged at being jilted, would harm her, but the gamekeeper intervenes, and with tactful management puts matters straight between the lovers.

JEWISH TYPES IN RUSSIA.

An educational film of great interest, showing briefly different types of this much persecuted race.—Released August 8.

HER PHOTOGRAPH.

The trouble began owing to Mr. Gayman's infatuation for a vaudeville star, who in the due course of events presented him with a photograph of herself in a part that required her to wear a dress that began low above and finished high below. What was more natural than that Mrs. Gayman in the course of her wifely duties of going through his pockets, should discover it and throw it out of the window and substitute the photo of a demure Salvation lass. How could the theme of this film be accomplished if little Willie and his big brother playing leapfrog had not found it and naturally took it home with them, where their papa quickly confiscated it. To describe adventures of this fascinating photo in detail would spoil the fun that even the most hardened exhibitor is sure to get out of the picture. But we will tell you that in the course of the story the photo passed through the hands of four men, two boys, one idiot, a negress, a clergyman and two policemen, and is discovered and thrown away by three wives and one fiancée. It eventually fell into the hands of a Bronx policeman. He, of course, being an honest man, took it to the station house, where the original soon appeared to explain it. But the desk sergeant was the happiest man, for he was the one who ket it for all time nailed above his desk.

THE "IBIS."

The Ibis is a training ship belonging to the Crown Prince of Belgium for the sons of fishermen who have lost their lives at sea, thus enabling the lads to follow in the footsteps of their fathers and be in a position to support their widowed mothers. The training they receive on the ship is destined to make them not only good fishermen, but fine robust sailors as well.—Released August 10.

THE RED GIRL AND THE CHILD.

Dick Sutton, a cowboy, leaving his wife and little tot of a daughter at his cabin, rides off to a jollification that is taking place at the store that in those regions fills the part of saloon, postoffice and grocery. On arrival he is just in time to stop Bill Duggins, a cattle rustler, from bullying an Indian squaw. Bill, "sore," swears he will be revenged and on his way to his camp meets Dick's little girl going to the spring to obtain some water. Seizing her in his arms he quietly approaches Dick's cabin and fastens on the door a note to the effect that he had taken the child away in return for Dick's smartness to him at the saloon. The wife shortly after finds the note and rides post haste to inform her husband. Accompanied by the grateful Indian woman and all others present, Dick starts in pursuit of the renegade, and they are rapidly closing on Bill and the little girl when they come across the child's skirt on which has been scratched with blood "follow and I will kill kid." Frightened for the child's safety they stop to consider and finally the Indian girl disguises as a lad and starts off to try to get back Dick's daughter. She crawls quietly in the dark of the night up to Bill's camp and, taking the child, ties it on her back in her native way and starts back. Bill and his party soon find out that the child has been snatched away from them and start in pursuit, and one of the most thrilling chases across western country ensues until at last the Indian woman hauls herself, with the child still on her back, hand over hand, over a rope stretched across a wide and deep gully. On reaching safely the other side she turns and cutting the rope sends to the bottom her pursuers who had already started across. Ridden of them the rest is easy for the child of the plains and she returns the little girl safely to its distracted parents.—Released August 12.

OLIVER TWIST.

Oliver Twist, an orphan apprenticed in London to a master who ill-treats him, runs away and is found wandering famished and penniless by Bill Sykes and The Artful Dodger, two of London's hooligans of that period. They take him to Fagin, the old Jew receiver of stolen property, who having provided him with a good meal, wants him to turn pickpocket and work for him. He is forced to start out with Sykes and the Dodger as instructors, and as a first lesson an old gentleman, Mr. Brownlow, is easily robbed of his watch by the Artful Dodger. Oliver had all the time objected to the crime, but he is the one captured by Brownlow and arrested. A storekeeper, however, overhears the truth when the two culprits are conversing outside his store and hastens to court in time to free Oliver, who is adopted by Mr. Brownlow on hearing his sad story. Some months after, when sent on an errand by his benefactor, he is shot by Sykes for refusing to aid him and his companions in a robbery. Fagin and his gang are, however, soon after this captured and imprisoned, and on his recovery Oliver visits Fagin in jail and forgives him for the wrongs he tried to do him.—Released August 13.

AN ANCIENT MARINER.

This is an amusing picture of which the hero is a retired admiral, who follows on land the same routine that he practised at sea. Thus in the morning his faithful servant runs up a flag over his bedstead and fires a small cannon to awaken him. One of the admiral's weaknesses is to give all his orders through a speaking trumpet, and this very much annoys everyone he has to do with. He cannot rest except in a hammock, and so when he goes to an inn one is slung up for him while he is partaking of refreshment.—Gaumont. 431 feet.

THE ACRE OF HEARTS.

A captain is the proud possessor of a pretty daughter, who in turn possesses the affections of a certain young man. One morning the captain marches off for his daily recreation during the course of which he visits a near cafe and commences a game of cards with a friend. At a later stage of the game the captain accuses his opponent of cheating. Cards are exchanged. At this juncture the daughter's suitor saunters in, sums up the position, and runs off to tell the daughter. Returning, he is prevailed upon by the girl to patch up the difference between the two old men, and the film ends with concord reigning supreme.—A burlesque on the famous French novel, "Cid."—Gaumont, 554 feet. Released August 2.



WITCH OF THE CARAFOOSE.

Our story follows closely an old French legend of a witch who lived in a heap of ruins near a medieval village. She was much feared by the young people of the community with one exception, a pompous young swain who takes great delight in leading the others against the mysterious woman. He finally falls victim to her conjurings, much to the leasure of most of his companions as his foolhardiness had always been a matter of considerable envy. After many unpleasant experiences he is released from the spell a wiser man.—Urban-Eclipse, 630 feet.

CAMEL AND HORSE RACING IN EGYPT.

The racing is not restricted to horses, however; ungainly camels also compete. An interesting part of the picture shows horses gracefully dancing to the strains of a band. The scenes are presented in the following order: The Paddock—Showing the numerous entries and the society of that tropical country. The fierce brightness of the sun has made possible remarkably clear-cut pictures. Horse Races—In which the contesting animals are all graceful Arabian steeds; beautiful of body, sleek of limb and small of hoof. They are ridden by native jockeys. Camel Races—The "Ships of the Desert" swing along at remarkable speed. It is interesting to note the ease with which they seem to move in the race as compared with their clumsiness in ordinary action. Dancing Horses—This final scene is probably the most interesting and certainly the most beautiful. The finely bred Arabian steeds ridden by chiefs of the sand kingdom entertain in a fascinating manner.—Urban-Eclipse, 355 feet. Released August 3.

THE LORD'S PRAYER.

The description of this remarkable film was published in *The Nickelodeon* for July 1, page 4.—Gaumont, 470 feet.

TENERIFFE, THE GEM OF THE CANARIES.

This is the largest of the Canary group, measuring about sixty miles in length by half as many in width. The bulk of the island is composed of mountains of volcanic origin. Only about one-seventh of the island's area is under cultivation. In ordinary years sufficient grain and potatoes are produced to supply the wants of the island. Numerous fruits and berries are also grown. Our panorama covers all the points of exceptional interest and gives a perfectly clear conception of the appearance of both the cities and the wilder portions of the beautiful island.—Gaumont, 505 feet. Released August 6.

PICTURESQUE WATERS OF ITALY.

View from a small steamer on Lake Maggiore, showing the village of Baveno and the Borromean Islands, with a close view of the beauties of Isola Bella. Lake Mergozzo is next visited, showing magnificent mountain scenery. The last view is a tinted scene, sunset on Lake Maggiore.—Gaumont, 417 feet.

THE WATER CURE.

Francois Beauchamp is troubled with a serious illness which drives him to a physician. His case is found to be serious and a cold-water shower treatment is recommended. The medical light states that he ought really to take a cold shower hourly for eighteen years. Francois immediately hires an attendant to carry a spraying apparatus and see that he gets his treatment with proper regularity. He does, no matter where he is nor how many people are discommoded.—Gaumont, 488 feet. Released August 9.

HER FIRST LONG DRESS.

Selig

Margaret longed for "the coming out season." She had been promised her first long dress and its expected arrival was causing her no small amount of anxiety. At last the messenger arrived and delivered one box of joy, namely, the long dress. Losing no time in appraising her athletic brother of the fact, she hastened to don the new dress and sallied forth

to do the boulevards. She attracted so much attention that the morning cruise proved an eventful one—for everywhere she went, the proverbial Johnny was at her heels. Upon her arrival at the ice cream parlor everybody wanted to give up their seat to her. Then when she sat at a separate table, they all, with one accord, moved gently to her side. This was too much for the young pet of the family and she, after many like experi-



ences, returned home and decided to relegate the newly acquired gown to the wardrobe and return to her first love—the short skirts. While sobbing at the thought of parting with her first long dress, she was confronted by the brother, who suggests a stratagem and is soon fitted out in sister's summer lingerie, with the avowed intention of venting his pent-up feelings on the gay lotharios. Accordingly he visits in the same path as that covered by the sister and the first consternation was caused at the ice cream parlor, when he found it necessary to make a cleaning, which was done in regular style. On the street car he had occasion to do likewise. A walk in the park and the persistent trailers were again discovered and finished when the "new girl" picked the ribbon cutter up bodily and tossed him from the bridge into the lagoon.—640 feet.

SHRIMPS.

An educational picture, showing the setting of nets, drawing in of shrimp, steaming, drying and preparing for market.—360 feet. Released August 1.

THE LAW OF THE WEST.

In the shadow of the Cascades, Jim Dalton, a prospector, and his Indian guide, come upon a gold deposit. Elated with their discovery, Dalton hastens to tell his wife of their good fortune, leaving the Indian to guard the claim. The lonely wife, awaiting his return, has been robbed of the food in the house by two claim-jumpers, who are camped on the main trail leading to Jim's find. On passing these rogues, Dalton, by accident, drops a rich nugget, this giving them an unexpected clue, and they follow it up. Coming upon the Indian left in charge, they overpower and throw him in the raging torrents before the falls, only to return to the coveted claim to find the retrun of Dalton and his wife, who had just arrived. He is forcibly detained by one of the rogues, while Rogers, the other, hastens to file his claim. The justice and claim agents question him and finally make a proposition of \$2,000 for the prospect. This is accepted and the notice is posted. Dalton, heavy-hearted, leads his wife away and goes slowly back to the lonely cabin in the mountains. The Indian, almost exhausted, drags himself from the water and creeps back to the cabin and tells what has happened. In the meantime the sale of the claim has been consummated and the rogues are celebrating their good luck when a quarrel ensues between them and results disastrously to Rogers, the elder of the two. The Indian, who has been watching from cover, follows Johnson, the other, and informs the new owners of the circumstances. A vigilance committee is formed and the culprit brought within the pale of the law. The \$2,000 is given to Dalton, who identifies the rogues as those who forcibly took the claim, robbed his home and threatened his wife. The Indian calling for vengeance for the treatment given him, Johnson is led away to meet his just punishment.—1,000 feet. Released August 4.

FORGIVEN.

James Bartlett, pastor of the Vine Hill church, meets and falls in love with Helen Mason, one of the parishers—oblivious of the early history of the Mason family. He is happy in the interest of his work—a devoted wife and a home made cheerful by an angel child who proves the tie that binds. The pastor's spinster sister, whose home is with him, finds ample time to offer suggestions and advice through her evident dislike to Helen. In the early 80's John Mason was convicted of a crime and for ten years had languished behind prison bars, when one day he made his escape and found his way to the home of the minister for protection. Helen, fearful that her husband would become aware of the blight hanging over the family, gives him money, which was church funds, left in her keeping. Her only impulse was to save her good name and help her brother to safety. The husband sees their parting and forms a hasty conclusion—turns her from his door. With a breaking heart and a guarded secret in her bosom, she turns toward the cruel world, guided by the all-seeing power and her womanly instinct for the good and pure. During all this time she is persecuted by Jim Wilson, under threat of exposure, until life almost becomes a burden. In fleeing his unwelcome attention, she seeks refuge in the church, only to be pursued—her flight to the belfry and miraculous escape by the bell rope. She sees one evening through the lighted window her husband and little girl sitting in the pastor's study. She is so unnerved and broken-hearted that she faints and her fall attracts the spinster sister, who had just entered the room. She at once goes to her assistance and carries her within the house, bringing her face to face with all that was once life and happiness. The Sister of Charity arrives with a death-bed confession from her brother that he alone was to blame—that he had forced his sister to give him the money and to keep his secret. A new light comes to the home. Mother, father and daughter, in one fond embrace, begin life anew and only sunshine and happiness shrouds the little Vine Hill church.—995 feet. Released August 8.

LOST IN THE SOUDAN.

Captain Iris and Lieutenant Payne—brother officers in the British army—are commanded to report for duty in the Soudan. Hasty preparations are made and the two young soldiers, with their escort, begin their weary march across the hot desert sands. They finally reach an oasis, where a halt is made and the long line of soldiers with their camels and horses are given an opportunity for a brief rest. A quarrel ensues between the two officers and the lieutenant is struck down suddenly. Through the treachery of their Arab guide the camp is attacked, their horses and camels stolen and the soldiers are massacred by a hundred murderous savages of the desert. Believing the captain to be the only survivor, the Arabs take him captive to their stronghold in the hills. Years elapse. A caravan is seen slowly winding its way across the desert. It is part of



Kitchener's victorious army passing over the Soudan. A strange creature is seen in the immediate foreground, a snake is crawling along the sands, the being raises his cudgel and is about to kill the snake when he spies the caravan coming towards him and immediately bounds away in flight. He is pursued by the soldiers, who bring him to bay in his cave on the hillside. After a desperate fight the soldiers bring him out into the sunlight and find that he is a white man—one of their own race, but stark, raving mad. Hanging to the tattered rags upon his back is a button of the British army. Was this poor, wild raving creature once a British officer? The flag is fetched and placed before him. He sees it and pauses in his wild fear. Wildly he clutches the banner. The soldiers stand in breathless expectancy. Slowly he looks from one to the other. Something from the hazy past comes to him. Gradually he remembers—he was once one of them. The soldiers at last reach their home post. The desert has been robbed of its prey. The lost comrade has been brought back to life and love and civilization—but who is he? The denouement is happy and startling.—1,000 feet. Released August 11.

Biograph

AN ARCADIAN MAID.

Priscilla, after a long and weary search, secures work at a farmhouse. She is at once ordered to do the washing, and is just ensconced at the tubs by the well when a young Italian peddler appears and is directed by her to the mistress. His wares appeal to the farm wife and he succeeds in disposing of quite a bill of goods. Leaving the mistress, the peddler passes on to Priscilla to thank her for bringing him to her mistress and to show his gratitude presents her with a cheap finger-ring, at the same time bestowing upon her words of flattery. The poor, innocent little girl is quite overwhelmed and believes every word he utters, treasuring the ring highly, which was not worth more than a nickel. The peddler's principal weakness is gambling, and he not only loses his money but becomes involved in debt. His creditors press him for payment and he is at a loss as to how to raise the necessary, when the thought of the little country maid occurs to him. He knows he has gained her confidence and that she



loves him, hence he considers his plan easy. She, of course, has no money of her own, but she knows her master keeps his money in a sock under his pillow. The peddler persuades her to secure this money, pretending that he will take her away with him and marry her. This suggestion fairly hypnotizes her and so she commits the theft. The peddler pockets the money and promises to meet her at their usual trysting-place by the roadside. Here she repairs, only to learn that the scoundrel has just left on the night train. Wildly she dashes toward the railroad only to see the train on its way. Crushed in spirit she wanders off, but the reckoning is inevitable. Fate now takes a hand and on the train the peddler engages in a brawl, during which he tumbles from the flying train. Struggling to his feet he drags himself to the woods. Here the maid meets him, and he, in a burst of rage, attempts to strike her, but injured more seriously than he realized, he falls dead at the foot of a tree. With this comes a vivid realization of her deed, and securing the money she has taken from the farmer, she hastens to make reparation by putting the money back from where she took it, the master being none the wiser. The affair has taught her a powerful lesson.—984 feet. Released August 1.

HER FATHER'S PRIDE.

Mr. and Mrs. Southcomb dearly loved their only daughter Ann, but being Quakers had set ideas. Ann was a pretty girl of twenty, bright, vivacious and romantic and loved her parents devotedly, but she chafed under what she deemed almost parental despotism. They decried any ebullition her youth might induce, and frowned into silence her joyous, ringing laughter. This condition told on her and she longed for life's radiant sunshine, love. It comes at last. Allen Edwards, a concert singer, while driving his auto in the neighborhood of the old Quaker's farm, meets with a serious accident, and is carried to the Southcomb homestead. He is in such a condition that he cannot be removed to his home for some time, and hence is cared for by the Southcomb family, although the old man openly expresses his aversion for the young man on account of the profession. An attachment springs up between Ann and Allen which ripens into sincere love. The old man is beside himself with rage when they broach the subject of marriage. But Ann is decided, and the old man, though he loved his daughter, haughtily drives her from the house, for when pride begins, love ceases. He stubbornly refuses to have anything further to do with her. He becomes so bitter that he erases her name from the family bible. To him she is as dead. Many a heartache does the young wife suffer, though Allen has tried time and time again to effect a reconciliation, until one day they receive word that the old Southcomb farm has been seized for debt and the couple were forced to go to the poorhouse. What a shock this is to the young couple. It is the old story of pride defeating its own end by bringing the man who seeks esteem into contempt. The young people make their way to the poorhouse, where the old father is seen scrubbing floors, while the mother bends over a washtub. They are brought to the office to interview their disowned daughter, but the old man is still adamant, and while the mother is inclined to accept Ann's protection the father stubbornly refuses, going back with hauteur to his scrub pan. Ann now realizes that something more than bare persuasion must be resorted to, and as she views through the half open door her parents' sad plight, an idea strikes her. Seating herself at the organ, she plays and sings her father's favorite hymn. The sound of the music halts the old man at his work, and he crawls sobbing to the door to hear the better. Ann continues to play and sing until at last he staggers up to be folded in her arms. He now realizes how unreasonable he has been, not only to her, but to her mother and himself.—996 feet. Released August 4

THE HOUSE WITH CLOSED SHUTTERS.

Charles Randolph, his sister Agnes and mother were the only survivors of an old and distinguished fighting family. Agnes is high-spirited and lovable, and at the beginning of the Civil War Charles is carried away by the enthusiasm and, urged by Agnes, procures a commission in the

Confederate service and is assigned to General Lee's staff. Members of the same regiment are Lieutenants Wheeler and Carter, both good natured rivals for the hand of Agnes. The story opens with the departure of the boys with their regiment for General Lee's headquarters, taking with them a large Confederate flag which Agnes had just completed. In Lee's tent Charles is given sealed dispatches and launched on a most important



mission. It is a perilous undertaking, and during the course of the journey he becomes panic-stricken with fear, and drinks heavily, hoping to revive his waning courage. Completely overcome, he dashes madly toward his own house, where he seeks to hide himself. Here he becomes very drunk, and Agnes and the mother are horrified at the awful disgrace that threatens the family name. With sudden impulse Agnes decides to don Charles's uniform and proceed on the mission in his stead, to return in time that he when sober may go back to report to General Lee the result. She makes the perilous journey and delivers the dispatch, but on the return she is caught in the battle's maelstrom with her horse shot down. She becomes imbued with the spirit of the conflict, and rushing into the very vortex fights as Charles never could have. In the retreat the flag is in danger of capture and Agnes, leaping over the breastworks, seizes it, only to be shot down by a shell. No one has suspected that the gallant soldier was other than Charles, and news is sent to the Randolph home- stead of his death. At the reception of this information Charles realizes what a contemptible dog he is, and the mother fully appreciating the awful disgrace the exposition of it would be, commands that Charles remain forever where he is for the good of the family name, that the world may not know his sister died protecting the coward. The shutters are closed and barred, and all is mysteriously gloomy. At the close of the war the young suitors return, but are told that Agnes is not to be seen, being crazed from grief over her brother's death. Year after year it continues the same, the constant suitors growing old, leave their floral tribute at the door. Inside the darkened rooms Charles goes through the bitter years from youth to old age, paying the price of his cowardice until death mercifully releases him.—Released August 8.

A SALUTARY LESSON.

Mrs. Randall is strongly addicted to the reading of cheap novels, so much so that she has little time for anything in the nature of domestic duties. The care of her ten-year-old girl child is especially odious. Living at their seashore cottage, the little one begs her mamma to take her to the beach, but mamma petulantly tells the child not to bother her. The father enters at this moment and, more to shame the mother than anything else, takes the child for a stroll on the beach. They have hardly departed when the minister calls, and Mrs. Randall sets about to do her utmost to entertain him. While on the beach, Mr. Randall meets a very fascinating and flirtatious young lady, and in a spirit of daring recipro-



cates her attention. The poor child is now left to its own devices to amuse itself. So, neglected, she wanders across the strand to a distant quiet bay. This portion of the resort is entirely deserted, and the child mounts a rock far inland, on which she sits to rest. The journey has fatigued her, and, overcome by drowsiness, she dozes off to sleep. Meanwhile her carelessly indifferent parents are pursuing the bent of their own inclinations, unmindful of what danger their child may be in. Some time has elapsed, and the tide turning, we find the rock on which the child sleeps completely surrounded by water, with it still rising until it reaches

her, waking her up. There she is, marooned on the rock, with no help in sight. Her protracted absence arouses alarm and a search is started, but in vain, until a life-saver, strolling this distant beach, hears a feeble cry. Looking in the direction from whence it came he espies a small, dark object far out from land. This proves to be the child's head, which now alone remains above the surface. He swims to her rescue and carries her to her distracted parents, who have by this time been taught a bitter lesson as to what their careless indifference resulted in. Released August 11.

THE USURER.

The fight for fortune is ethical where the methods are legitimate, but the one despicable means is that of the usurer or money shark. This man fattens on the misfortunes of his fellow beings, gloating over the fact that his debtors are his abject slaves, and like the ancient king who called for a reckoning from his servant, "But forasmuch as he had not to pay, he commanded him to be sold, and his wife and children, and all that he had—." This is the procedure of the usurer. We find him about to leave his office in the evening, ordering his collectors to warn the delinquent debtors that if they do not pay by the morrow their effects will be sold. They start off on their rounds, while he goes to spend an evening of pleasure at a banquet. What a contrast. On the one side the poor unfortunates apprised of their inevitable fate, while he and his friends quaff the blood-distilled wine and regale themselves with viands paid for with the tears of the needy. The next day the collectors carry out the usurer's orders, and the plea "Have patience with me and I will pay thee all" is ignored. The bed is removed from under a poor widow's sick child; the household effects of a widower, with one small child, are seized and sold, and other cruel, merciless deeds are perpetrated. Still, in the time of all this misery our usurer is enjoying the best the land affords. However, there comes a time of his reckoning, and "woe unto you, for ye devour widows' houses, therefore shall ye receive damnation." The poor man whose goods were seized, in desperation terminates his unendurable existence, and here the blood of the oppressed cries to Heaven. The widow leaves to go to the usurer to plead mercy, and when she arrives at his office he is in the safe. The poor woman faints from exhaustion and, falling against the huge safe door, which stands ajar, closes it. Here he is, imprisoned in his storehouse of blood-gotten wealth, at the mercy of the time lock. Struggle as he may, his condition is hopeless, and so he falls to the floor of the vault, suffocated. Of what value is his gold now? Will it buy him eternal happiness? No, for "we have brought nothing into this world, and it is certain we can carry nothing out." The next morning, when the time lock snaps, the usurer is found the victim of that great leveler, death. Released August 15.

AN UNFAIR GAME.

A fashionable young society lady, to escape social whirl and exactions, and suffering from ennui, induces her father to take her on one of his annual fall shooting trips to the wilds of Northern Canada. Her intended husband promises to join them later. Located in their camp, far away from civilization and surrounded by primeval forests,

"Trapper Joe," who is one of nature's sons, unsophisticated, untutored and unaccustomed to the ways of the ultra monde, happens into camp and beholds Margaret, who breaks upon his astonished gaze like a vision of loveliness. Unused to the charms and graces of women of such refinement and higher birth, he is infatuated and at once enslaved by her beauty. Margaret observes this, and for pastime and amusement plays upon Joe's susceptibility, and leads him on by her winning ways and practiced coquetry, until he is completely dazzled, like the poor moth fluttering about the brilliant flame. His heart and mind are engrossed until the increasing passion of his soul bursts forth in a declaration of his love, and he wildly enfolds her in his arms and madly kisses her. It is then she coldly casts him aside, as she would the cards when she had won the stakes and tired of the game. He does not understand her meaning and cannot give her up. It is not until he finds Margaret in the embrace of her fiance, who has come to the camp, that he realizes she has only been trifling with him. Infuriated, he rushes upon the man and throws him aside, then clasps Margaret to his breast. She repulses him, and he casts her upon the ground and hastens from the scene, anxious to forget his misery and seek solitude in his despair. Margaret, with her husband-to-be and her father, leaves camp and returns to the city, where later on she marries. While her happiness seems complete—wedding bells are ringing and the nuptials are being celebrated—"Trapper Joe" is seen lost in a stupor of self-reproach and dazedly standing in the midst of a howling blizzard in his native forest. Suddenly his suffering bursts into a delirium, finally reaching a state of mental coma, in which he falls prone and helpless, soon becoming a victim of the relentless storm which enshrouds his body in a winding sheet of snow.—990 feet. Released August 2.

THE WOOING O'T.

In quest of a better knowledge of botany and a closer touch with nature, a party of young girls rent a small cottage in the country and take possession of it with their preceptress, who is an expert botanist and very little experienced in affairs de coeur. Coincidentally a class of young fellows rent the cottage next door to the girls with the avowed purpose of studying geology under the tutelage of an old professor, whose heart might be mistaken for a geological specimen before it was analyzed by the aforesaid preceptress. It does not take long for the boys to learn who their next-door neighbors are, and the girls are not slow in acquainting themselves with the presence of the boys, and soon the merry dance begins, each boy pairing himself off with one of the girls, of which the observing professor and preceptress take note and decide to do likewise. Everybody seems to fall in love with each other, or someone else, but Sam; he has no one to love him, and has to depend on his ever-ready appetite, which seems to be his constant companion and best friend, who finds an abiding consolation in apples and eats. The professor carries his research into the methods of his pupils in winning the hearts of the girls, and he decides to practice them in laying siege to the heart of the fair "Letitia," otherwise known as the preceptress. He notes that they hold a buttercup under the girls' chins and ask them: "Do you like butter?" wherewith the professor proceedeth to try it on Letitia, who is tickled to death with the professors' attention and the remembrance of her girlhood days. She is filled with the spirit and gets quite kittenish, and remarks the playful ways of her charges, and determines to imitate them. One of the girls, while picking the petals from a daisy, says, "He loves me; he loves me not," and is caught in the act by her sweetheart, who kisses her. Letitia happens to be looking at the episode and says, "I will try that on the professor"—and she does. Then the professor sees one of

his boys and a girl with a straw in their mouths, each chewing on an end until they come to the middle, when they kiss. The professor seeks out Letitia and works the straw game on her. With what success the two elderly spooners keep up with their young friends can best be judged as they put into execution their youthful mimicry. They put one in mind of a couple of stiff-jointed mechanical toys trying to palm themselves off as a couple of sappy kids. They are the funniest yet, and a little more so. But even their poor foolish attempts at the rejuvenation of their susceptibilities are better than Sam's loneliness, who, with a "no-one-to-love-me" expression, is about to commit suicide by jumping into the lake with an anchor fastened to a rope around his neck; and he would have done it, too—if he hadn't found an apple lingering in the recess of his shirt bosom, and once more the passions of his soul are subdued by the supremacy of his appetite. He immediately removes the rope from his neck and begins to surround the apple with his own fat personality. The picture closes with Sam's smiles and the apple's finish.—980 feet. Released August 5.

HER MOTHER'S WEDDING GOWN.

In a small Scotch village there dwells a Highland lassie who is ambitious to become a prima donna. She makes up her mind to leave home and secure a musical education in the city. Her mother and father object, and she is told by her father that if she goes away from home she cannot return. Her resolution cannot be thwarted by this severe penalty, and after a heart-breaking leave-taking between mother and daughter, and with a sad disappointment and farewell from her father, and the sympathy of the faithful collie dog, who evinces his sympathy by many remarkable attentions to all, she departs upon the career of her own choosing. In the following scenes the father, assisted by his dog, is seen attending his sheep as they browse in glen and moor, in fields and pastures, presenting some very beautiful glimpses of natural scenery characteristic of the country in which the sheep herders feed their flocks. While the daughter is away the mother dies; the old father is now left alone with his true friend, the dog, who tries to comfort the old man by waiting upon him, carrying his shoes and doing other almost human acts of kindness and attention. The daughter, who has become an accomplished singer, starts on her return home. She arrives in her native haunts almost unrecognized, although she learns from a woman of her mother's death. She reaches her old home while her father is absent. She busies herself in an effort to console herself in the loss of her mother, and, in order to surprise her father, dresses herself in her mother's wedding gown, and sits spinning and singing when her father returns, sees her, and thinking he beholds a vision of his wife, shouts, "My bride! My bride!" The daughter rushes to her father. He recognizes her, and when she tells him that she has come to live with him always his joy is unbounded. Then she resumes her spinning and sings her father's favorite Scotch ballad, "Annie Laurie."—1,015 feet. Released August 6.

THE DEATH OF MICHAEL GRADY.

"Wurra! Wurra!" says Mike, as he places his hands to his stomach to accentuate the intense pain he is suffering in that part of his anatomy as he pursues his way homeward, explaining to his neighbors whom he meets, "he feels that sick he could die." "Poor man!" say the neighbors. "The saints be praised! It's a doctor you should see, and not he thinking of an undertaker." Reaching his home, Mrs. Grady hustles Mike into bed, gives him a good horn of whisky and goes about her affairs, keeping a close eye and ear on her husband to keep tabs on his condition. The neighbors, glad to gossip and not slow to exaggerate, tell of Grady's sickness and how he was that bad that he felt the chill of death creeping over him. "A fine man is Mike, and Mrs. Mike too young to be a widdy, while Mike had such a good paying job." Mike lies moaning and groaning in his bed, underneath the window. His lamentations can be plainly heard by his sympathetic friends who chance to be passing the house, and when they are met by other friends who tell them about Grady's sickness they immediately add their acquired knowledge to the severity of the case until there is little hope in their minds for Mike's sojourn among them. Mrs. Grady in the course of her household duties is arranging an Irish stew and sets about peeling some onions, which make her eyes water, and she is obliged to relieve them occasionally by wiping her eyes with her apron, and when she is through with the onions she stands up and again applies her apron with renewed vigor to her suffering orbs. Two of her neighbors, who are appointed a delegation to inquire about Mike's condition, are just about entering the house, and getting a glimpse of Mrs. Grady weeping onion tears and wiping her eyes, immediately come to the conclusion that Mike is dead, and they must lose no time in attending to the obsequies. They hurry to the undertaker, florist and monument builder, and make all the necessary arrangements for the funeral. Mike, relieved of his pain, is now sleeping a sound sleep. His wife, feeling satisfied that he is all right, goes out to do a little shopping. She no sooner leaves the house when the undertaker places a crepe on the door, and the mourning friends enter the house to "wake" the dead, taking possession of the parlor and asking themselves "Why did he die?" A different scene is witnessed on the outside of the houses when Mrs. Grady returns and sees the sign of mourning on the door. She falls in a heap and thinks her Mike has taken a sudden turn and succumbed to the inevitable. Recovering herself sufficiently to enter the house, she is ushered into the parlor and surrounded by the assembled wailers. Their noise and wails awake Mike, and he sits up in bed, listens, jumps to the floor and makes his way, in his long nightgown, into the parlor before the assembled friends, who mistake him for a ghost and hurriedly run pell-mell from the room. Mrs. Grady looks up between her sobs, and when she satisfies herself that Mike still lives she throws herself into his outstretched arms, and together they shed tears of joy. The too-previous friends regain their senses, and one by one they re-enter the room and congratulate Grady that he is not a corpse and Mrs. Grady that she isn't a "widdy."—935 feet. Released August 9.

MRS. BARRINGTON'S HOUSE PARTY.

All the world loves a lover, and never gets tired of a good love story; and this is a very good one, with a strange complication of affairs, which is happily set right at the proper time with a very happy ending. A young man and woman (they are necessarily, of course) are in love with each other (quite natural). The young man asks the young lady's father for his daughter. The father refuses to listen to his request, and even turns a deaf ear to her pleadings for his consent. The young folks, with the assistance of a friend, elope, get married, and keep their wedding a secret until the lady is invited to spend a "week end" at Mrs. Barrington's, to participate in the house party she is giving. The young wife manages to get Mrs. Barrington to invite her husband. Mrs. Barrington is fond of lionizing and always pleased to distinguish herself in match-making. She readily sends the young man an invitation, and

when he arrives she gives him a room next to and connecting with his wife's room. Everything is arranged just to their liking, and whenever they meet in the hall they act in the usual way with newly married couples—very affectionately. One evening they meet on the balcony of the house and lovingly converse and embrace. An old busybody who is setting at one of the windows observes them, and, ever ready to create gossip and scandal, tells Mrs. Barrington, who decides to approach her guest and ask her what it all means. While dressing for dinner the young woman finds it impossible to properly place a pin in the back of her dress and calls on her husband in the next room, through the connecting door, and just as he has finished the pinning Mrs. Barrington knocks at the outer door of the room. The wife hurriedly pushes her husband through the intervening door and, as she closes it, her dress is caught. Mrs. Barrington enters, and as the young woman advances to greet her hostess she finds her dress held by the door. Mrs. Barrington sees her predicament and accuses her of abusing the hospitality of her home and violating common decency. At this point the husband comes from his room and explains that they are man and wife, shows Mrs. Barrington their wedding ring and places it on his wife's finger. Mrs. Barrington is delighted and agrees to go to the young lady's father and intercede for his recognition and blessing. They all go to the father's home and win his entire approval, and at the same time Mrs. Barrington wins the father's heart and hand.—977 feet. Released August 12.

THE TURN OF THE BALANCE.

Hotel life is always punctuated with new and interesting arrivals. In this instance there is a man in the case as well as a woman. They are both young and have a mutual love. The young girl is stopping at a fashionable hotel with her father when the young man appears as one of the guests. After becoming acquainted the young people pass much of their time together, and, strange to say, they do not become acquainted in the usual way. This is the way: The young lady is playing golf and the young fellow is walking across the links when she drives a ball straight ahead, which lands with considerable force on the eye of the young man. She becomes alarmed and runs to his assistance, bathing his eye by dipping her handkerchief into the lake and applying it to his injured optic. They walk home together and she introduces him to her father, and the young man intimates to the old gentleman a desire to pay court to his daughter. The father objects on general principles or disposition, but his distemper doesn't seem to interfere with the getting together of the young folks. On one of their strolls around the lake they see the girl's father boyishly paddling a canoe, and at a second glance see the canoe upset and the occupant fall into the water. The young man plunges into the water and saves the girl's father, who, when he recognizes his daughter's beau, expresses his gratitude and his desire to renew their acquaintance, and at the same time gives him permission to call on his daughter. The young man, who is a stock broker, is suddenly called to the city by the fluctuating market, and finds when he reaches his business that it has gone from bad to worse until ruin seems to be the end. In a hopeless state of mind he is contemplating suicide, places a revolver at his head, and is only prevented from destroying himself by the ringing of the telephone bell. He receives a message from the young girl whom he met at the hotel asking him to call and see her. He goes, and she tells him she will consent to marry him. He tells her of his failure in business and that he is in no financial position to marry her. She tells him that love will find a way to secure a livelihood, but riches can never purchase true love. The young man is filled with new life and ambition, declares that while he has lost wealth he is made rich indeed by her love.—980 feet. Released August 13.

WITH BRIDGES BURNED.

Edison

The first scene shows the office of Corrier & Mathison, contractors, and the dismissal of Louis Mitchell, a salesman, not because of his lack of ability, but because of the hard times which make it necessary for the firm to cut down expenses. Mitchell pleads hard for his position and for the opportunity to do great things for the firm, and intimates

that he dare not accept dismissal because he has just been married. This argument, while a good one, does not appeal to the hard-headed business men, and even Mitchell's producing of the photograph of the "only girl" fails to convince the older man. And so Mitchell is obliged to go home to the little wife and tell her that they are now without an income. But is she dismayed? Not in the slightest degree! She is true blue and equal to the emergency, apparently. After a moment's comforting of the downcast husband she tells him that she has a position, an undertaking, waiting for him. She has seen in the paper the announcement that a big English syndicate is to rebuild the mining plants destroyed by the Boers during the war in South Africa. The contract involves about three million dollars, and she thinks it is just about the size contract that her husband should go after and get. The idea is so absurd and so wild that Mitchell cannot accept it at first, and argues strenuously against it, finally concluding with the unanswerable statement that the firm would not finance his visit to London to go after the contract. But even this does not cause the young lady's determination to waver. She announces that she has a little money in the bank which she has saved up, and that she will become financial backer of the enterprise. The fact that she has only a thousand dollars and that the undertaking would naturally require about three or four thousand, is hardly an argument worth considering, and after a few more fruitless attempts to dissuade her, Mitchell, fearing to lose the proud position which he holds in the young wife's eyes, determines to go and do his American best to win the contract away from the rival concern on the other side. Of course, the firm, having nothing to lose, are nothing loath to let him make the attempt, and we see him at the bank, with the little wife withdrawing the last money of her savings, and then at the pier, where she bids him goodbye and waves her handkerchief as the ship steams off down New York harbor.

In London he finds the business methods very different from those in America and runs up against a snag in that a rival salesman, who is a little fearful of this American invasion, has conspired with the head clerk in the office to throw obstacles in his way. But worse than that, when he finally succeeds in seeing the director-general of the big syndicate he learns that the mass of blue prints which he will be required to figure upon would normally take about three weeks' time to go through, and he has but five days in which to complete this tremendous work. Nothing but the thought of the little girl who believes in him carries him through, but he makes the attempt with a gallantry worthy of knights of old. He locks himself in his hotel room and, without sleeping, barely taking time to eat in the five days and nights that follow, he goes through the mass of material and completes his work at the very last moment.

But the rival salesman, knowing the situation, has contrived with the head clerk to set the clock ahead in the offices of the syndicate, so that when our hero arrived, half frenzied, with his figures, he is five minutes too late and the legal hour for handing in the estimates has passed. If he had not worked five days and nights without sleep he probably would not be so easily turned aside, but the blow is too much for him and, dropping the precious documents on the floor, he staggers out of the office. We see the little office boy pick up the envelope and put it into his coat pocket. Then the scene shifts back to the lonely little girl waiting in New York, and to the unexpected arrival of her husband, who has not brought the contract back with him. Of course, she is loyal and brave and tries to comfort him, but their hearts are nearly broken. Then there comes a telegram which makes the young husband believe that he is out of his bead, for it is from his own firm and announces that the contract has been awarded to them, and that he is therefore made their general sales manager, at a big salary, and everything is lovely. Of course, we can guess that the little office boy knew the plot and handed the papers in, and, like the two young people, we would like to have hugged the office boy for his help.—By Rex Beach—1,000 feet. Released August 2.

U. S. SUBMARINE "SALMON."

This film presents the evolutions of the submarine torpedo boat "Salmon" during the tests off Provincetown, Mass., prior to her acceptance by the U. S. Government. A few details regarding the boat are as follows: The "Salmon" is the latest submarine added to the U. S. Navy, being built by the Holland Electric Boat Company, Quincy, Mass., and is the largest yet constructed anywhere, being 178 feet in length over all and about 370 tons displacement. She is equipped with port and starboard gasoline engines of eight-cylinder type, capable of developing 200 horse power each. These engines are for surface running. For running submerged she uses a storage battery, which propels the 200 horse power electric motors coupled direct to the gasoline engine shafting. She has shown a proven speed of 14½ knots per hour running on the surface, and 13½ knots per hour running submerged. It is expected that her speed on surface will reach 16 knots. The "Salmon" is capable of making a dive in three minutes by shipping water ballast, changing from full surface to an entirely submerged condition in this short space of time. In making "porpoise" dives when running, water ballast is not used, the ship rising and sinking entirely by manipulation of her horizontal rudders. She can remain under water at any reasonable depth for 24 hours without calling on the compressed air tanks, a crew of seven men being sustained for this length of time by the air taken under with the ship. The "Salmon" is equipped with two torpedo tubes on the starboard and port bows, respectively, just under the surface of the water, capable of discharging a torpedo every minute. She has submarine signal bells and stetescope apparatus, permitting transmission of signals at a distance of about one mile with sister ships when submerged. Further, she has range finders and periscopes (tall upright poles), by which means the men below can see as far as the eye can reach in any direction. The film shows the "Salmon" at close range, running on surface, submerging by water ballast, making "porpoise" dives and running submerged so that only the tops of the periscopes are visible. All the pictures were taken at sea from an accompanying boat in a fairly rough sea, and it is not going too far to say that the effect is thrilling.

THE MOTHS AND THE FLAME.

The first scene, in an artist's studio, shows the old artist and his three pretty daughters and indicates their infatuation for the romantic looking young violinist who can be seen, playing by the window in his room just across the area. He is the "flame" about which the three little "moths" of girls are fluttering, much to the old father's mingled amusement and disgust. And then, stepping across the area, we see the young violinist receiving an offer by telegram to play some numbers at the Waldorf, an opening which means fame and fortune to him, and then his dismay at the realization that he has no dress suit. In the midst of his despair he spies the suit belonging to the old artist, which the daughters have been brushing and have hung in the big studio window, almost within reach of the musician. The temptation is too great, and, taking down a shelf on which his music rests, he puts it as a gang plank across the area-way and proceeds to go after the coveted dress suit. Of course, his three little adorers catch him in the act, and the surprise throws him off his balance and he narrowly escapes the fall into the area below. But the athletic girl rescues him and they pull him into the studio, out of danger. The only thing he can do now is to explain his dilemma and throw himself on their mercy. Of course, they are only too glad to help him and freely give him papa's dress suit and send him on his way rejoicing, back across the plank. Then the three little girls steal off, one by one, each unknown to the other, to the recital where he is to play. And here, while they are showering their bouquets and adulation upon him among the other women, papa catches them and sends them home. Following this summary treatment the youth finds upon his floor three little crumpled notes which have been tossed across the area-way—three little proposals of an elopement to escape the cruel father. But he has a reason for not accepting any one of these three, and putting the notes in three bouquets, takes them, with the borrowed dress suit, back to the studio. Of course, the little girls are much embarrassed by his appearance before papa with the dress suit, and also by his presentation of three bouquets, one to each, each of whom believes herself to be the one that he adores. And then the old father wakes up, seizes the bouquets angrily and pounces upon the notes which the youth would have so delicately returned to the writers. After reading them the irate old artist seizes our musician friend by the shoulders and gives him a good shaking, denouncing him for playing upon the affections of his three trusting, innocent daughters. But Herr Flamme defends himself valiantly and, to prove that he has no such intention, produces from his pocket a photograph, which he hands to the father. It is a picture of a large, stout, middle-aged German woman and five children and is inscribed "Deine liebe Familie, Lona." The old artist appreciates the humor of the situation and calls to the girls to look at the picture. The poor little "moths" are petrified by its disclosure and can hardly believe that it is his, but when he assures them that it is the object of his heart's devotion they look at each other, shake their little heads and, with handkerchiefs to their eyes, sadly and slowly disappear, one by one. Released August 5.

THE LADY AND THE BURGLAR.

Professor Blackburn is an eminent lecturer, a man well past middle age. He has married a beautiful, charming young woman, of whom he is deeply enamored. No clouds mar the professor's marital happiness. The young wife is very fond of the professor, but he is so engrossed in

his studies and the preparation of lectures on Egyptian hieroglyphics that he does not respond sufficiently to the ardent devotion of his wife. Mrs. Blackburn is constantly importuned by a previous suitor whom she rejected, and though she declines at all times to listen to the handsome Lothario, she refrains from telling her husband anything about his advances. An automobile accident happens one day which has a great effect upon the domestic affairs of the Blackburns. A little girl is badly injured in the accident and Mrs. Blackburn picks her up and carries her to her home. There she meets the father of the child, a man of poor circumstances, whose appearance would indicate that he is of the lower strata of life. Mrs. Blackburn places the child upon the little cot in her room and sends one of the neighbors for a doctor and a nurse. When these arrive she makes arrangements with the doctor, also the nurse, for the care of the child and instructs them to leave nothing undone for the comfort and welfare of the little one. For this she receives the gratitude of the father, who is deeply impressed by the kind act of this beautiful "Lady Bountiful." We now go back to the Blackburns. One day Mrs. Blackburn is waiting in the park for her husband to come along, when Ainsley, the rejected suitor, passes, sees her and accosts her. The professor, coming to the place of meeting, sees his wife in conversation with a handsome stranger, and for the first time in their married life jealousy finds a place in his heart. Mrs. Blackburn does not tell the professor who the handsome stranger is, fearing to arouse the very sentiment which has, unknown to her, begun to tear the professor's heart. The suspicions of the professor are deepened when, on entering the parlor one day, he finds Mrs. Blackburn hastily hiding a letter which she has just received in a book. He asks her what is in the letter, and she hesitatingly says that it is from a friend. As a matter of fact, the letter is from Ainsley and says that he will take the first opportunity of calling when the professor is not at home. Mrs. Blackburn is angered at the reception of this letter, but, as stated, does not tell the professor anything about it. While the professor's mind is tossed between varied emotions of love and jealousy he receives a call to deliver a lecture out of town. He hastily prepares to leave and bids Mrs. Blackburn good-bye. It is evening, and as the professor leaves his beautiful home we see a rough looking character, none other than the man whose child was befriended by Mrs. Blackburn, watch the professor as he walks away. The man's attitude indicates that he intends to burglarize the house. He steals around the back way and enters the rear window. While Dykes, the burglar, is filling his sack with the silverware in the dining room another visitor calls. While the butler is presenting his card the man, Robert Ainsley, is seen to enter the room, unrequested. He is clever at passing off the intrusion, and tries to make love to Mrs. Blackburn. She repels his advances and asks him to leave the house. He laughs at her and refuses to go. While this scene is going on the professor, who has forgotten a couple of books which are necessary in the delivery of his lecture, returns to the house, enters the library and hears some discussion going on in the other room. His jealous mind immediately forms the conclusion that Mrs. Blackburn is untrue to him. While the professor is trying to fathom the difficulty in the library we now watch Dykes who is leaving the dining room and entering the parlor. He is on the scene when Mrs. Blackburn and Ainsley are in heated discussion, and when he recognizes Mrs. Blackburn, tries to help her out of the dilemma. When the professor drops a book in his excitement in the next room, Mrs. Blackburn realizes that her husband is at home and tries to get Ainsley away. She is afraid of his stepping into the hallway for fear that he would meet the professor and she is afraid of telling the professor of his presence for fear that he might be unjustifiably jealous and is in a quandary what to do when Dykes, the burglar, steps forward, places his gun to the breast of the undesirable Ainsley and tells him to leave the house in the way he (Dykes) entered. This Ainsley does. Telling Mrs. Blackburn to trust him, Dykes places his pistol on a chair and pretends to take the necklace from her throat. The professor enters and is surprised at not finding what he expected. He quickly rushes to his wife's aid. Seizing the revolver he forces Dykes to throw up his hands. The professor backs toward the telephone on the table. Mrs. Blackburn now realizes that the man who has saved her is going to be captured. Her quick wit saves the situation. By a clever ruse she effects the escape of Dykes. This is not a great worry to the professor and the fact that his jealousy was unfounded is the paramount consideration with him. A happy ending follows, the action of which is most convincing and splendidly characterized by those involved in the scene.—Released August 9.

THE ATTACK ON THE MILL.

First, the eye is introduced to the old mill itself, with a gay betrothal party in progress, and laughter and merriment on all sides. Suddenly the laughter is hushed by the martial tread of feet, and the smile of joy fades from the two young lovers' faces as the French soldiers march into the courtyard and prepare to defend the mill against the oncoming attack of the German army. The mild summer afternoon has but halfway run its course towards its western home when a wounded outpost comes staggering into the courtyard with the news of the advancing German army stamped upon his blood-stained forehead. Suddenly the courtyard is filled with the smoke of battle, and we know that the long-expected attack is on. In one of the rooms of the ancient mill old Merlier, his daughter, and young Dominique, her lover, are huddled close together in mute terror and humble submission, while behind the barricaded windows of the room kneel powdered and blood-stained French soldiers, sullenly resisting the leaden onslaught of the Germans from without. Neither old Merlier, nor Dominique takes any interest in the conflict save that of terror, fear and wondering when it will all be over.

A leaden messenger of war has rudely kissed the brow of Dominique's sweetheart, and slowly the red blood trickles down her cheek. Dominique sees it, and a savage impulse of defense leaps into his brain. He hurls one of the soldiers aside and, seizing his gun, smashes the window frame and stands there loading and firing with the determination that each shot shall reach the heart of a German soldier and teach him to remember that the woman whom Dominique loves is more precious to him than a thousand other lives. At sunset the French decide that to defend the mill any longer would be useless, and a hasty retreat is ordered, but Dominique does not hear them. The red stream of blood on his sweetheart's forehead is all that he can think of, and so he continued to load and fire until suddenly he is confronted by the German captain and his officers, and into his ears are read these words: "Any citizen of France bearing arms against the German army, not clothed in French military uniform, will be treated as a spy and shot without court-martial." He feels the warm, soft arms of his sweetheart around his neck, and then he is marched away to be locked in a room until the Germans have time to end his life in the morning. Upstairs in the room above him old Merlier's daughter stands listening. She is thinking and thinking of the coming dawn. Silently she goes to the window and opens the inner

shutters. The soft moonlight steals into the room. She decides to crawl down the ivy-covered wall to her lover below. Unfastening the window of her room with an old knife, she crawls down to the window below and knocks. Soon the two lovers are in each other's arms. After much pleading Dominique agrees to try and escape for her sake. They steal to the window. On the opposite shore by the great water falls can be seen the German sentinel passing back and forth in the moonlight, with his rifle on his shoulder. Dominique is unarmed. Slowly the girl takes from her bosom the knife and finally stretches it towards him. The lovers look into each other's eyes and they understand one another. Dominique takes the knife and prepares to leave. An hour later and the head of a man appears above the rocks on the bank of the opposite shore just behind the waiting sentinel. A stone falls into the river—a muttered cry and the two men are locked in each other's arms in a terrific struggle. A knife gleams in the moonlight, and slowly the sentinel sinks to the ground, while young Dominique stands staring down at him. The alarm of Dominique's escape is given in the morning, and the body of the dead sentinel is brought before the commanding officer, together with the knife that was found beside him. Old Merlier realizes by his daughter's looks of terror and cry of fear that she is guilty of young Dominique's escape, and he takes the blame upon himself to shield her from the guilt. The commanding officer is relentless in his determination to capture young Dominique, and gives Merlier the opportunity of finding him and bringing him back in order to save his own life. This, of course, the old man refuses to do, knowing what it would mean to two young lives. But his daughter learns the fact and seeks out Dominique in his hiding place. There she is forced to tell the man she loves that his life is the price of her father's. The hour of execution has arrived, and old Merlier stands waiting for his doom, when young Dominique and his sweetheart return only to find that she has failed to save either one of their lives, as the commander decides to make both pay the penalty of the crime. But the fate of war often changes with the passing moment, and it is thus that the ultimate close of the picture gives the audience a thrill of joy and surprise that were well to leave untold.—From Emile Zola's story. Released August 12.

MULCAHY'S RAID.

Essanay

The sergeant is seen patrolling his beat, one fine spring morning, when a young chap cautiously approaches him and slips a note into his hand. The note contains the information that there is a cock fight in progress in the rear of a neighboring buffet. Mulcahy decides to go to the buffet and reconnoitre. Next we are shown a company of moving picture actors, camera man and producer. A number of the actors are dressed as policemen and after watching them photograph an amusing scene, we next see Mulcahy at the rear of the saloon. He finds a knothole through a fence which gives him an opportunity to see what is going on behind. On the other side is a little group of men, drinking and betting, while they await the arrival of the birds. Quickly planning a method of capturing the gamblers, Mulcahy hurries up the alley, when he runs into the artificial policeman employed by the moving picture concern. Mulcahy mistaking them for real officers, informs them of the cock fight and tells them he must have their assistance. The actors consider it a joke. We next are shown the cock pit. The two birds are released and a hot fight is in progress when Mulcahy and his squad leap over the fence and begin laying about with their clubs. The mob of gamblers is coralled and Mulcahy leads the way to the police station. At the station the gamblers are hustled in by Mulcahy, who is not aware that he has been deserted by his actor policemen, who have been called back to duty by their irate producer. Inside, Mulcahy tells the sergeant the story of the capture and is then questioned by the desk sergeant if he effected the round-up single handed. The patrol sergeant looks about and seeing that he is alone he answers "Sure, I did it meself." Whereat the desk sergeant congratulates him and pins on his pride-swelled chest the leather medal of the League of the Brave and Fearless.—550 feet.

A COLLEGE CHICKEN.

We are first shown a dusky gentleman invading a chicken coop, from whence he issues bearing a fine, fat pullet. As he slinks up the street he runs into a bunch of college boys out on the usual campaign of deviltry. The suspicious actions of the colored man and the wriggling contents of the bag he carries excite the boys' curiosity and when it is found that the bag contains a chicken, it is removed from the colored gentleman's person, while he is told to make tracks in the opposite direction. In their room the boys prepare for a feast, despite the fact there is a card tacked on their walls warning them of expulsion if they are caught cooking food in their room. The boys bring out a chafing dish and other table accessories, when they are interrupted by the sound of footsteps in the hall outside. There is a wild scramble and when Prof. Pettibone enters he finds his young men studying faithfully, the only evidence being one or two chicken feathers which the boys failed to hide. The professor goes out and a moment later the chicken is brought forth and preparation continue. Finally it is cooked and ready to serve when the professor is again heard coming up the hall. Seizing a waste basket the boys stow the cooked chicken into the basket and lower it out the window. When the professor returns he finds the boys again busily occupied with their tasks but this time he stays longer as he is perfectly sure that that delicious aroma of fried chicken must be real. In the meantime the waste basket containing the chafing dish and chicken has been discovered by the girls occupying the room below and, believing this to be a present from the boys, they remove the dish and are soon busily employed. When the last atom of meat is stripped from the bones of the chicken they restore the bones to the chafing dish, write a note of thanks to the boys, and put the dish back into the waste basket. In the room above the professor, who is unable to find any evidence of the supposed rule breaking, bids the boys goodnight. There is a rush for the window, the basket is raised and the chafing dish placed on the table, when, to their horror, they find nothing left but the bones.—448 feet. Released August 3.

UNDER WESTERN SKIES.

Kate Allison, an exceptionally beautiful western girl, is engaged to marry a young easterner, a long time family friend. In the first scene the fiancé is bidding his sweetheart good-bye and he is to be accompanied to the station by his prospective father-in-law. The girl is left alone with a warning that should she be molested by any of the crowd of drunken cowpunchers who would be returning from a dance at a neighboring ranch, not to hesitate to shoot. We are next shown three young punchers, all intoxicated, riding up to the door of the cottage. All dismount, and one, peering into the window, sees the girl alone. Recklessly they enter to find the girl covering them with a Winchester, but the foremost of the gang

before she can pull the trigger jerks the gun from her hands. The punchers resolve to play a game of poker to see who will win the young lady. The girl resolves to employ desperate means in protecting herself. A card falls on the floor from the hand of the puncher nearest her, and seizing it she scribbles a line across its face and slips it into the puncher's hands. It reads: "I will be yours in marriage if you will protect me from the others." The puncher reads the note, covertly watching the others, then as he looks at the girl a new sensation sweeps over his soul and he nods his head. He starts an altercation, accusing one of the others of cheating, which ends in all the punchers leaving the room to settle the dispute at twenty paces, in the old fashioned and gentlemanly way. When the puncher returns to the girl he is alone. He tells her she must now make good her promise and swears faithfully to make himself worthy of her. She nods her head, but it is a look of hatred and scorn which she fastens on him as they leave. They are married and go to the cow-puncher's quarters. He apologizes for his poverty, but repeats his promise to make her happy if she will give him a chance. Yet she steadfastly refuses to allow him to make love to her. A few months drag by and the former fiance of the girl traces her to her new home. He demands an explanation and asks her if she loves her husband. She answers angrily that she does not and then eagerly accepts his invitation to return east with him. Without horses or other conveyances it is almost impossible for them to cross the strip of desert which separates them from her father's home, but they resolve to attempt the journey. On the way they become lost and the last drop of the canteen, which her fiance had selfishly drained himself, finds them in desperate straits and facing the most cruel of all deaths. The girl stumbles and begs for his assistance, but the panic-stricken young fellow refuses. They stumble upon the bones of a horse and the shock of this sight is the last straw on the camel's back and the girl totters to the ground in a faint. The young fellow offers no assistance, but staggers desperately on. An hour later, dazed and blindly tottering, he falls in the arms of a young prospector, who, after giving the young man restoratives, learns of the woman lost on the trail. The young prospector hurries back on the path indicated by the young fellow and an hour later staggers back into camp with the young girl in his arms. She has regained her senses and recognizes in the prospector her deserted husband. The cowardly young fiance then asks the girl to go on with him, but she refuses and clings to her husband, whom she has vowed to love and obey forever after.—1,000 feet. Released August 6.

UP TO DATE SERVANTS.

The Van Camps are out of town and the maid and chauffeur are in charge of the house. During the absence of the mistress, cards of invitation to a certain ball were left for her, and the maid, knowing that Mrs. Van Camp will not return in time to keep the engagement, resolves to masquerade as her mistress and attend the affair herself. She tells Bob, the chauffeur, but he refuses at first to be a party in the deception and shows the maid a letter just received from Mrs. Van Camp, stating that she will be at home at 12 o'clock and for Bob to meet her at the railroad station with the car. Marie, however, insists that she will go and urges Bob to find a dress suit among the master's wardrobe, while she, in the meantime, will array herself in one of Mrs. Van Camp's evening dresses. An hour later they are ready for the ball and sweep gallantly out of the drawing room with as much grace as even the fashionable Mr. and Mrs. Van Camp might have done. In the ballroom Marie makes a decided hit and arouses the admiration of a princely young fellow, to whom she gives every dance. The evening flies away and as the hour of twelve approaches, Bob endeavors to find Marie, but she is nowhere to be found. Fearing discharge if he fails to meet his employer he hurries out, jumps into the car and speeds to the station. In the meantime Marie is busily engaged with her young prince when the clock strikes twelve. However, before the last stroke of the hour she is seen flying down the stairs and so great is her alarm and apprehension that she loses a slipper and does not stop to pick it up, but hurries on. When her handsome young companion of the evening finds her gone he also rushes down the stair but finds nothing of her, except the silken slipper. The next morning the young man's mind is in a whirl as he thinks of the events of the night before. The slipper is in his pocket and occasionally it is removed and pressed to his lips. At the breakfast table there is an altercation with the cook, who immediately throws up her job and stalks out. Here is a pretty state of affairs for Jack's mother, who, that evening, was to give a party in honor of the young man's birthday. However, the father promises to visit an employment bureau on his way downtown and find a new

cook. Here he meets Maria, who has been summarily discharged by Mrs. Van Camp, after she had learned the full details of the shocking incident. Jack's father employs the girl and she is given the name and address of her new mistress and told to see her immediately. That evening Jack is in the dumps, despite the jollity of the others, and finally he is forced to confess to the merry-makers the real reason for his gloom. He is looking for Cinderella or the lady who can wear this tiny slipper. Then there is the fun of trying on the slipper, but not one of the girls present is able to squeeze into it. Jack is in despair, when his mother announces that the refreshments are served and Marie, laden down with good things, comes into the room. She sees Jack and crash goes the cake tray. But Jack drags her forward and tells her to try on the slipper. She has no opportunity to demur and a moment later her tiny foot is encased in the slipper. With a glad cry and a toast, Jack announces the finding of his Cinderella.—827 feet.

FEEDING SEALS AT CATALINA ISLAND.

This short educational subject was made on the beach at Catalina Island, off the coast of Southern California, and shows a party of tourists feeding the pet seals, famed to all tourists. These animals are very intelligent and absolutely fearless. Our picture shows Jupiter and Neptune, two of the largest of the herd, posing before the camera.—170 feet.—Released August 10.

THE GIRL ON TRIPLE X.

Jack Hartley, the foreman on Triple X ranch, is engaged to Nellie Monroe, the ranchowner's daughter. A quarrel starts between Jack and "Ked" Williams, a cow-puncher, when the latter first makes advances to Nellie, and second, when Williams abuses a faithful Indian ranch hand. On this latter occasion Jack is unable to restrain his temper, and the result is a short fist-fight in which Williams is defeated. Smarting under the punishment, Williams seeks revenge. For some time the miscreant cow-puncher has been in league with a band of cattle rustlers, whose several attempts at raid on the Triple X cattle, however, have brought them nothing, and due entirely to the alertness of Hartley, the foreman. They have sufficient cause to hate the manly young fellow, and when Williams, after having been put out by the foreman, stalks into their camp, begging them to join him in obtaining his revenge, all are willing. That they must be cautious, however, is plain to them when another of the band joins them, bringing in tow Indian Pete, whom he had found spying around the shack. When Williams sees the Indian and recalls that he was the cause of his beating from Hartley, he is in favor of killing the Indian, but the others restrain him. Having settled upon a plan of revenge, Williams is dispatched with a slip of paper, bearing a few words scrawled in lead pencil which is to the undoing of Hartley, providing, of course, the game works right. The others ride off leisurely to the Triple X horse corral and make away with a dozen or more ponies, while Williams is to work his end of the game with Hartley. He finds Hartley at another part of the ranch and succeeds in establishing a reconciliation, after confessing his wrong and pleading forgiveness. Hartley gives him his hand and brings out his cigarette papers and tobacco when Williams asks for "the makin's." When Hartley is not looking Williams slips the bit of paper in among the rice wrappings, then bids Hartley goodbye and leaves to put the finishing touches to his nefarious scheme. A few minutes later he rides excitedly up to the ranch house and calls loudly for Monroe. When the old ranchman appears, Williams tells him of the stealing of the ponies, and adds further: "And I know who's at the back of this dirty trick. It's Hartley. If you don't believe it I can prove it." The alarm is given and Hartley, unsuspecting of the conspiracy, comes running to the scene. A little crowd has gathered when Williams makes his accusation: "I saw him with a bunch of greasers this morning, and I saw him get a note from them fifteen minutes ago, and that note is in the pocket of his shirt. Search him." The astonished and enraged Hartley is seized and searched. The note is found and reads: "Jack Hartley: Got the horses all O. K. and will divide with you tonight. Meet us at the usual place.—The Bunch." Hartley is given no attempt to defend himself, despite Nellie's desperate pleadings. He is ordered to mount his horse and leads the procession on the way to execution. In the meantime, Indian Pete, left with a drunken cowboy, makes his get-away and, with his hands still tied behind him, mounts a horse and rides desperately back to the ranch. There is no one there but the heart-broken girl. He tells her everything as she releases him, and the two mount and ride at top speed to the scene of the execution. They are just in time. The Indian proves Hartley innocent and Williams is seized and stood in Hartley's place. The film ends here with the embrace of the lovers.—950 feet. Released August 13.

Among the Picture Theaters

FROM OUR CORRESPONDENTS.

PHILADELPHIA AND VICINITY.

The much-discussed Jeffries-Johnson fight pictures were shown for the first time in Philadelphia during the third week in July, at the Forrest Theater, one of the largest regular theaters in the city. William McCarney, a promoter of this city, was in charge. Many protests against permitting the exhibition were made to Mayor John Reyburn, but he declined to interfere. Most of the prominent city officials were invited to a private view of the fight. They attended, and so far as they expressed themselves, seemed to think the pictures were harmless, so far as creating race trouble was concerned—and they were right, as subsequent events showed.

Admissions of \$1.50 were charged, and really crowded houses attested that there is a big demand in this city to see the fight. The audiences were not restricted, so far as the color line was concerned, but children were strictly barred.

The exhibition of the fight pictures apparently has not affected the attendance at the regular motion picture theaters, because the latter mainly cater to women and children.

City council of Lewiston passed an ordinance prohibiting the exhibition of the Johnson-Jeffries fight pictures in that city. A lot of people packed up and journeyed to the nearest city where the pictures could be seen. Whereat some of the merchants said: "We have driven good money out of town. Does it pay?"

Lewis M. Swaab, 338 Spruce street, has the distinction of being the pioneer film exchange man of Philadelphia. He now has a large and increasing clientele. In addition to licensed films, Mr. Swaab carries a large stock of machines and supplies, and is among the busy film exchanges of the city.

Cramp & Company, contractors of this city, have the contract to erect a large theater at 149th street and Amsterdam avenue, New York. It is owned by the Phoenix Amusement Company, and will cost \$200,000.

Construction work on the new Nixon Theater at Fifty-second and Ludlow streets, this city, is being pushed and it will be ready for the opening next fall.

The syndicate that will erect a theater on the old Passyunk Market site, finding the site they owned too small, have purchased additional property and will utilize it for the new theater. Plans for the new M. P. amusement place are almost ready and con-

tracts will soon be awarded. S. Hopkins, I. Milgrom and S. W. Gardiner represent the syndicate. John D. Allen & Company are the architects.

A philanthropist who "studies up things," has at last got around to motion pictures, and in a letter he makes some interesting, if not truthful, statements. He finds that the American people are paying \$100,000,000 per year for motion picture entertainment; that this money mainly comes from the hard-working man of family and that one result of it all is the cost of living is higher. But an able financier, to controvert this, says that motion picture entertainments give reasonable, clean and inexpensive entertainment to vast numbers of people who have little opportunity for any other. They have really saved money by going to M. P. theaters, because they have spent less for such things as drink, useless excursions, etc. As Lawyer John Crandall, of New Jersey, puts it: "You have both said a great deal at considerable length, and yet the point at issue remains the same. Let us declare court adjourned."

Manager Redmond, of the Drummy M. P. theater, Broad street and Montgomery avenue, finds trade good and is having satisfactory houses. His theater is near a nice residential section and he runs exceptionally nice pictures.

Henry W. Savage, of New York, is said to have secured control of the Criterion Theater, Atlantic City, N. J., which has been running to vaudeville and motion pictures.

While the General Film Company controls the business formerly conducted by C. Calhuff, film exchange, etc., Fourth and Green streets, Mr. Calhuff, as manager, is very busy, as usual, and finds business good. He furnishes the trade with automobile delivery.

The Paris Slide Company, 932 Chestnut street, is doing a nice business in announcement, song and similar slides.

A leading dry goods firm has purchased the building formerly occupied by Sigmund Lubin as studio and theater. Under other management, it is still running to good business. It was the pioneer M. P. theater on Market street when first opened by Mr. Lubin and upon its screen he tried out many of his first reels, etc. When the new owners take possession the theater will close, of course, but there are plenty more on Market street and, it may be added, all seem to be thriving.

George Graff, head of the Electragraff Company, which has placed several excellent motion picture reels on the market, is very busy at his studio on Germantown avenue and will release some new reels soon. He is a pains-taking worker in the motion picture film industry and deserves success.

Will there be a circus motion picture theater, playing one night stands in small villages, on a 25 cent admission basis? Several Jersey men are contemplating such a venture. They plan a topless tent to seat 800 people; an operator's room, permanently installed in a wagon, the other half being cooking compartment, general baggage, etc. The few men it would require to "run the show" would eat and sleep a la circus. They would travel via their own wagons, etc.—W. H. P.

BOSTON AND VICINITY.

One of the most important improvements to theatrical property attempted in this city in some time, started very recently at the Old South Theater property on Washington street. The owner is James Donaldson, who for many years has been known as the millionaire shoe man. He intends to renovate the interior of the building, and to spare no expense in the new structure, which when completed, will have the finest equipped theaters for moving pictures and vaudeville in this section. The manager is Mr. Nat Burgess, who will start for Europe shortly for novelties for the coming season. Mr. Donaldson is also known as one of the most expert real estate men in this city, and he will introduce all modern improvements. The plans are by Clarence H. Blackall, the well known architect, who has supervised the erection of many theaters in Boston, as well as out of town. Mr. Donaldson will rush the work through, so as to have the theater ready by early fall. It is estimated that the cost of the improvements will figure between \$40,000 and \$50,000.

Mr. S. C. Lawrence, of Harvard, who distinguished himself by proving to be the champion athlete in the recent all-round track meet of the institution, believes that moving pictures are good coaches for athletes. Mr. Lawrence offered the following ideas: "Not only in track athletics, but in baseball, tennis, rowing and, in fact, every sport in which man participates, the moving picture camera is destined to take the place of the coach. The coach merely tells you things you do wrong, so that you will not do them again. The biograph camera (as Mr. Lawrence called the M. P. machine) can do this much better. The way to train for athletics is not by dieting or massaging. It is by studying yourself, and by working out the scientific method best

adapted to your type of anatomy, as you would work out a proposition in physics or geometry. My success has been due to studying photographs of myself, snapped while in action. If I could get an entire scene of photographs of myself during one event, such as the biograph camera would furnish, so that I could study each successive motion in detail, I could, for instance, add two inches to my pole-vault record."

The Palace Theater of Fall River, has been a failure. The house was giving moving pictures and vaudeville, with an admission price of ten cents. Both the M. P. and the vaudeville acts were of too poor a quality to survive competition.

The Empire Theater of Lowell, reports business excellent right through the hot weather. Independent films, illustrated songs and four acts of vaudeville, make up what is usually an excellent bill. The "Empire" has decided to keep the box office open all summer. This house is owned and managed by Messrs. Straus and LeDuke.

The Olympia Theater, which was opened here recently by Messrs. Laskey Bros. on Bowdoin Square, closed July 16, for the remainder of the summer. Manager "Bill" Wherty states that his house will remain open during the early part of September. He remarked that business has been fairly good with him, but that the hot wave temporarily injured his trade. The Olympia uses licensed films, illustrated songs and vaudeville. Admission is ten cents throughout the house.

The Unique Theater on Washington street, Boston, closed July 24, permanently. Mr. George F. Washburn, the proprietor, also recently closed the Queen Theater, his other Boston M. P. house, and decided not to operate any longer in Boston proper. Mr. Washburn has a string of one-night stands throughout Massachusetts, in which he exhibits moving pictures bi-weekly in the local opera houses. His manager, Mr. Bert Blaisdel, says that all these houses are in good condition, and are good money makers. The Unique Theater makes four M. P. houses that have closed here since last May. Local exhibitors feel sure that these changes will help business. They state that, in their opinion, as soon as the over supply of M. P. houses is cut down business will be as good as it ever was.

The Lyric Theater, High street, Springfield, closed recently for a short while, and will reopen as a regular moving picture theater in the early fall.

The manager of the Columbian Theater, Taunton, was in Boston during the latter part of July, and stated that business was so prosperous this summer that he had decided to keep his house open throughout the hot weather.

Manager Joe Ruthe, of the Joliet Theater on Bowdin Square, is one of the few managers of our local houses to state that he finds his business as good as a year ago.

The New Bedford Theater, New Bedford, has decided to remain open over the summer, as business has been excellent up to date. The New Bedford is the finest in the town, and draws all the better class of patronage to it. Licensed films and vaudeville are used, with admission uniformly ten cents.

The World-in-Motion Theater, Pittsfield, is the only house in that city to remain open over the summer. Superior moving pictures probably tell the reason for this.

The Music Hall, Quincy, is giving an entertainment of motion pictures and vaudeville every Saturday night. First run licensed film is being provided by the management from the General Film Company of Boston, and up to the present writing the patronage has been exceptionally big.—A. H. R.

THE ROLL OF THE STATES.

ARKANSAS.

Messrs. Todd and Williams recently opened a moving picture theater at Van Buren which is meeting with a marked success, the house being crowded at every performance with satisfied patrons, which augurs well for its future career.

The Majestic Theater, of Little Rock, will make extensive improvements, which will mean an expenditure of about \$10,000.

The handsome new Gem Theater, which will be opened at Little Rock about August 15 by S. S. Harris and Abe Stiwel, has been decorated by O. W. Mitchell of the firm of Mitchell & Halbach, of Chicago. It is claimed that the decorations, both on the inside and the exterior, are novel and different from anything in that section. The scenery alone cost about \$1,500. The theater is located on Third street, between Main and Louisiana streets. Messrs. Harris and Stiwel recently incorporated the Gem Amusement Company with a capital stock of \$15,300, for the purpose of engaging in a general moving picture business.

ARIZONA.

The old Electric Theater, at Flagstaff, has been thoroughly refitted and will be operated as a moving picture house.

CALIFORNIA.

F. Schuster, of Oakland, has been granted permission to erect a moving picture theater on the south side of Thirty-fourth street, west of Haven street, which will cost \$1,660.

Plans have been prepared for a handsome new moving picture theater, to be erected at 576 South Broadway, Los Angeles, by W. H. Clune, which will have a seating capacity of 1,000.

Roseville will soon have one of the best equipped theaters in the state, which will be erected by H. C. Baker. The building will be of concrete, and it is expected that moving pictures will be one of the leading attractions.

CANADA.

The Lyric Theater, of Winnipeg, has changed hands and is now under the management of Messrs. Taylor and Scott, who have greatly improved it and expect to make it one of the most popular theaters in the city.

CONNECTICUT.

Rockville is to have another moving picture theater which is being erected by Roswell Stevens.

Poli's Theater, at Waterbury, was recently turned over to moving pictures and vaudeville, since which time it has been doing a good business.

The New Bijou Theater at Bridgeport, now in process of construction, is one of the best in the city, and compares favorably with any theater of its size in the state.

The Meriden Nicolet is the name of a new moving picture theater which has just been opened in Meriden by P. F. McMahon, who operates other moving picture theaters.

FLORIDA.

The Electric Theater was recently opened under very favorable auspices under the new management of Messrs. Nikilis and Gianneskis, of Kissimmee, who promise to maintain the high standard set in the beginning.

IDAHO.

Another moving picture theater, the Star, has been opened at Weiser by George W. Moyer.

The Elk Theater has been opened at Weiser in the Elk building, First and Commercial streets, by C. H. Fraser.

The Dime Theater, a popular moving picture theater of Twin Falls, has been purchased by A. R. Anderson, an experienced and very successful moving picture man, formerly of Iowa.

ILLINOIS.

A magnificent vaudeville theater will be erected at 106 North Madison avenue, Peoria, by C. S. Foster.

Plans have been completed for a new theater to be erected on North Chicago street, Joliet, by L. M. Rubens.

The Star Theater, of Pecatonica, formerly operated by Geo. W. Buxton, has been purchased by Walter Clark.

Messrs. Sidney Masser and James Kelly have opened an open air theater at West Walnut and First streets, Aurora.

A new theater building is being erected at Calumet avenue and Fifty-first street, Chicago, for the Jones, Linick and Schaefer Company.

F. Breet, 4136 North avenue, Chicago has been granted a permit to erect a moving picture theater at 4140 North avenue, at a cost of \$15,000.

W. W. Watson, 404½ South Sixth street, Springfield, will enlarge his theater, the Vaudette, located at 218 South Fifth street. Mr. Watson is also proprietor of the Savoy Nickelodeon, also in South Sixth street.

The Royal, a moving picture theater, of Sandwich, until recently operated by Frank Grant, has been taken over by Wm. Burkhart, whose success in all other business undertakings promises well for its future.

The White Palace, a popular moving picture theater of Mendota, has passed under the management of F. L. Fraser, formerly of Kankakee, who has had extensive experience in this line of business and is in every way fitted to make it a success.

W. E. Soles, the enterprising manager of the Vaudette Theater, at Woodstock, has recently installed a mirror screen, manufactured by the Motion Picture Screen Company, of Shelbyville, Ind. The screen consists of a plate of glass weighing one and a half tons, being so large that a special car had to be used in transporting it. Mr. Soles is always wide-awake to any new feature that will add to the attractiveness of his house, and spares no expense to give his patrons the best there is.

Hector J. Streyckmans, well known to the trade as business manager of the *Show World*, has resigned that position to ac-

cept the responsibilities of advertising manager for the New York Motion Picture Company. Mr. Streyckman's connection with the National Independent Moving Picture Association at the time of its inception will be remembered as accomplishing much to further the interests of the independents at that time.

INDIANA.

The Star, a new moving picture theater, was recently opened at Anderson by Joe Hennings and John Ulrich.

The Crystal Airdome, of Hartford City, formerly owned by George Loucks and James Moffett, has been purchased by Ralph Hayden.

George W. Sipe, owner of the Sipe Theater, Kokomo, has leased a site near the court house square, on which he will construct one of the finest theaters in the state.

The Lyric, one of the most popular moving picture houses in Lafayette, and which is also the pioneer picture house of that city, has been purchased by Roy Johnson, who will maintain its former high standard.

Charles Sipa and Galion Shultz have purchased the moving picture theater formerly owned by Harry Meek of Jonesboro.

The Lyric Theater, of Sullivan, has been purchased by W. W. Willis, manager of the Red Mill and Colonial vaudeville theaters, of Vincennes. A vaudeville circuit will be formed and bills will be produced three times a week, including moving pictures.

The Motion Picture Screen Company, with offices in Shelbyville and factory at Alexandria, has also moved its factory to the former city, where its output will be much larger.

An Airdome has been opened in Fort Wayne which will be devoted to vaudeville and moving pictures.

The Lyric of Fort Wayne has been taken over by Messrs. Edward Kelin, Harry Brian and L. A. Crawley, who will conduct it as a moving picture theater until the opening of the winter season.

After undergoing extensive improvements, the Orpheum Theater of Plymouth has been reopened.

Denton Brothers, of Muncie, will open a moving picture theater in the Sharpe block on East Washington street, Hartford City.

IOWA.

Messrs. Henle and King are now the proprietors of the Bijou at Muscatine. Mr. King will be the resident manager, while Mr. Henle will go to Cedar Rapids and take charge of the A-Muse-U Theater, which he has purchased at that place.

Manager Barnett of the Empire Theater, of Fort Dodge, and his assistant, Leo Burnstine, will conduct an open air moving picture and vaudeville theater at the corner of Central avenue and Tenth street.

The Bijou Theater, at Ida Grove, has been purchased by Messrs. Clayton Pilcher and Lee Horn, stars of the Ida Grove football team.

The Wonderland Theater, of Cherokee, well known as a clean and up-to-date amusement place, formerly operated by Henry Ling, has been purchased by W. A. Banister.

Messrs. Fred Switzer and Henry Fayle, Muscatine, have opened a moving picture theater in the Bronke building in that city, under the management of Frank Tewksbury, which has been equipped in the most modern manner and no doubt will soon become one of the most popular in the city.

Royce Fairchild is now sole owner of the Majestic Theater, of Onawa, having purchased the interest of his partner, Elmer Moorhead.

D. L. Bryan and J. J. Mitchell, two of Vinton's local theatrical magnates, have opened an airdome at the corner of Jefferson and Clay streets, which will be devoted to vaudeville and moving pictures.

Will Fahey, of the Lyric Theater, and Sam Horwitz, of the Elite, two of Marshalltown's moving picture theaters, have leased the building at 114 West Main street for a period of three years, and will conduct the same as a combination moving picture and vaudeville house.

A moving picture theater has been opened at Orange.

Garrett Brothers have purchased the Star Theater at Moulton.

KANSAS.

The Colonial Gardens is the name of a new open air theater opened a short time ago at Alma, Kan., which has since been doing a tremendous business. The theater has a seating capacity of over 600, being the largest in the state, and over 1,000 electric lights are used in lighting it.

One of the most completely equipped moving picture theaters to be found in the state, is being erected at Wichita, by Messrs. Snodgrass and Mackey, of Denver, at a cost of \$15,000. The seating capacity of the house will be almost nine hundred.

there being seats for nearly six hundred on the main floor, while the balcony will seat about three hundred. About 1,300 electric lights will be used in lighting it, and a big electric sign will be placed in front. The house will be well supplied with exits marked with red lights. The house will be devoted to pictures exclusively. Suitable music will be dispensed by an orchestra of five pieces.

The Wichita Theater Company has been incorporated with a capital stock of \$75,000 by E. L. Martling and J. S. Martling for the purpose of erecting a theater on South Topeka avenue.

MARYLAND.

The Luna Park Company has had plans prepared for a moving picture theater, to be erected at the northwest corner of Baltimore street and Garrison lane, Baltimore, at a cost of \$2,000.

MASSACHUSETTS.

F. A. Bates will conduct a moving picture theater at Salem Willows during the summer.

A new moving picture theater will be opened in the Marston building at Brockton by George A. Mulford.

The Globe Theater at Holyoke will be closed until the latter part of August, and when reopened, vaudeville will be added to its program. Heretofore it has been devoted to pictures exclusively.

The United Motion Picture Syndicate is an organization which has under its management a number of moving picture theaters, among the number being the Grand of Indian Orchard, Palace Theater, Thompsonville, and De Gray's in Chicopee Falls. Five others will enter the syndicate as soon as proper arrangements can be made. The officers of the syndicate are as follows: President, Henry I. Webber, Springfield; vice-president, J. A. Lemieux, Thompsonville; secretary, A. Archambeault, Holyoke; treasurer, Elmer De Gray, Chicopee Falls; general manager, Henry E. Jodoin. George L. Palmer will have the management of the Springfield office.

MICHIGAN.

A moving picture theater has been opened in the Woodruff building, Watervliet, by Pockett Brothers.

The Family Theater has been opened in the Appel building, Port Huron, by Tom Major and Charles Murphy.

The Savoy is the name of a new moving picture theater recently opened at Calumet, in the Knights of Kaleva building, by Ben Newman and Phil Levin.

W. O. Kenan, who has successfully operated the Crescent Theater at Adrian, will open the Bijou Theater in that city. He will retain the Crescent Theater, and his new arrangement makes it possible to give his patrons the best that can be secured in the way of moving pictures. The Bijou will be refurnished and electric fans installed and will be thoroughly equipped in the most up-to-date manner. A first class orchestra will discourse music for both houses.

The Family Theater, one of the handsomest and most thoroughly equipped moving picture theaters to be found in that section, was recently opened at Adrian, under the management of Elwyn Simons. To the left of the stage is placed a large ventilating fan, which will empty the theater of 2,500 cubic feet of air a minute, insuring complete ventilation at all times. A proscenium arch, beautifully decorated, surrounds the curtain. The room is trimmed in green and white, with a heavy green burlap dado, and a beautiful Greek frieze. All electric bulbs are set in stucco flowers. The front consists of stucco work, with Grecian columns upholding the arch and is brilliantly lighted. The house is seated with large, roomy, upholstered chairs, and the isles are carpeted. The operating room is absolutely fire-proof, being sheathed in steel.

MINNESOTA.

The Star Theater of Fergus Falls has been purchased by Earl I. Gregory.

The Crystal Theater, 446 Wabasha street, St. Paul, will be remodeled at a cost of \$20,000. Frank Seifert is proprietor of the theater.

W. D. Chamberlain, manager of the Unique Theater of Manakato, and representative of the American Amusement Company, of New York, has purchased the Wonderland Theater of that city and will continue to operate both, one for moving pictures and the other for vaudeville.

MISSOURI.

The opera house at Marysville has been leased by William Burtz, who will conduct it as a moving picture theater during the summer, and will book the usual attractions during the winter season.

Articles of incorporation have been filed with the county recorder at Springfield for the Aladdin Amusement Company, with a capital stock of \$4,000. It is the purpose of the organization to operate moving picture theaters in various towns of Southwest Missouri, and to lease, buy and sell moving picture machines and films. The incorporators of the company are L. W. Seaman, A. H. Seaman and H. M. Thomas, who are also directors of the company. The new company will take over the Aladdin Theater on South Main street. It is the plan of the company to open a film exchange in Springfield.

MONTANA.

The Family Theater at Hamilton, formerly conducted by Edward Dunn, has been purchased by George W. Reeves.

NEW JERSEY.

The Auto Motion Picture Machine Company is the name of a new organization recently incorporated at Camden with a capital stock of \$100,000, and it has for its object the manufacture of automobiles, moving picture machines and photographic lenses. The incorporators are V. A. Murray, H. G. Elliott and J. R. Bradley.

NEW YORK.

A new moving picture theater will be erected at Seventh avenue and Fifty-second street, Brooklyn, by E. F. Wennke, at a cost of \$14,000.

The Exhibitors' Advertising and Specialty Company has been incorporated with offices at 110 Fourth avenue, near Twelfth street, New York City, by Arthur D. Jacobs, proprietor and manager of the Bronx Theater, southeast corner of Wendover and Park avenues; Bronx, New York, and Ben Title, who are also the officers of the company. It is the purpose of the organization to assist exhibitors in advertising their theaters by supplying them with posters, printing matter, signs, slides and supplies of all kinds.

Frank Nowak has been granted permission to erect a moving picture theater at 1406 Broadway, Buffalo.

A moving picture theater will be erected at 691 Fillmore avenue, Buffalo, by the Fillmore Theater Company, at a cost of \$20,000.

The Columbia moving picture theater was recently opened at Depew.

The Albany-Parkway Amusement Company has been incorporated at Buffalo with a capital stock of \$5,000, for the purpose of conducting moving picture theaters. The incorporators are W. E. Sanders, H. S. Horowitz and Peter Stamatis.

The Champion Film Company, of New York City, has been incorporated by L. Finkelstein, of Brooklyn; I. W. Cohen and M. L. Zimmerman, of Philadelphia, with a capital stock of \$25,000, for the purpose of manufacturing films, etc.

The Mantel Amusement Company has been incorporated with a capital stock of \$3,000, to operate moving picture and other theaters. The incorporators are Louis Mantel, 589 Prospect avenue; Eva Kommer, 687 Cauldwell avenue; Henry W. Fried, 618 East 163d street, all of New York City.

The People's Film Exchange has been incorporated by H. Harris, C. G. Ludvig and H. G. Wiley, all of New York City, with a capital stock of \$50,000, and has for its purpose the manufacture and sale of moving picture films.

The Medicophone Post-Graduate Company, of New York City, has been incorporated for the purpose of dealing in and leasing phonographs, moving picture machines, stereoscopes, etc. The incorporators are J. Chalmers, Montreal, Quebec; Joseph McDonald and Walter Brickner, New York City.

Charles R. Maceau, of Ogdensburg, will open a moving picture theater in that place in the near future.

The Gaumont Company, of New York City, announces that it no longer has any connection with the Societe des Etablissements Gaumont of Paris, or with any members of that company, their interests having passed into the hands of new parties, at the head of whom is Herbert Blache, president of the Gaumont Company, formerly secretary and treasurer. The company will continue business as heretofore, but will make considerable extensions.

The Beauty Amusement Company, of New York City, has been incorporated with a capital stock of \$1,000 for the purpose of conducting a moving picture, vaudeville and theatrical business. The incorporators are Joseph Finger, 152 Norfolk street, New York City; Chas. Frankel, 1069 Green avenue, Brooklyn; Abraham I. Smolens, 63 Park Rowe, New York City.

A moving picture theater is being erected at 774 Seneca street, Buffalo, for H. J. Pfau, at a cost of \$5,000.

Lewis Van Allen has been granted permission to convert the building at 671 Main street, Buffalo, into a moving picture theater at an estimated cost of \$5,000.

NORTH CAROLINA.

The Star Theater, 27 West Trade street, Charlotte, has been purchased by Otto Haas, who also owns the Theato. Mr. Haas contemplates many improvements for his new theater which will include the installation of a ventilating and cooling device, new chairs and an up-to-date machine.

NORTH DAKOTA.

David Hyman, of Cincinnati, Ohio, will conduct a moving picture theater in the Ryan building, at Grand Forks.

OHIO.

The National Theater, at Dayton, has been opened to moving pictures.

The New York Motion Picture Company has leased the Masonic Theater at Ironton.

The Alvin Theater, of Mansfield, has installed a metallic or daylight curtain which permits the showing of pictures with the theater all lighted.

PENNSYLVANIA.

Sol Hopkins, I. Miltra and J. W. Gardner, representing a theatrical syndicate, which recently purchased the Old Market House, Passyunk avenue and Morris street, Philadelphia, have purchased the property at 1628 Passyunk avenue, and 1615 South Twelfth street, which is to be added to the site for a moving picture and vaudeville house.

The Opera House at Columbia will be devoted to moving pictures during the summer, under the management of Samuel Cranford, Jr.

The Orpheum moving picture theater at Kane, formerly owned by Messrs. Koser and Hood, has been purchased by Harry Wells and Alfred Kaut, who will make extensive improvements during the summer.

The Star Theater, of Donaro, has been purchased by R. E. Shibley and Thomas B. Gowan, operators of the Ideal Theater at Monongahela, who will conduct it as an exclusive moving picture house.

A new moving picture theater has been erected at the corner of Broad and Snyder streets, Philadelphia, by M. M. Stripe, at a cost of \$2,000.

A new moving picture theater has been erected at 105 North Hyde Park avenue, Scranton, at a cost of \$1,000.

The Lyric is the name of a new moving picture theater recently opened at Scranton.

TENNESSEE.

The Nunnally Theater, Chattanooga, has been thoroughly remodeled and will be operated under the name of the Picto, under the management of W. F. Niel, proprietor of the Crescent Theater of that city.

A contract has been closed for a ninety-nine year lease on the property at 703 South Gay street, Knoxville, by Frank Rogers, a prominent amusement man of that city, on which he will erect a \$35,000 vaudeville house.

The three Majestic theaters of Memphis, formerly owned by Messrs. Frank T. Montgomery and Emmette Montgomery, have been purchased by Messrs. Bridges and Tarlton, who will continue to operate the same on the same high plane as heretofore.

TEXAS.

The Empire Theater, El Paso street, El Paso, has been purchased by H. E. Duffy, who will make extensive improvements.

VIRGINIA.

The Theato, a moving picture and vaudeville house, located at Fifth and Broad streets, Richmond, which was opened several years ago by R. L. Welch, has been purchased by David L. Toney, of Manchester, for a consideration of \$10,000.

WASHINGTON.

The Dream, Walla Walla's handsome new moving picture theater, has been opened in the new Pedigo-Loney building on North Second street, by the Dream Theater Company, under the management of Manager Eiler of the Bijou Grand Theater on East Main street. The front of the theater is fitted with large plate glass mirrors, above which is a blaze of electric lights. By a new arrangement the house can be lighted and still not interfere with the pictures.

WISCONSIN.

The Unique Theater, of Sheboygan, which was recently closed for lack of business, has been converted into a moving picture house.

WEST VIRGINIA.

The Orpheum, corner Third street and Jefferson avenue, Wheeling, has been enlarged and thoroughly remodeled, rendering it one of the coziest and most attractive in the country, having a seating capacity of about six hundred.

MISCELLANEOUS.

SPRINGFIELD, MASS.—Constituting a branch of the International Alliance of Theatrical Stage Employees, the motion picture operators of this city have organized a local union, to be governed by the International Alliance in the United States and Canada and affiliated with the American Federation of Labor. The officers are as follows: President, Henry B. Schrock; vice-president, William A. Lewis; secretary and treasurer, George F. Hill; agent, Paul Davis.

NORTH ADAMS, MASS.—B. M. Taylor, manager of the Richmond Theater, which has been devoted to moving pictures during the past year, has re-leased the house for a period of five years and will continue it as a moving picture house.

SPRINGFIELD, MASS.—The Gilmore Theater will be devoted to moving pictures and vaudeville during the summer months.

HANCOCK, MICH.—The Bijou Theater has been purchased by the Royal Theater Company, of Calumet, and after being thoroughly remodeled will be reopened as the Royal Theater, under the management of C. S. Sullivan. It will be devoted exclusively to moving pictures.

CALUMET, MICH.—The Bijou Theater in this place has been purchased by John C. Vogel, who will make extensive changes in it and will conduct it as an exclusive picture house.

SAULT STE. MARIE, MICH.—The Star Theater has been purchased by M. J. Mathews.

TRAVERSE CITY, MICH.—A deal has been closed whereby Charles Skelcher has acquired the Palace moving picture theater, which he will conduct as a first-class moving picture house.

WAVERLY, N. Y.—F. F. Peters of Corning, who owns four picture theaters located at Owego, Hornell and Corning, has purchased the Star moving picture theater in this place.

ST. LOUIS, MO.—Mathew Walsh, owner of the moving picture theater located at 4239 Manchester avenue, will improve and enlarge the same.

LESTERSHIRE, N. Y.—The Happy Hour Theater has been purchased by James C. Devine.

SEBRING, O.—The Sebring Opera House has been leased by Stanley Kincaid and Mrs. Sarah Kauffman, who will conduct it as a high-class vaudeville and moving picture house.

FINDLAY, O.—The Bijou Theater, formerly operated by H. J. Burket, has been purchased by R. E. Jacobs, of the Pennsylvania Lumber and Coal Company, who will make some improvements and will conduct it as a first-class picture theater.

PORTLAND, ORE.—The People's Amusement Company has purchased the National Theater and after redecorating and refurnishing it, it will be opened as the Odeon Theater.

TAWANDA, PA.—The Lyric Theater has passed into the hands of E. F. Leahy.

MEMPHIS, TENN.—The Memphis Board of Health, under the auspices of Dr. M. Goltman, president of the board, and F. T. Montgomery, proprietor of the Majestic Theater, has inaugurated an educational campaign against disease through the means of moving pictures.

OGDEN, UTAH.—Harry A. Sims and Charles Zelmer, of the Alhambra Theater Company, have completed negotiations for the purchase of the leading moving picture theaters at Twin Falls, Idaho, which gives the company control of ten moving picture theaters, four of which are in Ogden and others at Boise, Pocatello, Twin Falls and other cities.

RALEIGH, N. C.—The Metropolitan Theater has been leased by H. R. Mason, who will conduct it as an exclusive moving picture house.

WHEELING, W. VA.—The Miller Nickelodeon on South Fourth street has been taken over by George McAnich and Robert Edwards.

WHEELING, W. VA.—The Wonderland Theater, formerly operated by A. W. Lewis and Oscar Manes, has been acquired by Bertie Hall.

CAIRO, ILL.—The Bijou moving picture theater on Eighth street was recently purchased by Travis A. Kimmell. Owing to the efficient management of M. J. Farnbaker, the former owner, the theater has had a good paying business.

OTTAWA, ILL.—The Seneca Electric Theater has changed hands and from now on will be under the management of Messrs. Allen and Daniels, who will greatly improve it.

TAYLORVILLE, ILL.—The Elks' Theater will be devoted to moving pictures and vaudeville during the summer months.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

DRAMA			
Date.	Title.	Maker.	Length.
7-1	The Colonel's Errand.....	Kalem	935
7-1	The Stars and Stripes.....	Edison	1,000
7-1	Saved By the Flag.....	Vitagraph	570
7-2	On the Threshold.....	Gaumont	635
7-2	Old Glory.....	Vitagraph	945
7-2	The Bad Man's Last Deed.....	Essanay	1,000
7-4	The Purgation.....	Biograph	988
7-4	His Child's Captive.....	Lubin	950
7-6	A Russian Spy.....	Eclipse	688
7-6	Love Ye One Another.....	Pathe	469
7-6	The Hero Engineer.....	Kalem	915
7-7	The Red Man's Way.....	Selig	1,000
7-7	A Midnight Cupid.....	Biograph	997
7-8	Attacked by Arapahoes.....	Kalem	880
7-8	A Wireless Romance.....	Edison	995
7-8	Bighearted Mary.....	Pathe	777
7-8	Between Love and Honor.....	Vitagraph	917
7-9	Becket.....	Vitagraph	998
7-9	The Unknown Claim.....	Essanay	997
7-9	The Invincible Sword.....	Gaumont	880
7-11	The Highbinders.....	Lubin	635
7-11	The Faithless Lover.....	Pathe	337
7-11	What the Daisy Said.....	Biograph	987
7-12	Nellie's Farm.....	Vitagraph	995
7-12	A Hidden Serpent.....	Gaumont	537
7-12	Out of the Night.....	Edison	950
7-13	Grandmother.....	Kalem	985
7-13	The Wicked Baron and the Page.....	Eclipse	570
7-13	The Overland Coach Robbery.....	Pathe	692
7-14	The Adopted Daughter.....	Lubin	980
7-14	The Golden Secret.....	Melies	956
7-14	A Child's Faith.....	Biograph	986
7-14	The Sheriff.....	Selig	720
7-15	Corporal Truman's War Story.....	Kalem	910
7-15	Her Uncle's Will.....	Vitagraph	995
7-16	Trailed in the Hills.....	Essanay	983
7-16	A Good Loser.....	Pathe	699
7-16	A Broken Symphony.....	Vitagraph	993
7-18	Mistaken Identity.....	Pathe	495
7-18	Rosemary—For Remembrance.....	Lubin	960
7-18	A Flash of Light.....	Biograph	998
7-18	The Phoenix.....	Selig	1,000
7-19	The Failure of Success.....	Gaumont	975
7-19	The Old Loves and the New.....	Edison	1,000
7-20	Manon.....	Pathe	758
7-20	Through the Enemy's Line.....	Eclipse	550
7-20	The Thief.....	Essanay	992
7-20	Haunted by Conscience.....	Kalem	995
7-21	A Postal Substitute.....	Melies	950
7-21	John Graham's Gold.....	Lubin	925
7-21	As the Bells Rang Out.....	Biograph	457
7-21	Serious Sixteen.....	Biograph	535
7-21	Mazeppa.....	Selig	1,000
7-22	A Frontier Hero.....	Edison	450
7-22	The Cowboy's Sweetheart and the Bandit.....	Essanay	909
7-22	Brave Hearts.....	Kalem	900
7-23	Hako's Sacrifice.....	Vitagraph	995
7-25	The Stepdaughter.....	Lubin	900
7-25	The Call to Arms.....	Biograph	994
7-26	Uncle Tom's Cabin, Part I.....	Vitagraph	935
7-26	An Angler's Dream.....	Gaumont	315
7-26	Peg Woffington.....	Edison	990
7-27	A Daughter of Dixie.....	Kalem	900
7-27	A Personal Matter.....	Essanay	344
7-27	The Art-Lover's Strategy.....	Eclipse	580
7-28	Unexpected Help.....	Biograph	968
7-28	The Woman in the Case.....	Melies	950
7-28	The Cowboy's Stratagem.....	Selig	905
7-29	Uncle Tom's Cabin, Part II.....	Vitagraph	1,000
7-29	Pure Gold.....	Kalem	960
7-29	An Unexpected Reward.....	Edison	750
7-30	Broncho Billy's Redemption.....	Essanay	950
7-30	The Sculptor's Ideal.....	Gaumont	530
7-30	Uncle Tom's Cabin, Part III.....	Vitagraph	1,000
7-30	Cagliostro.....	Pathe	1,000
8-1	An Arcadian Maid.....	Biograph	984
8-1	Three Hearts.....	Lubin	900
8-2	An Unfair Game.....	Vitagraph	990
8-2	With Bridges Burned.....	Edison	1,000
8-3	Under Both Flags.....	Pathe	820

Date.	Title.	Maker.	Length
8-3	Witch of Carabosse.....	Eclipse	630
8-3	A Colonial Belle.....	Kalem	955
8-4	Her Father's Pride.....	Biograph	996
8-5	The Legend of Scar-Face.....	Kalem	875
8-5	No Man's Land.....	Pathe	538
8-6	Her Mother's Wedding Gown.....	Vitagraph	1,015
8-6	Under Western Skies.....	Essanay	1,000
8-8	The House with Closed Shutters.....	Biograph	
8-8	The Troubles of a Flirt.....	Pathe	
8-11	A Salutory Lesson.....	Biograph	
8-12	The Attack on the Hill.....	Edison	
8-12	The Red Girl and the Child.....	Pathe	
8-12	Mrs. Barrington's House Party.....	Vitagraph	977
8-13	The Turn of the Balance.....	Vitagraph	980
8-13	The Girl on Triple X.....	Essanay	950
8-15	The Usurer.....	Biograph	
8-15	Oliver Twist.....	Pathe	

COMEDY			
7-1	Wilson's Wife's Countenance.....	Vitagraph	427
7-1	Rebellious Betty.....	Pathe	397
7-1	Inside the Earth.....	Pathe	518
7-2	Max Foils the Police.....	Pathe	571
7-4	Go West, Young Woman, Go West.....	Selig	1,000
7-4	The Runaway Dog.....	Pathe	384
7-5	A Boarding School Romance.....	Vitagraph	968
7-5	Equal to the Emergency.....	Edison	575
7-5	The Tale of Two Coats.....	Edison	425
7-5	The Clink of Gold.....	Gaumont	520
7-6	A Darling Confusion.....	Essanay	438
7-6	Jinks Has the Shooting Mania.....	Pathe	476
7-6	The Other Johnson.....	Essanay	538
7-7	The Little Preacher.....	Melies	950
7-7	Ferdie's Vacation.....	Lubin	950
7-9	The Champion of the Race.....	Pathe	950
7-11	The Hall Koom Boys.....	Selig	1,000
7-11	The Almighty Dollar.....	Lubin	350
7-11	Just for Good Luck.....	Pathe	554
7-13	An Advertisement Answered.....	Essanay	1,000
7-13	The Moonlight Flitting.....	Eclipse	415
7-14	A Hunting Story.....	Selig	270
7-15	Her Uncle's Will.....	Vitagraph	995
7-15	How Bumptious Papered the Parlor.....	Edison	320
7-15	A Vacation in Havana.....	Edison	680
7-15	Please Take One.....	Pathe	348
7-15	A Political Discussion.....	Pathe	613
7-16	Jupiter Smitten.....	Gaumont	648
7-19	Twa Hieland Lads.....	Vitagraph	988
7-22	Davy Jones and Captain Bragg.....	Vitagraph	935
7-22	Lazy Farmer Brown.....	Edison	550
7-23	The Desperado.....	Essanay	1,000
7-23	More of Betty's Pranks.....	Pathe	426
7-23	Pete Has a Good Time.....	Pathe	476
7-23	The Princess and the Fishbone.....	Gaumont	580
7-23	The Foxy Lawyer.....	Gaumont	430
7-25	Getting Even with the Lawyer.....	Pathe	676
7-25	A Sleep-Walking Cure.....	Selig	310
7-25	A Mad Dog Scare.....	Selig	690
7-26	The Beautiful Margaret.....	Gaumont	410
7-27	A Fair Exchange.....	Essanay	635
7-27	Detective's Dream.....	Pathe	587
7-28	Wife's Mamma.....	Lubin	870
7-29	Tommy Gets His Sister Married.....	Pathe	850
7-29	Bumptious as an Aviator.....	Edison	250
7-30	The Forbidden Novel.....	Gaumont	440
8-1	Betty as an Errand Girl.....	Pathe	610
8-2	An Ancient Mariner.....	Gaumont	431

DAILY LICENSED RELEASES.	
MONDAY:	Biograph, Lubin, Pathe, Selig.
TUESDAY:	Edison, Gaumont—Kleine, Vitagraph.
WEDNESDAY:	Essanay, Eclipse—Kleine, Pathe.
THURSDAY:	Biograph, Lubin, Melies, Selig.
FRIDAY:	Edison, Kalem, Pathe, Vitagraph.
SATURDAY:	Essanay, Gaumont—Kleine, Pathe, Vitagraph

Date.	Title.	Maker.	Length	Date.	Title.	Maker.	Length.
8-2	The Ace of Hearts.....	Gaumont	554	7-13	The Struggle of Two Souls.....	Ambrosia	500
8-3	Mulcahy's Raid	Essanay	550	7-13	Abernathy Kids to the Rescue.....	Champion	1,000
8-3	A College Chicken.....	Essanay	448	7-14	The Saloon Next Door.....	Imp	
8-4	Mrs. Bargainday's Baby.....	Melies		7-14	The Badgers	Centaur	475
8-5	No Rest for the Weary.....	Pathe	361	7-15	The Greatest of These is Charity.....	Lux	540
8-5	The Wooing O't.....	Vitagraph	980	7-15	Red Fern and the Kid.....	Bison	988
8-5	The Moth and the Flame.....	Edison		7-15	The Converted Deacon.....	Thanhouser	1,000
8-6	The Lord's Prayer.....	Gaumont	470	7-16	A Jealous Wife.....	Powers	
8-6	The Latest Fashion in Skirts.....	Pathe	715	7-16	The Prodigal Son.....	Great Northern	
8-9	The Lady and the Burglar.....	Edison		7-16	The Voice of the Blood.....	Itala	500
8-9	The Water Cure.....	Gaumont	488	7-18	Summertime	Imp	
8-10	Up-to-date Servants	Essanay	827	7-19	A Game of Hearts.....	Powers	

SCENIC

7-2	Motoring Among the Cliffs and Gorges of France.....	Gaumont	315
7-4	The Rhine from Cologne to Binger.....	Pathe	325
7-5	Life in Senegal Africa.....	Gaumont	425
7-6	Tropical Java of the South Sea Island.....	Eclipse	312
7-9	Ruins of Mediaeval Fortifications in France.....	Gaumont	125
7-12	In the Realm of the Czar.....	Gaumont	418
7-13	Verona	Pathe	256
7-20	Pekin, the Walled City.....	Eclipse	440
7-27	On the Ethiopian Frontier.....	Pathe	387
8-6	Teneriffe, the Gem of the Canaries.....	Gaumont	505
8-8	Jewish Types in Russia.....	Pathe	
8-9	Picturesque Waters of Italy.....	Gaumont	417
8-10	Feeding Seals at Catalina Islands.....	Essanay	170

INDUSTRIAL

7-16	Algerian Stud	Pathe	279
7-20	Catching Lobsters	Pathe	216
7-25	Breaking Ice in England.....	Pathe	
8-5	U. S. Submarine Salmon.....	Edison	1,000
8-10	The Ibis	Pathe	

SPORTS

7-2	Riding Feats by Cossacks.....	Pathe	338
8-3	The Barrel Jumper.....	Pathe	144
8-8	Camel and Horse Racing in Egypt.....	Eclipse	355

TRICK

7-16	The Jolly Whirl	Gaumont	312
7-18	Awful Symphony	Pathe	426

TOPICAL

7-8	Colonel Roosevelt Reviewing French Troops.....	Pathe	164
8-6	Fiftieth Anniversary of Yokohama.....	Pathe	243

NATURE STUDY

8-1	Hunting Bats in Sumatra.....	Pathe	371
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INDEPENDENT

DRAMA

Date.	Title.	Maker.	Length
7-1	Charles the Fifth.....	Lux	695
7-1	The Flag of His Country.....	Thanhouser	1,000
7-1	The Ranchman's Simple Son.....	Bison	951
7-2	The Sons of the Minister.....	Great Northern	
7-2	The Man Behind the Curtain.....	Powers	
7-2	Catherine, Duchess of Guisa.....	Itala	1,000
7-2	The Burglar's Sacrifice.....	Carson	975
7-4	A Soldier's Sacrifice.....	Nestor	
7-4	The Fallen Idol.....	Imp	900
7-5	On the Border.....	Powers	
7-5	A Sinner's Sacrifice.....	Bison	922
7-6	The Tamer; Alfred Schneider and His Lions....	Ambrosia	1,000
7-7	The King of the Beggars.....	Eclair	
7-7	The Call of the Circus.....	Imp	950
7-8	The Sheriff of Black Gulch.....	Bison	992
7-8	The Girl Strike Leader.....	Thanhouser	1,000
7-8	The Money Lender's Son.....	Lux	586
7-9	The Abyss	Itala	1,000
7-9	The Burglar and the Baby.....	Powers	
7-9	A Mother's Dream.....	Carson	950
7-10	The Girl Strike Leader.....	Thanhouser	1,000
7-11	John, the Usher.....	Eclair	820
7-11	The Call of the West.....	Nestor	990
7-12	A Mightier Hand.....	Powers	
7-12	The Lucky Shot.....	Thanhouser	1,000
7-12	A Mexican Love Affair.....	Bison	970

Date.	Title.	Maker.	Length.
7-1	A Quiet Pipe.....	Lux	304
7-2	The Lady Doctor.....	Powers	
7-7	Gone to Coney Island.....	Thanhouser	
7-7	Booming Business.....	Thanhouser	
7-8	Must be Without Incumbrance.....	Lux	429
7-9	The Wonderful Cigar.....	Great Northern	
7-9	The Launching Machine.....	Great Northern	
7-9	The Burglar and the Baby.....	Powers	
7-9	Sally's Beaux	Powers	
7-11	Old Heads and Young Hearts.....	Imp	
7-13	Tweedle Dum's Aeronautical Adventures.....	Ambrosia	500
7-14	Grandad's Extravagance	Centaur	520
7-15	Bill's Serenade	Lux	468
7-16	Mother-in-law, Son-in-law and Tanglefoot.....	Itala	500
7-16	The Tattler	Powers	
7-18	The Nurse's Trunk.....	Eclair	485
7-18	Tomorrow is Pay Day.....	Eclair	395
7-22	Ma's New Dog.....	Lux	344
7-23	Our Housemaid	Powers	
7-23	Fabian Cleaning Chimney.....	Great Northern	
7-29	The Mermaid	Thanhouser	1,000
7-30	The Vixen	Powers	
7-30	Fabian Arranging Curtain Rods.....	Great Northern	
8-1	She Surveys Her Son-in-law.....	Eclair	410
8-4	Yankeeanna	Imp	
8-9	The Death of Michael Grady.....	Vitagraph	935
8-10	Her Photograph	Pathe	

SCENIC

7-5	Aviation at Montreal.....	Centaur	
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SPORTS

7-20	Some Kiding Exercises of the Italian Cavalry....	Ambrosia	214
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DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Thanhouser.
TUESDAY: Lux, Nestor, New York Motion Picture, Powers
WEDNESDAY: Actophone, Ambrosio, Columbia
THURSDAY: Capitol, Centaur, Imp, Thanhouser
FRIDAY: Lux, Nestor, New York Motion Picture, Pantagraph
SATURDAY: Gt. Northern, Itala

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, AUGUST 15, 1910

No. 4



Tuesday, August 16th

DAISIES

The Title Suggests Just What This Picture Is—a "Daisy"; a College Idyl and One of the Most Uniquely Refined Love Stories Ever Written or Portrayed. Length 995 feet.

Friday, August 19th

Back to Nature

A Drama Showing "That a Man's a Man for a' That"; Manliness Is Shown in Actions Prompted From Within and Are Not Always Evident on the Surface. Length 970 feet.

Saturday, August 20th

Under the Old Apple Tree

This Is Just as We Would Have It, and Everybody Else Likes to See It. By All Means Let Them; They Will Appreciate That You Have Their Best Interests at Heart. Length 995 feet.

Tuesday, August 23rd

The Three Cherry Pits

or "THE VETERAN'S HONOR."

Without Question One of the Most Dramatic Stories in French History, and One of the Grandest Portrayals Ever Made in Motion Pictures. Length 995 feet.

Friday, August 26th

The Men Haters' Club

This Is Really Funny. A Comedy on the Bachelor Girls, Showing That They Are No Different From the Rest of the Girls. It Has a Corner on the Laugh Market, and Will Keep All Corners Well Supplied With Chuckles. Length 985 feet.

Saturday, August 27th

Rose Leaves

This Is a Delicate Society Drama With a Theme as Delicate in Tinting and as Strong in Purpose as the Color and Perfume of the Rose Itself. Length 995 feet.

Tuesday, August 30th

Jean and the Calico Doll

Besides Being a Dramatically Acted Story, This Picture Introduces the Most Brilliant Child Actress and the Most Intelligent Dog in Existence, Whose Acting is Nothing Short of Marvelous. Length 970 feet.

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CHICAGO
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HERE IT IS
That Great Baseball Comedy

RELEASE OF WEDNESDAY, AUGUST 24

"Take Me Out to the Ball Game"

Length, approx. 990 feet.

Book it for a big day. It's the one comedy feature of the month

The Western and Comedy releases of Essanay films, fully described in another part of The Nickelodeon, are **exceptionally** fine. Read the descriptions and book quick.



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Essanay Film Manufacturing Company

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435 North Clark Street Chicago, Illinois.

BERLIN, 35 Friederich Str.

LUBIN



FILMS

RELEASED MONDAY, AUG. 15th



The District Attorney's Triumph

A splendidly gripping story of a girl who wanted a hero for a husband and found him in the man she loved. Length about 775 feet.

The Duck Farm. On the same reel. Ducks just out of the shell to ducks ready for the market. Thousands of them. Length about 225 ft.

RELEASED THURSDAY, AUG. 18th

Shorty at the Shore

One of the famous Atlantic City comedies. Full of fun with a novel chase. Length about 990 feet.

RELEASED MONDAY, AUG. 22nd

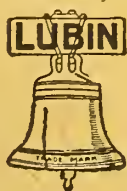
Cowboy Chivalry

A spirited western story that keeps you guessing to the end. One of the most satisfactory western stories we ever released. Length about 980 feet.

RELEASED THURSDAY, AUG. 25th

The Anarchistic Bag The Dream Pill

Two ripping little comedies—About 980 feet of fun.



Lubin Manufacturing Co.

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THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE
ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

ED. J. MOCK AND PAUL H. WOODRUFF, EDITORS.

LAURENCE F. COOK, ADVERTISING MANAGER.

LONG DISTANCE TELEPHONE: HARRISON 3014.

EUROPEAN OFFICE: 36 MAIDEN LANE, COVENT GARDEN, LONDON.

S. RENTELL & CO., Representatives.

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Terms of Subscription.—UNITED STATES, CUBA and MEXICO..... PER YEAR \$2.00
CANADA..... PER YEAR 2.50
FOREIGN COUNTRIES WITHIN THE POSTAL UNION..... PER YEAR 3.00
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NOTICE TO ADVERTISERS.—Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue. Regular date of issue, the first and fifteenth of each month. New advertisements will be accepted up to within three days of date of issue, but proof of such advertisement can not be shown until the appearance of the edition containing it.

NOTICE TO SUBSCRIBERS.—Remittances should be made by check, New York draft or money order, in favor of THE NICKELODEON. Foreign subscriptions may be remitted directly by International Postal Money Order, or sent to our London office. The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

ENTERED AS SECOND CLASS MATTER JANUARY 15, 1910 AT THE POST OFFICE AT CHICAGO, ILLINOIS, UNDER THE ACT OF MARCH 3, 1879.



Scene from the Selig Feature Film, "The Indian Raiders."

THE NICKELODEON

VOL. IV

CHICAGO, AUGUST 15, 1910:

No. 4

PICTURE THEATER ADVERTISING.

I N his article on another page, entitled "Advertising the Picture Show," L. F. Cook, advertising manager of THE NICKELODEON, mentions the fact that something like five hundred different examples were available of picture theater advertisements in newspapers. This collection represented the work of perhaps two months in accumulating. It is reasonable to suppose that it represented but a very small proportion of the actual advertising done by picture theater managers during that period.

We have always believed that the picture theater should be advertised extensively in its local newspapers. The evidence is that it is being so advertised. How well the work of publicity is being done we will not discuss here, for that phase of the subject is well covered in Mr. Cook's article. The extent to which the practice itself has augmented within the last two years, however, we cannot pass without comment.

The only ways in which the picture theater can gain publicity through printers' ink are by posters, handbills and newspaper advertisements. Handbills, "heralds" and house organs are in a class by themselves, and will be treated in a future number of THE NICKELODEON. Posters, too, have their own peculiarities, some of which are not entirely to the advantage of the user. But of that more anon. There can be no question that the columns of the local newspaper afford the most efficient medium of all for picture show publicity; for the people read their local papers, every line, and they need not stir from their doorsteps to learn what tonight's show will be.

The direct advantages of newspaper advertising should be sufficiently obvious to render their cataloging unnecessary. The indirect advantages may be quite as beneficial to the exhibitor without, perhaps, being so apparent to him. Being an advertiser in the town paper gives a certain subtle but undeniable prestige; it brings recognition as one of the prominent business men of the town; and, not by any means least, it helps get the support and friendship of the press. Even a small town paper has a great deal of influence, and it is just as well to have that influence with you instead of against you—especially as it costs nothing, for the "ad" pays for itself.

Mr. Cook points out that the country exhibitor is ahead of his city brother in utilizing newspaper space. To a certain extent this is to be expected; for in the city the neighborhood theater supplies most of the entertainment needs of its district, and it would obviously be a waste of advertising to appeal to the whole population of the city when one cannot hope to serve more than a small geographical portion of it. Nearly every big city, however, has its small neighborhood papers, usually pub-

lished weekly, and these will almost always be found good mediums for the exhibitor.

The remarkable increase in picture theater newspaper advertising is an encouraging sign. It shows that exhibitors are taking advantage of modern business methods, and are building for permanency. So long as we keep our attractions in the public eye, the public will come to us.

THOSE AWFUL POSTERS.

It is only necessary to stop and look at the posters outside any one of the hundreds of these "theatres of the people" to see what sort of dumb show dramas are regarded as fit for the young and unsophisticated.—*New York Evening Sun*.

SERIOUSLY, we can hardly blame the *Sun*, ludicrously illogical as is the argument. If the public judged the value of motion pictures by the posters displayed in the lobby, there might be some virtue in the ever-recurring newspaper attacks we have to withstand. Exhibitors may rise up in righteous indignation at the thought of being so judged, but they have invited it and have no just complaint. The newspaper man jumps at conclusions and takes the poster as his criterion because he has not time to investigate the real attraction. We remonstrate, because we know he is wrong. But what of the public that judges the same way, and whom we have no opportunity to convince of its error? Do we realize the number of possible patrons who are actually being turned away by the lurid, senseless and wholly vile poster?

It is possible to produce a good poster for picture theater lobbies. It is even true that some are being produced and used. But they are so few and far between that we mention them only as exceptions to the rule. Film makers without exception are doing their utmost to improve their product; to give exhibitors and their patrons film pictures that are beyond reproach. Exhibitors vie with each to get the first runs of the most excellent of these subjects; and then they invite the public to view the result of their efforts by hanging out posters that are a disgrace and a shame to the business.

We don't want to eliminate the poster; means and methods of picture theater publicity are all too limited to sacrifice any of them. But we do want to eliminate the awful shock to the senses that at present masquerades as a poster.

Don't blame the manufacturers because your posters are a blight upon the fair front of your house. You—the exhibitor—are the regulator. All you need do is demand real posters and you will get them. Posters, like everything else, are made to sell, and someone makes a profit on their sale. Make him deliver the goods, and if they are not right, don't take them. Let's try to develop something we can hang outside our theaters without being ashamed of them.

CONCERNING THE MOTION PICTURES.

THE following observations by Rayon, the veteran writer and newspaper man, were presented to us by the Essanay company:

A great ado is made over the exhibition of moving pictures representing the fight between Jack Johnson and James Jeffries for the boxing championship of the world at Reno, Nev., on the Fourth of July.

According to reports the pictures of this fight are made the main pretext to injure an industry that promises far greater benefits than the fanatical agitators and jealous opponents who are instigating this clamor and persecution are capable of bringing about.

After nearly forty years' connection with the press, during which time I have had an abundance of proof that the great leaders in the newspaper field are sincere in their assertion that they offer "a fair field and no favor," I do not hesitate to ask for space enough to make a statement that will help fair-minded men to a rational conclusion as to the right of rabid reformers to cause trouble and immense loss without further warrant than bare assertion based on distorted and grossly exaggerated reports of evil being, and further to be wrought by the exhibition of a series of pictures that show what a man can do with the weapons nature gave him, instead of using the coward's knife or pistol.

During the past ten years the moving picture industry has developed from its crude experimental stage as a cheap amusement for the populace into a form of entertainment that appeals to the most intelligent classes of people in all civilized countries.

In its vast diversity of attractive features the taste of a vast majority is fully satisfied and the bearer of the slender purse is able to enjoy himself on equal terms with the richest.

Like every other great innovation that threatens to diminish the power and revenue of established institutions, the moving picture was bound to meet with violent opposition by jealous, greedy and fanatical opponents; but, notwithstanding all the obstacles put in its way, the moving picture is firmly established as the dominant entertainment of the masses.

The cause for the rapid and tremendous expansion of the moving picture industry is obvious. A man can take his entire family to such an entertainment for the price of one seat in the gallery of a "regular" theater. Thousands upon thousands of men who had spent their leisure hours and money in saloons and gambling houses, whom the reformers could not bring to a realization of their wrong-doing, now find it more profitable and agreeable to spend their spare time and money in the "picture houses" with their wives and children.

The usual program of pictures presented at all the moving picture theaters of the better class consist of three reels of 1,000 feet of film each: one reel a "drama"; the second a "scenic" or purely educational series of pictures, and the third a "comedy."

Whoever will take the trouble to investigate the moving picture theater without prejudice and talk with many of its most intelligent regular patrons, as I have done, for the purpose of ascertaining the truth as to its influence, will be greatly surprised at the indisputable good done by this viciously lampooned industry.

The dramatic part frequently is a religious subject that is far more impressive and inspiring than the preponderance of sermons heard. Or it may be an historical production that gives a much better conception of a race of men, or of events and the customs of a period, than is fixed in the mind by the forced cramming of any text. Or it may be scenes that arouse patriotism; a more chivalric spirit in men who have found no such emulation in their earlier environment. Other of these dramas depict social conditions true to life that impress one strongly that evil-doing is an error that sooner or later leads to misery and a disastrous end, while good impulses and noble deeds bring happiness and other rewards.

The so-called "regular stage" at various times has claimed to exercise a salubrious moral influence, but in view of the long vogue of its devotion to adulterous filth even its most partial supporters have not had temerity enough to continue that pretention.

More good, wholesome plays that teach the advantage of

praiseworthy moral conduct have been shown on the traduced screen during the past two years than have been seen on the "regular" stage in a half century.

Taking the "Scenic," "Industrial" and "Educational" films as a group, there is no gainsaying the fact that they impart a general knowledge, for a few nickels, that would cost many dollars and many days of study to acquire, let alone such expenditure as would be entailed for personal observation. In this group we find marvels of nature otherwise accessible only to the adventurer of unlimited means. We see achievements of men so stupendous that no description or ordinary picturing would avail to give even a faint conception thereof. The famous show places of the world, that the very small minority alone have hitherto been privileged to admire, are brought before our eyes for a nickel or a dime, expanding our knowledge of the world and its strange inhabitants, both human and animal, as nothing else would enable us to grasp the reality of its vast and incomparably interesting diversities.

One incontestable advantage of the moving picture is that it is comprehensible to all races. No matter what the language of the spectator may be, if he possesses any intelligence whatever, he is able to get a mental grasp of the subject portrayed.

What the moving picture means to millions of foreign-born citizens who see scenes of their homeland on the screen can only be understood by those who speak many tongues; who hear parents tell their American-born children of the countries and the peoples from which they came; who see the deep emotion of the expatriated at sight of a familiar scene, of groups of men and women, among whom may be loved ones they will never see again.

Whoever will take the trouble, as I have, to listen to comments and to enter into conversation with enough patrons of the moving picture theater to obtain a correct opinion, will retain no doubt as to the worth of these productions as a factor, a powerful factor, in improving the minds of men and women, of boys and girls, who have neither time nor money to inform themselves otherwise; who find in the moving picture the only available models to fit them to become good citizens. Every such earnest student of social problems will agree that the benefit derived from the moving picture has been manifested beyond questioning.

Eminent educators and clergymen in constantly increasing numbers declare the moving picture to be a most valuable aid in their respective fields, and some of these are so convinced of its value that they strongly advocate the installation of projecting apparatus in the schools and churches, realizing that studies that can be entertainingly illustrated are more fruitful in good results than instruction that is taken solely as a duty and is considered irksome and laborious.

To be cheerfully entertained is one of the absolute needs of the people. The "comedy" film provides that enjoyment and relaxation in proper measure at far less cost and risk than it is elsewhere obtainable.

In view of the indubitable aim of the leading producers of moving pictures to raise the standard of this industry with most commendable persistence—no less in the aspect of its art than in its utilitarian possibilities—and, moreover, in view of the undeniable fact that no class of business men has been so ready to conform to regulation by civic authority, however unreasonable in some instances, it appears to many to be high time that the rightful claims of those engaged in this popular business be given as fair a hearing as the vilifications of its fanatical enemies.

It is obvious that the old newspaper man has observed the tendency on the part of fanatical agitators to endeavor to suppress certain classes of pictures, thus maliciously affecting the whole industry. There can be no question that the increasing popularity of the motion picture has created for it a host of enemies among those whose own revenue is adversely affected by the changed channel of the flow of small coins.

Every exhibitor should make an effort to induce the editor of his local newspaper to print Rayon's article. It will go far toward correcting some of the misconceptions from which the industry suffers.

Advertising the Picture Show

By Laurence F. Cook

THE Nickelodeon has been engaged for some time in collecting specimens of the advertising used by the motion picture shows of the country in their local newspapers. This effort has resulted in the accumulation of perhaps five hundred clippings of sample advertisements. Out of this mass only enough were selected to serve as examples of the styles and methods most commonly used by exhibitors, and to use in pointing out possible improvements or avoidable errors.

On looking over this large number of advertisements we found two rather surprising things. The first was that in the whole collection there was only one clipping from a metropolitan paper, showing that in this respect the country exhibitor is far ahead of his city brother. The second surprising fact was the general good average

and conditions, but in the long run it will probably be found that a judicious mixture of both will be most successful. By this is meant that an exhibitor should inform the public of his program, giving a little idea of the nature or character of the film, and about once a week enlarge his usual space, giving a little information about his theater and its appointments or perhaps do a little publicity plugging for the good of the business at large. As good examples of pure publicity your attention is called to cuts Nos. 1, 2 and 3. No. 1 announces the policy of a new house, telling the number of reels, the price and containing an invitation to attend. No. 2 announces a change of program and boosts the reputation of the house. No. 3 is an excellent example of publicity advertising in its simplest form. All these

Majestic Theatre
"THE HOUSE OF QUALITY."

**Pictures Changed
Daily**

At the Majestic you will see pictures properly projected, clear, bright and at the right speed.

Always keep your coupons, as we hold cash drawings on Tuesday and Thursday nights.

\$2 Cash at Each Drawing \$2 Western, Comic and Dramatic Pictures. Elevated Seats. Good Ventilation.

5c All Seats 5c

Number 19A.

Majestic Theatre
"THE HOUSE OF QUALITY."

Has the spring fever got you in its grip. The best remedy as a permanent cure is a visit to the Majestic Theater, East State street. You are assured of one hour's entertainment with the newest

MOTION PICTURES

consisting of a variety to please all. Also illustrated popular songs by

BEN J. KRAMPE,
Jacksonville's favorite tenor.
Cash drawings on Tuesday and Thursday nights.

5c All Seats 5c

Number 19B.

Majestic Theatre
"THE HOUSE OF QUALITY"
EAST STATE STREET

One Hour's Entertainment
with the

NEWEST MOTION PICTURES
consisting of a wide variety
which is changed daily

WESTERN, COMEDY DRAMA
We have studied the comfort of
our Patrons and call your attention to three special features

**VENTILATION
ELEVATED SEATS
PROPER PROJECTION**

POPULAR ILLUSTRATED SONGS
BEN J. KRAMPE
FAVORITE TENOR

Cash Drawings Tuesdays and Thursdays
Save Your Coupons

SHOW COMMENCES 7:30 P. M.

5c ALL SEATS 5c

Number 19C.

of the advertising. To be sure there were only a few that could be highly praised, but to offset this fact there were only a handful that were in anyway bad, which was quite pleasing to the writer.

For the purposes of this article I have selected about twenty-four examples, of good, bad and indifferent and shall attempt to draw a few lessons from them. They were selected for no other reason than for their advertising points, or for their lack of these points.

In advertising the show there are two kinds of copy. There is advertising for pure publicity, and advertising to inform the public of the program for that day or week, as the case may be. Each style has its advantages and its adherents. To say which style is the best is impossible, because each case must be judged on its merits

are very good in typography and use a good amount of space, each being two columns wide.

No. 17 is a fine example of specialized advertising. It has two advantages. It is corking good advertising for the house and shows the manager's enterprise in making a complete story at one time, but it is also a very strong advertisement for the reputation of the industry. There could be only one improvement in the whole advertisement; the lines beginning "5,000 feet of film" are rather confused. But on the whole the manager of Plumb Opera House is to be congratulated.

In No. 5 we have another example of feature film advertising that is very interesting. Not knowing the circumstances we are unable to pass judgment on the 5 cent not 10 cent feature, but judging from the good

Don't miss
it a good feature

BROADWAY THEATRE

Moving Pictures

TO-NIGHT

"The Conqueror"
VITAGRAPH

**"The Kiss Was Mightier
Than the Sword"**
GAUMONT

"Right Decision"
EDISON

5c — ALL SEATS — 5c

points of the rest it is to be presumed that it refers to a local condition. One particularly interesting feature of the advertisement is the description of the various scenes. They interest the reader and arouse a desire to see the film.

Another example of this sort of advertising is No. 6. This advertisement tells clearly the whole story as well as giving facts about its making that are bound to arouse interest. It is hard for the average theater man to get away from the superlative. Here, as later on in other examples, we find it, and generally its use is detrimental to the advertisement, which otherwise is very good.

No. 7 is the simplest form of announcing the day's program and while it is good we rather prefer No. 8 for this kind of advertising. No. 8 contains all the information that No. 7 has and also gives considerable more information to the prospective patron, and uses less space. It also leaves an impression that the management is constantly on the qui vive to secure for the people the best the market affords. Witness the last paragraph in No. 8.

No. 9 is a fair example of judicious advertising, but it mentions only one film, leaving the reader to wonder if that constitutes the entire show. It is well set up, contains the information as to price and time, but says nothing of other reels.

No. 10 is both good and bad. For newspaper work it is very attractively set with about the right proportion of black and white. "Motion Pictures and Picture Songs" is a good line, being concise and plain, and from a typographical point of view balances nicely. Its poor point is in subordinating "The Pirates" and "A Quiet Hotel" and the lack of announcement of time of commencement.

Consider No. 11 for a minute. Evidently it is an announcement of the inauguration of moving pictures in a southern theater. To have either centered the words "Moving Pictures" or move the word "Pictures" to the right of the column would have been a great improvement. The references to the colored race, which on account of the locality was undoubtedly necessary, would have been much better thus: "Main floor reserved for whites, balcony and gallery for colored." And what does the rest of the advertisement mean? Does it mean that Monday and Thursday are give away nights? If so who gives away—and what? Does it mean that the program is changed on those nights or that the theater is open on those nights only? Exhibitors must make their advertisements so they can be understood clearly. There must be no doubt in the reader's mind.

Undoubtedly if a person had seen the show advertised in No. 12 he would understand the advertisement clearly, but if this is to interest new patrons it is a flat failure. The person who wrote this advertisement is undoubtedly familiar with the pictures as well as the industry and in writing forgot that the public does not know all the details and can not guess them. On this example moving pictures are not mentioned, time and place are ignored and the whole is a riddle with no answer. The manager of the Lyric is referred to No. 8 as a good example of what he was trying to do.

No. 13—unlucky thirteen. There are thirty-nine words in the advertisement; that's three times thirteen, and there are thirteen grammatical or typographical errors in it. Had the copy been set properly and errors corrected it would have been an excellent "ad" but it is held up to the exhibitors as a warning to have the papers submit proof before running the advertisement.

The arrangement as well as the proportion of black and white and styles of type are all appropriate but the errors kill the whole effect. Examine your proof carefully.

The fault to be found with No. 14 is that it is not displayed and conveys a very meager idea as to details about price and time. To display the advertisement would not necessarily have required more space, as the title of the film could have been set in bold face type of the same size. There is an excellent reason for believing that it is a good policy always to mention price of admission in every announcement. When a man takes a friend to a show he likes to walk up to the ticket window, ask for two tickets and lay down the money. He will do this

Plumb Opera House

SATURDAY AND SUNDAY, APRIL 9-10

Superb, Spectacular Production of the "LIFE OF MOSES"

The sublime story of the Young Hebrew, who put aside the Diadem of Mighty Egypt, and became an outcast with a price on his head that he might deliver his people. Told in Five Thrilling Scenes:

- 1--Moses and Pharaoh's Daughter
- 2--40 Years in the Wilderness
- 3--The Seven Plagues of Egypt
- 4--The Crossing of the Red Sea
- 5--In Sight of the Promised Land

Monumental Biblical Epigraph

\$50,000 Production of the Greatest Scriptural Narrative ever told

5,000 Feet of Film Reverent and dignified portrayal of the Wonderful Story of Moses, revealed by the Greatest Triumph of Photographic and Mechanical Art ever achieved; 1½ Hours of Biblical Narrative

The Miracle of the Red Sea A \$10,000 Water Scene

Pictorial Vocal Solos--Miss Elsie Deedrick, Mr. Alex Robb.

Afternoons at 3 O'Clock.

CHILDREN 5 CENTS

Evenings at 7:30 and 9 O'Clock.

ADULTS 10 CENTS

Number 17.

with greater assurance and gusto if he is sure of what he is doing. It is a little thing, to be sure, but it is attention to little things that makes success in advertising.

No. 15 lacks time of commencement as well as featuring. Also it is necessary for the prospective customer to read closely to discover that the third number on the program is a song, and that the Biograph subject will not be shown until Monday. Try not to set your "ads" so as to leave a wrong impression. Let the people know just what they are going to see before they enter your place. It will be found to be the best policy.

The comments on Nos. 14 and 15 apply to No. 16 also, but this example is published because of one good point. It announces future bookings, which is an excellent idea, if you can depend upon the service you are getting from the exchange.

No. 4 is published simply as an example of extremely poor type setting. It is not attractive in any way and leaves a bad impression of the management. Your advertisement is your introduction to the public, and if it is presented in a slip shod manner the impression that the show is conducted similarly will soon prevail.

The manager of No. 18 has got his horse hitched up so that it faces the wagon. In reading the advertisement it is very plain that there has been some severe local competition in that town and that it has got into the advertising, which is very bad policy. Before the public, at least, always treat your competitor with extreme courtesy. It is all right to announce advantages over him, but do it in such a manner as to leave the impression you are sorry that he hasn't those advantages. Don't above all things advertise the safety of your theater by using the word "danger" in any form. It will convey the idea that formally there was danger that you were aware of and have only recently eradicated, and

MORE MOVING PICTURE TALK

We are doing our utmost to give the people of Athens the best picture show the people will support.

A number of people will not visit the picture show because of the fact that, two years, or even twelve months ago, these pictures hurt the eye.

Now, the Crystal is projecting pictures from a 1910 model Edison machine, with the best obtainable French lens. We have the correct distance for the throw of the picture, and a proper screen for receiving the picture. We employ an expert electrician and mechanic to operate our machines. With these facts as support, we guarantee that any one with bad eyes, who will take a seat well in the rear of the house, will enjoy the picture fully as well as those with the strongest sight.

We offer today, MISS LAWRENCE in "*The Stage Note*," High class comedy from the famous "Imp" studio. Also, "*Stunts on Ice Skates*," by Edmund Lomy, champion of the world—a rare treat.

YOUR SPECIAL ATTENTION
is called to our Saturday comedy—

"A SUDDEN TELEPHONE CALL."

a side-splitter, one long scream from beginning to end. Bring the children. Laughter, "such as this film will produce," is the best spring tonic. Remember—

"THE HOME OF GOOD PICTURES,"

CRYSTAL THEATER,

ON LUMKIN STREET.

Number 24.

may leave an impression that the danger is still there in spite of your denial. Use absolutely no spirit of denial in any advertisement. Be assertive and sincere at all times.

Nos. 19A and 19B are examples of fair publicity. We have taken some good points from each and tried to make an improvement in No. 19C. It is balanced better and we believe would leave a better impression as a publicity advertisement.

No. 20 is sure to catch the eye, but on reading it we find the superlative words "safest," "biggest," "best," "latest," which should be used with extreme care. If a manager advertises every film as the best, greatest, etc., what words will he have left when a truly great film does come along? The line at the bottom is good, being a direct command, but on the whole No. 21 is the better "ad" and also uses less space. You will notice absence of price and time.

Nos. 22 and 23 are presented as unusual examples of both styles of advertising. No. 22 gives a good, short synopsis, is attractive to the eye and only lacks the announcement of time. No. 23 is also very attractive to the eye and has two interesting features. "A mile of

film" is much more impressive than "five reels of film" would be, yet they are practically the same. Also the management shows its wisdom in appealing to women and children. They are the spenders, and where they go the men will surely follow.

No. 24, an example of reading notices, is recommended to all exhibitors. If you are using display space in your local paper, draw up one of these and hand it to your local editor every once in a while. Make them interesting and newsy and he will probably fall for them, in fact be glad to get them, if you don't come too often.

On conclusion, always study your advertising not only to have it clear, sincere, attractive and containing all necessary information, but study your house, film, system of management for advertising points. Tell your public about the attractive points of your proposition and your efforts for their comfort and amusement. Study the various styles of type in your local papers, judge of their relative values and the proper proportion of black and white necessary to produce the best results. Make the printer help you and you will find that wonders can be performed in that one feature. Many a good advertisement has been utterly ruined by poor type.

Keep your advertisements in the local papers just as clean and attractive as you do the outside of your house. They are equally important.

"Rambles in Many Lands"

J. Mackenzie, motographer for and friend of Charles Urban, has written a book. It is not a book about motography either. It is just the unadorned narrative of Mr. Mackenzie's Rambles in Many Lands, and that is the title of the work.

Mr. Mackenzie has a style all his own. In spite of his half apologetic preface, and in spite of the inference—which may be a mistaken one—that this is his first book, one is tempted to advise him that he has missed his vocation. So delightful is his transcription of his observations that the reviewer, intending merely to glance through the volume, found himself deeply buried in its pleasant descriptions while insistent duties accumulated unheeded on his desk.

Mr. Mackenzie is one of those lucky mortals whose vocations gives them exquisite pleasure. The selection of subjects for the miles and miles of Urban film he has made is his main purpose in life. So perhaps he does not realize how excellently he has put into words the impressions which ordinarily he would leave to his lens to record. Doubtless he will make many more miles of pictures; but let us hope he will see fit to transcribe in letter form also his further rambles.

Paris Modes Pictured in Buffalo

An innovation for Buffalo, N. Y., in the manner of presenting the latest Parisian modes to local attention has been inaugurated by the Adam, Meldrum & Anderson Company. The plan is to show through the medium of animated photographs the gowns that the ladies of the City of Style are wearing upon all occasions.

Such a show was given recently for the first time. The second floor of the big Main street department store was crowded with women and a few men when at two o'clock the heavy Oriental curtains hiding the picture-canvas were separated, and the spectators were given their first glimpse.

Little Stories of Great Films

By H. Kent Webster

HUMAN nature seems to be so constituted that that which appeals to us through the eye rivets our attention deeply and works its way into our very being to such a degree that it impels us to action more readily than from any other source. We listen to the recital of most distressing experiences and conditions, or read about them without being greatly perturbed; but let these same scenes transpire before our eyes and we at once take action upon the matter without waiting for preliminaries.

It is this characteristic of human nature which not only gives the moving picture its force as an educative factor, but through this it attains its power as a reforming element. Especially is this true in a great city where each one is so deeply engrossed in his own affairs that he must have something to awaken him from his lethargy and to a realization of the fact that to a certain extent he is his brother's keeper.

The common every-day affairs of a great city present an unlimited number of subjects meet for the moving picture camera and subjects through which great reforms and improvements may be instituted. True, some of these subjects when presented to the eye may not always be a source of unmixed pleasure, but who can doubt the efficacy of such portrayal?

The handling of food provided for a great city is a prolific field for subjects of this kind. Probably next to a city's water supply, the milk supply is one of the most important and may also be one of the most disastrous to the health of a city, not only because of its universal use, but also on account of the numberless sources for its contamination. The daily press has done much along the line of awakening an active

body, and shows all the processes through which the milk passes, contrasting the sanitary and insanitary methods, depicting the dire results which follow the wrong method and showing how it may be delivered free from contamination.

These different processes are vividly portrayed with photographic accuracy, all of which in itself would prove of great educational value and would to a



Will Tells His Father-in-Law to Go.

certain degree accomplish the end sought, but here again the producer takes advantage of that characteristic of the mind which enables it to grasp and hold more firmly that which is presented in the form of a story, and weaves around this subject a drama which will interest everyone.

In the story an old farmer, a man of means, but contented to go along the way he has gone for many years, is living on his farm with his daughter, son-in-law, and baby, who is the old man's idol. The son-in-law realizes that the dairy products of the farm are not handled according to modern methods and forcibly protests, but the father-in-law tells him that the farm has been run that way for thirty years and if he does not like it he can leave. This he does, taking with him his wife and baby. Although the separation from his grandson almost breaks the old man's heart he remains obdurate.

The scene then shifts to the city, where the baby is ill and fretful because of its not being used to city life. The child's mother sees in a store the dairy products bearing the stamp of her father's farm, and thinking what a treat some of the milk from the old farm would be for the child, she takes a can home and the child drinks it. We next see the child critically ill, and the doctor, after an examination, pronounces the illness as due entirely to impure milk. News of the child's condition has reached the old man on his farm and he comes into the city just in time to see the almost dying child and to learn that the cause was milk from his own place, because of its unsanitary condition. The hour of the crisis arrives, and the old man



News of Baby's Illness.

interest in this subject which has resulted in much good, but there still remains room for improvement along this line.

This being the case, the film under consideration comes at a very opportune time, as it shows the handling of the milk supply of a great city. It was produced in co-operation with the New York milk committee, and at the suggestion of the secretary of that

sitting alone in a room, is informed by his son-in-law that the child will live. But the son-in-law refuses to shake hands with the old man and forget the past; the injury is too great.

The old man then comes home and some little time after sends a note of invitation to his grandson to come and see what he has been doing. The child comes with his mother, the father refusing to visit his father-in-law.

We now see a series of scenes of the thoroughly sanitary and up-to-date methods of preparing milk, every precaution against infection being taken. The cows are cleaned with vacuum cleaners, washed and sprayed and the milkers thoroughly wash their hands before milking. All the attendants wear white suits and no speck of dirt is left anywhere. The milk is sent over a trolley in large cans to the bottling plant, where it is bottled by machinery in sterilized bottles. No hand touches it from the time of the first milking. It is then shipped in electric ice-cooled vans for distribution.

The mother, realizing the great improvement, writes her husband to come and see what form her father's apology has taken. The son-in-law comes in, and closes the picture, satisfied with what has been done and a general reconciliation takes place.

The story is a strong and active one, and as the parts are taken by those who are competent to portray them, the lesson intended is brought home very forcibly. Not only so, but as much of the picture has been taken outdoors, amid beautiful scenery, the general effect is very pleasing and the photographic quality of the film leaves nothing to be desired.

Motographic Goods in Australia

Vice-Consul-General Henry D. Baker, of Sydney, in reporting that American trade in Australia as relating to practically all branches of photography, with the exception of cinematographic films, bears poor comparison with British trade in the same lines, says:

"While in imports of cinematographs the United States contributes only about one-seventh as much in value as the United Kingdom, and less than half as much as France, in films for cinematographs the United States is now making more progress in Australia than any other nation, and the demand is becoming general for American films in preference to English or French makes. These films are always appreciated by Australian audiences, chiefly on account of the attractive subjects used and because of their appealing more especially to Australian taste for sensational drama. The Australian audiences are very fond of scenes illustrating incidents in American cowboy and Indian life, and they like all pictures that remind them of their own Australian "bush" life. Humor and art are perhaps not so much appreciated as scenes which thrill the imagination or which by their sensational character keep the attention to the highest pitch. In attending several of these shows at Sydney I have noticed that the French and English pictures are used to a great extent to fill in the time and make some diversity of subject, but that the real features of the entertainment and the greatest climaxes usually include American subjects of a sensational order. The audiences are usually appreciative of good acting, and any shows where the moving pictures are not clear or show crude acting meet with poor patronage.

There are probably about 1,000 cinematographic

shows in Australia, including those that travel about as well as those in stationary theaters. In Sydney and its suburbs there are about sixty cinematographic shows. Sydney is a chief distributing center for Australia for supplies for this business and, in fact, for every branch of photographic trade.

The use of the phonograph in connection with cinematographic shows is making some headway, and I am told by those in this business that a great "boom" in connection with cinematographic shows would occur if phonographs could be introduced on the market which would enable reproduction of the voices individually and in a natural synchronous way of all the actors and actresses in the moving pictures. Some of the persons here who deal in cameras, magic lanterns, and cinematographs, also deal in phonographs. In phonographs the United States enjoys preeminent leadership in this market, and the sales are steadily increasing. In 1908 the total imports of phonographs, gramophones, and talking machines of all sorts amounted to £125,492 (\$610,706), of which the United States contributed £89,671 (\$436,383), the United Kingdom £19,728 (\$96,005), and Germany £12,585 (\$61,244). Most of the phonograph records used are also of American production.

Motion Pictures in Africa

In answer to a St. Louis inquiry, Consul-General Julius G. Lay, of Cape Town, Africa, furnishes the following information concerning moving-picture shows in South Africa:

"There are no film exchanges in South Africa, and there are no firms hiring out picture machines. The picture machines are owned by the firms operating them and the films are purchased outright either from Europe or the United States by the promoters of the picture shows. It is thought that if a depot were located at Cape Town or Johannesburg, and pictures and machines hired out, it would induce a good number of people to become interested in these shows, so that even in small towns picture shows would become popular.

"The class of shows given in Cape Town, of which there are only two, are somewhat higher than the average show given in the smaller towns and cities in the United States, and a picture-show entertainment to attract crowds here can not be made up entirely of comic or fanciful pictures. The admission charged in Cape Town is 12 cents. The two theaters seat approximately 250 people each, and they are packed to overflowing each evening. The afternoon shows, of which two are given, while not so popular as the evening shows, are well attended.

"There seems to be no good reason for supposing that so-called 'dead stock' if shipped to Cape Town for distribution on hire throughout South Africa would not command a certain ready demand. The only drawback is that at present the picture shows in all South Africa are owned and controlled by about three persons, and it would be necessary to get some picture machines into use before there would be a demand for the stock.

"The firms conducting picture shows have immense stocks of films on hand and constant supplies are coming forward by each week's mail. These firms are willing to sell the films they have used at a very low price, but they are not willing to let them out on hire."

The Case for Motion Pictures

By George J. Anderson*

AS I avowed at the outset that these articles were to give the better side of moving pictures, I want to select an amusement house which is probably the only one of its kind in the country at present.

As in so many other things, the first step is, "*Cherchez la femme!*" In this case she is Mrs. Josephine Clement, a woman of attainments and ideals, but better still, with the enthusiasm and grit to carry them out. In other words, she is an insurgent in the moving picture business. Two years ago Mr. B. F. Keith, seeing possibilities for the motion picture house, put Mrs. Clement in charge of the Bijou theater. It had opened four months before with a fine start, drawing 8,000 a day to its little auditorium. She took up her new task somewhat doubtfully and without seeing many possibilities for future usefulness. But she would not have been Mrs. Clement if she had not immediately jumped into the thick of the fray, and the very first crusade was in behalf of system and cleanliness. As a result the Bijou theater with its equipment is conspicuous today for its wholesome condition, spick and span attendants, even the scrub women appearing in uniform.

Housecleaning over, Mrs. Clement began insuring against the program, up to that time certainly as good as the average. She hit upon the syndicated illustrated lecture, and securing an attractive young woman reader, set to work to obtain her own lecture material, until the cost of this feature has advanced from a few dollars a week tenfold! The lectures have included some of the most interesting travelogues, detailed descriptions of industries, agencies for social betterment to which I have ever listened. Then our energetic lady manager decided to do her own booking in the matter of vaudeville features. She has consequently secured some unusual amateur talent. Under her personal supervision several of her singers have developed so as to be called to most attractive positions. The soloists, both vocal and instrumental, draw their selections chiefly from the classical or the best of the old favorites, folksongs and the like. Then there is the choice program of the moving pictures for themselves. Merely to run over some of the subjects is to illustrate the range and standard: scenic films from many lands, dramatizations of such operas as *Carmen*, *Faust* and books like "*Les Misérables*," stories from Biblical text such as those of Moses, Esther, the Prodigal Son, and in addition, of course, the best of the simple picture stories of humor, love and adventure which we all enjoy, confessedly or not. More recently the one-act drama, long neglected, has been taken up and seems to promise an interesting development.

With so alluring a bill of fare it was natural that enthusiastic patronage should follow. Indeed, it was not long till Mrs. Clement was forced to another insurgent move, a choice of raising her admission fee or shortening her entertainment. I was much interested, as doubtless you will be, to hear why she decided

against the latter. It was only partially because the shortened program would not be favorable to a full try-out of her idea; it was chiefly because such a move would encourage in the young people a "demoralizing sipping," as she terms it. She does not want to see the restless crowd moving on to good, bad and indifferent shows, but wants her entertainment, sound and wholesome as it is, to be sufficient amusement for the time. And so the admission price was raised to twenty cents. Many of us in sympathy with Mrs. Clement's idea deplore this necessity. It removes this rare entertainment from many a poor mother and children who would naturally patronize it. As it is, the Bijou theater constituency is distinctly high class, and if the names of some patrons were to be mentioned, my Boston readers, at any rate, would be mildly surprised. It should be added that the house is still drawing its attentive audiences and that the policy has proved decidedly a paying one. Furthermore, it does not seem to be only generous expenditure which makes it successful, but rather the class of entertainment and the tastes to which it appeals.

Mrs. Clement disclaims all intention of providing avowedly uplifting or goody-goody programs, but is rather bent on proving that the public will respond to clean, wholesome amusement. At the same time, she is obviously not blind to the social needs and opportunities involved. She would like to see the work develop so that even young college men and women would consider it a field for services. Indeed, pursuing this policy she has selected as her assistant a young Harvard man, Mr. Forrest Izard. Moreover, Mrs. Clement, ruthlessly insurgent as she is, brings to her work an intense human interest. She has therefore secured the hearty co-operation of all her workers. This in itself has contributed to the success of her experiments. Her own business system—for with all her enthusiasm and visions she is a practical executive—with its program moving on a schedule like a railroad timetable, is another factor. She is impatiently waiting until her idea may be tried elsewhere. Some theatrical men are frankly skeptical as to whether this Boston method will live in other cities. But when the opening comes, it is pretty safe to predict that our insurgent Mrs. Clement will fight her way as successfully as in these beginnings. For making possible this advanced example of the motion picture theater, all due credit must of course be given to the broad-minded progressiveness of Mr. Keith.

Now that we have a fair idea of how good a moving picture show can be, provided a high-minded person sets the standard, I admit that this, however, was not my only or primary purpose in describing the Bijou theater. I have thought the space well used because it serves to introduce what are probably the two weakest links in the moving picture business today, the vaudeville part of the shows and the average exhibitor.

If the critics on the moral influence of the moving picture shows had directed their thrusts at the cheap vaudeville rather than at the films, they might

*In *The Congregationalist*. Concluded from THE NICKELODEON for August 1.

have complained justly. As a rule, these acts are necessarily the cheapest of the cheap. In most cases the vaudeville has been introduced between the film exhibitions to rest the eyes; in others the original vaudeville house has added moving pictures to hold the crowds. Everywhere its quality has been a disturbing feature. In England, where most of the shows began as vaudeville places, this part has been practically eliminated, but since the opposite tendency seems to be holding in this country, the future here is in doubt. It may be, however, that in this, as in other aspects of the business, improvements may come from within. Already many exhibitors are dropping the cheap "acts" and are confining their programs entirely to pictures, good results being reported in Milwaukee, Denver and some other places.

Now let us examine the other weak link, the exhibitor. Naturally those of the Clement type are not numerous. Neither "trust" nor independents can be held responsible, of course, for the particular individual who sets up his stand in some old store or town hall. If he has the necessary capital, in this free country he is permitted to make his start. An official of the Patents Company told me that he knew a hundred men or more who fifteen years ago were worth nothing, but who have grown wealthy from their picture shows. Such possibilities naturally draw into the business many soldiers of fortune.

This blemish is beginning to be recognized within the trade. Here is the recent comment of a Chicago writer: "While the manufacturing and exchange departments of the licensed film industry in the United States need not yield first place to those of any other country, it must be confessed that our exhibitors, as a class, do not measure up satisfactorily with those of other countries." Since the showman makes the show, it is to be hoped that some cleaning up process will be forthcoming. In many ways this weakness is related to the vaudeville problem, for a better type of exhibitor would not tolerate most of the cheap acts now going the rounds.

Accordingly you see that the two biggest defects in the motion picture shows today are really extraneous to the film industry itself, and that aside from these factors, they stand as the best of the cheap amusements. This is now the almost unanimous testimony of social workers. As a competitor with the saloon and low dance hall they are making a victorious way, and for that reason, if for no other, deserve attention and constructive help. Family amusement as they really are, they keep the household more united than most other diversions can possibly do, and this very characteristic is adding its share of uplift. The children, of course, form nearly everywhere a considerable portion of the audiences. It is surprising how, given their natural desires, they prefer the better sort of pictures.

Those familiar with motion picture development look to see these uses widely extended. Mr. Collier of the People's Institute expects to see moving pictures in the public schools in a decade or less. The Board of Censorship has even gone so far as to calculate the cost of maintaining a laboratory covering all fields of education and has found that it could be done for \$150,000, or one two hundredth of the total annual upkeep of our public schools. The late Prof. Charles Sprague Smith was much interested in this phase of the subject. Shortly before his death he arranged a

private exhibition to illustrate these possibilities in our public education, and over 100 prominent educators and clergymen were in attendance. The use of motion pictures in political campaigns has been urged for some time. In this respect it is interesting to hear this from George Kleine: "I was invited by a prominent politician, shortly before the McKinley campaign of 1900, to submit an estimate covering the making of special negatives and the projections of these pictures throughout the United States to the Republican national committee as part of its campaign work. The estimate was submitted and Senator Hanna turned it down on the ground that the public had lost interest in motion pictures!"

What part religious organizations and especially the churches will take in the coming development, or how far they will share its benefits, is hard to predict at present. If they oppose moving pictures *per se*, their mistake will injure only themselves. As Prof. F. K. Starr of the University of Chicago has written, the motion picture is "a tremendous vital force of culture as well as amusement." The cost of equipment is still rather large and the organization of the business is such as to make an extension of church exhibitions rather difficult. There seems to be need for some co-operating agency through which religious bodies may deal directly with the manufacturers. Nevertheless, after these objections are admitted, there is still force to the argument that the churches should make use of this great agency. If they really believe in the promotion of brotherhood, they must seize immediately one of the greatest means to this end the world has ever had. Soon we shall be loving the brothers whom we have seen—even though we have never left our town!

Author's Copyright Protected in Paris

Before Georges Courteline's action against a moving picture show in Paris, France, for using scenes from his play, "Boubourche," there was no law prohibiting cinematograph operators to use scenes from a certain production without getting the necessary permission of the author.

The dramatist had visited a moving picture show, in the course of which he saw a series of pictures which he felt sure were reproductions of his own farce. He brought an action against the proprietors and alternately won and lost in the courts. The case finally came before the Court of Cassation, which declared that "to produce a play on the bioscope without the dramatist's authorization" will be an infringement of copyright.

However, the court did not decide in favor of M. Courteline. The dramatist was mistaken, it declared; the scenes were not at all like those of his play. Although losing his own case in this instance, the dramatist has succeeded in gaining a victory for his profession.

In rejecting his claim the judges decided that every author is entitled to protection against the reproduction of the scenes of his work on the cinematograph without words. The plot and its situation belong to him obviously, as well as the dialogue, and to tell in dumb show, by means of moving pictures, a story which is his property will henceforth be as flagrant piracy legally as stealing his words.

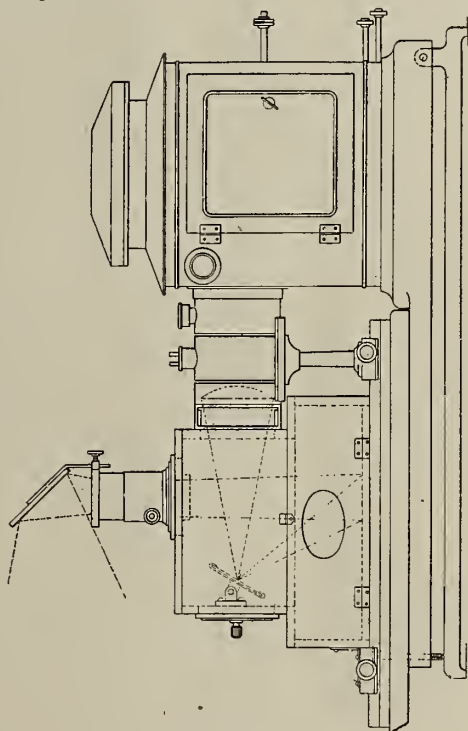
The law requiring a \$100 license for motion picture shows in the state of Delaware has driven the two in Delmar, which is on the border, over into Maryland.

New Amusement Patents

By David S. Hulfish

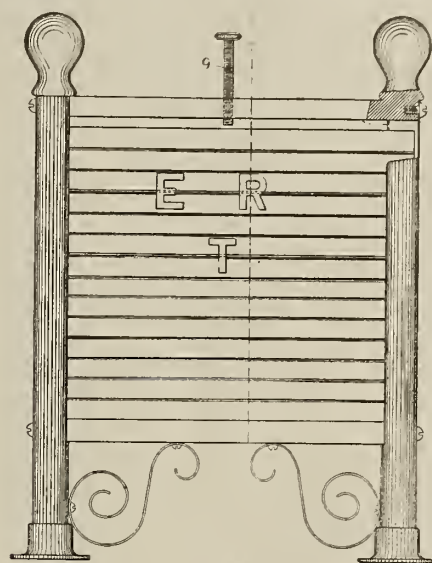
It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

957,899. Projecting Lantern. The lantern is designed especially for projecting upon a picture screen the images of solid objects. The lamp house at the right of the illustration has its usual pair of condensers and its slide frame for lantern slides of the usual transparent type. In addition, there is the converting box at the left of the lamp house, and having its projecting lens upon the top of the box. The solid object to be projected lies flat within the base of the box, opposite the lens in the top. The light from the lamp house and condensers passes to the left to the inclined mirror, which occupies about the location of the usual projecting lens; the light then is reflected downwardly upon the solid object for projection, reaching that object as divergent light rays because of the distance from the condensers. The light then given off by the illuminated solid object passes vertically and is caught by the lens upon the top of the box, its direction being again changed to horizontal by the inclined mirror over the top or front of the lens, and the rays then pass to the picture screen. William L. Patterson, Rochester, N. Y., assignor to Bausch & Lomb Optical Co., of same place.



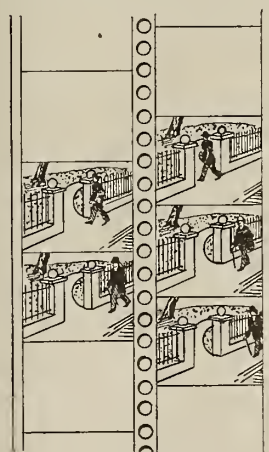
957,899.

two rows are "staggered," so that each movement of the film to bring the next image into view is but one-half of the dimension of the picture along the strip. It is obvious that some departure from the standard projecting machine must be made to receive and project a film of this nature. Abram L. Clawson, Pleasant Hill, Mo.

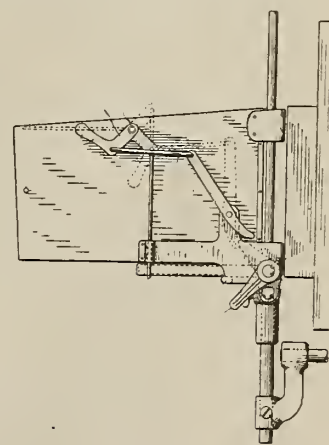


958,054.

958,370. Dissolver. The dissolving view is the most acceptable method of changing the pictures of the lantern. The objection from the manager's standpoint is that the expense of the double lantern is required, not only as an initial expense but as an operating expense, for both arcs usually burn throughout the projection of the still pictures. From time to time dissolving apparatus for dissolving with a single lantern are brought to notice, the present patent being of that nature. In this device, the carriers for the lantern slides are both sliding and



958,367.



958,370.

pivoted. The dissolving from one view to another is effected by revolving the old slide as if hinged at one side, and at the same time sliding the new slide into position before the condensers. Otis C. Currie, Detroit, Mich., assignor to The Campbell-Kingsley Manufacturing Co., of the same place.

959,449. Automatic Vending Machine. Pauline S. Bloch, New York, N. Y., assignor to Rogers Verybest Manufacturing Company, of same place.

959,482. Automatic Card Vending Machine. Richard Downey, Milwaukee, Wis., assignor to Automatic Card Seller Co., of same place.

957,971. Automatic Vending Machine. John F. Crema, Chicago, Ill.

958,054. Changeable Signboard. The sign for the front of the motion show is becoming more and more a necessity in the operation of the theater. The signs used vary from a sheet of grocer's wrapping paper, lettered up with a paint brush and shoe blacking, through the more elaborate banner crossing the entire front of the theater, through the half-sheet posters furnished by many of the film manufacturers and the similar posters furnished for a price by some showbill printing companies, to the final step of the permanent signboard having means for changing the names of the different items of the bill. The present patent offers a sign support having parallel clamping bars and movable letters having lugs, which may be clamped between the bars to spell the words of the daily bill. Henry Wilson, Chicago, Ill.

958,367. Picture Film. A motion picture film having perforations in the center and the pictures disposed in two rows, one row upon each side of the perforations. The images of the

The Permanence of the Picture Show

We live in an age when the genius of invention is abroad in the land, says the *St. Louis Republican*—an age of mechanical ingenuity, mystery of revolving wheels and might of electrical power applied alike to the serious business of life and its amusements and recreations.

Meanwhile that much-abused mechanical mirth-provoker, the moving picture show, has come to stay, for it has evolved as the climax to a popular demand for cheap amusement, and its rapid growth, perfection of construction and ease of operation entitle it to a definite place among important factors in our modern life.

The history of the moving picture show is interesting. It is the outgrowth of scientific improvements and deeper investigations into the arts of photography.

Time was when the common photographer was regarded almost as a miracle by the uninitiated. Amateurs and professionals vied with each other in producing photographs of greater and more superior excellence. Finally came delvers into the laws of vibration, who were also practical photographers, and who made this important discovery, viz.: that apparently continuous motion is but a series of repeated vibrations, and that a series of photographs can be taken of a moving object, which, in their rapid review, constitute what has been called a moving picture. The application of this discovery at once widened the horizon so far as photography was concerned.

That this has been abused and made to subserve evil ends and pander to the depraved tastes of a section of the public there is no doubt, but this is not the rule. It is emphatically the exception. In earlier days, when the moving picture was in its infancy, it was natural that those who saw its possibilities in a commercial sense should waste as little time as possible and should endeavor to apply the discovery to whatever most conveniently lent itself to the purpose best and at least expense.

But the interest in the moving picture and its wonderful possibilities grew apace. The genuine, scientific and mechanical side of the invention awoke much inquiry and the moving picture began to assert itself and force its way into public recognition as a great exemplar of educational principles and scientific wonders.

Today the great moving panoramas that show magnificent scenes and transport us suddenly, as if we were carried by genii, to distant parts of the earth have risen to a place and plane as a civilizing factor; and in our quest for healthy amusement and recreation we cannot do better than witness some of the wonderful exhibitions furnished us by the splendidly managed amusement halls that now cater for the best, in place of pandering to the worst, side of human nature.

Savage Races and Photography

In a recent lecture Dr. Rudolf Poch gave an account of his experiences collected in the course of anthropological studies, according to *Prometheus*. He said: "It is well known that among Mohammedans there is, for religious reasons, a strong prejudice against photography, and, in general, against making any representation of the human form. Not so, however, among savages. As a rule the traveler will experience no difficulty whatever. The only danger is that they may misunderstand the whole operation,

for instance, by mistaking the camera for a gun. Still, I recollect but one case in which a young man on the Island of New Mecklenburg, near New Guinea, took to his heels before my camera for this reason. It never happened elsewhere, since people had always been apprised of my friendly intentions before my arrival. I was traveling slowly and a good reputation preceded me. Still, possibly people might consider it burdensome to be photographed. For this reason it is best to consider the procedure as work performed and to pay for it accordingly. I would then often hear people say: 'We come to you willingly, to work for you means simply to sit down or tell you some story and you pay us well as other white man for whom we have to work hard.' Even with such people, however, some opposition to being photographed may be developed by some accidental mistake. Some signs pointing that way have appeared. Thus, in New Guinea, I often heard photographing referred to as 'catching the soul.' If people have confidence in the photographer or if they consider him harmless, they will have no objection to his 'catching their souls.' If, however, they think him an evil sorcerer, they will certainly not allow it. A very curious reply was the one I received one day from a Kalahari bushman in a place where I had been staying for almost three months and where I had taken photographic, phonographic and cinemetographic records of a tribe. When I was about to leave, this man, seemingly very sad, said: 'Now you have taken our dances, our language and our portraits, and everything is being taken away to your country!'

School Children Barred in Vienna

In consequence of complaints that unsuitable pictures are included in the programs of the cinematograph theaters of Vienna, Austria, the school commissioners issued an order prohibiting boys and girls in the public schools from attending the performances. It is not suggested that the programs contain immoral subjects, but certain scenes portray fights, horse-play and similar incidents which, while calculated to amuse grown people, are not likely to exert an edifying influence on juveniles.

When similar protests were raised two years ago the cinematograph theaters revised their program, but the reform did not last and the shows gradually resumed their old character. The theater men now protest against the commissioners' decree, as the loss of the children's pennies will seriously affect the box office receipts.

The authorities hope that they will be able to compel the theaters to present to their patrons more wholesome and refined performances, which will amuse and instruct all classes without endangering the morals of young people.

Frisco Operators' Union in Dilemma

The moving picture operators' union of San Francisco is in danger of being disrupted, states a report from that city, through a plan recently inaugurated by the employers, in giving their operators partnership interests. The delegate charges that these partnerships were mere pretexts used for the purpose of employing nonunionists. Sixteen establishments are operated on that plan in the city, in which the union loses the work.

Of Interest to the Trade

By L. F. Cook

Substantial Projecting Machine Improvements

While the motion picture business may be said to be yet in its infancy, it may also be said that during the comparatively short period of its existence, the development toward the production of more perfect pictures has been unusually rapid. As an example of this rapid development, the Enterprise Optical Manu-

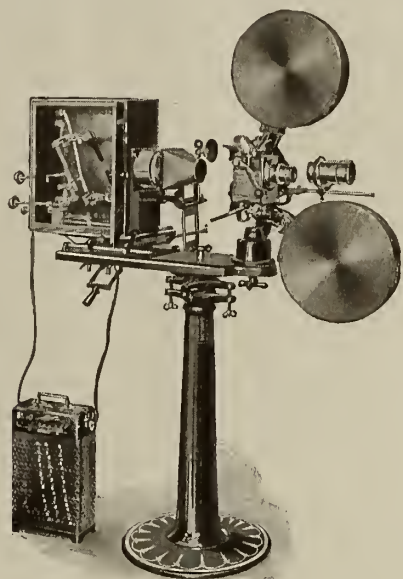


Fig. 1.

facturing Company, the maker of the Motiograph, a motion picture machine, has announced in its recent catalogue, the introduction of twenty-two improvements for the year 1910.

The Motiograph was first placed on the market in the latter part of 1907. It was something of a departure from what was generally known on the market in that it was the first of what is known as the enclosed type, having the gears and other working parts enclosed so as to prevent the intrusion of dust. It was also provided with an enclosure for the star and Geneva parts, which operate in an oil bath.

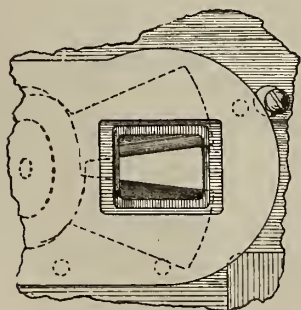


Fig. 2.



Fig. 3.

One of the special features of this new machine was what is known as the double cone shutter, which consists of two separate wings operating in opposite directions, each wing carrying an auxiliary or interrupting wing. By operating in opposite directions, the period in which the opening and closing of the light

aperture is accomplished is very much reduced, by which reduction the period of illumination is increased and the period of darkness largely decreased. This is a strong factor in the production of more brilliant pictures and the elimination of flicker. When the machine first made its appearance, these shutters were revolved in opposite directions by the use of what is known as mitre gears, the gears being placed in a hol-



Fig. 4.

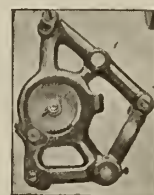


Fig. 5.



Fig. 7.

low tube or casing, which casing was fastened into the frame of the machine and held in place by a single screw. One of the shutter wings was mounted on a hollow shaft, the other on a solid shaft that passed through the hollow shaft, and on each of these shafts was a mitre gear. Operating connection between these two shafts and the main gearing was obtained through a short shaft with a bevel gear on each end.

While the above described arrangement of gears gave excellent service, the manufacturers conceived the idea of making a special effort towards quick interchangeability of parts, referred to in their catalogue as the "quick take-down," and the parts described above were the first to receive attention. The improvement on these parts consists of using four spiral steel gears,



Fig. 6.

all contained within the casing, so as to make it complete within itself. Then the connection is made with the main gears through a large bevel gear at the end of the casing. This arrangement permits this entire casing with its pair of shutters to be removed by the removal of but two screws.

Another feature of the Motiograph was that the framing device which carries the intermittent sprocket and Geneva action could be removed for interchangeability by the removal of a single bolt or rod, and lifting the frame device from the front of the machine, the front plate of the machine being held in place by a spring, it was easily removed; but as a further feature of convenience, the provision is made this year for removing the framing device from the right hand side of the mechanism. The opening through which the framing device is removed, is covered by a plate which is held in place by a spring catch. By removing the framing device from the side, there is no interference from the shutters.

The crank pin which passed through the shaft in the '09 model has been dispensed with, so that when

the gear bridge is removed by loosening three screws the crank shaft may be immediately withdrawn. The shutter drive shaft on the new model is made in two parts, an important feature of which is that the gear bridge and most of the gears may be removed without disturbing the shutters; that is, without getting them out of time with the intermittent sprocket.

A new film tension consisting of two shoes, or pressure bars, and a spring, furnishes a uniform tension through almost the entire length of the aperture plate. Each pressure bar is entirely independent of the other, but at the same time, they are both held rigid



Fig. 8.



Fig. 9.

and firm, which contributes much to the steadiness of the picture and prevents wear.

A new means has been provided for the adjustment of the double cone shutters, so as to time them conveniently and accurately with the movement of the intermittent sprocket wheel.

A new reel shaft clamp, as shown in illustration, provides a most convenient means of changing reels. The end of the shaft is jointed and is held in position by a spring plug. By turning the clamp at right angles, the reel is held in position, while turning it to a point in line with the shaft, the reel may be removed.

In the 1909 model the sprockets were made of brass, and while the teeth were of such shape and the quality of the material was such that they wore for a long time, the later improvements consist of solid steel sprocket wheels, which has probably doubled the wearing qualities. A one-piece balance shaft and ball socket dispenses with any possibility of those parts coming loose.

One of the features of the Motiograph is what is called a swivel base, by which the mechanism may be turned on its sub-base to any desired angle for examination, adjustment, etc. The clamp for this sub-base on the 1909 model was on the top of the base. This year it is placed underneath, and the hand wheel by which it is clamped has been very much enlarged.

The fire proof film magazines have been made considerably larger, ample room having been provided for films that may be considerably in excess of one thousand feet. The reel arms have been made longer to accommodate the larger magazines.

Provision has been made for the use of a shutter in front of the lens, this improvement having come into somewhat general use. Manufacturers claim that its principal advantage is for the use of extreme short focus lenses, and while a shutter in front of the lens makes a very smooth picture, its brilliancy will not compare with that of the double cone shutter, because of the greater amount of illumination that is saved by the use of the double cone shutter.

One of the important improvements and one that is very much appreciated by the operator, is the extra heavy arc lamp of new and special design, and the very

large lamp house with an extremely large door that covers almost the entire side of the lamp house. The arc lamp is nearly double the weight of the last year's model, which model was heavier than the average. The new arc lamp is made on a new principle. The vertical movement is obtained in a manner that does not permit of any sticking, as it operates on two pivots, so to speak, and is brought into its various positions by a threaded screw instead of a rack and pinion. It is not possible for it to either stick or drop. The cut herewith gives a fair idea of the comparative sizes of the 1909 and the 1910 model lamps, but it does not give an idea of the proportionate weight and the principles of operation.

A fixture for the adjustment of the upper carbon is an important feature. By the use of this fixture, the upper carbon may be set forward or back with relation to the lower carbon, by which adjustment the arc may be changed so as to secure the best illumination possible.

An attachment, called the universal carbon clamp, may also be had for this arc lamp, which attachment permits of the carbon being set at any angle and securely and firmly clamped in position.

To provide for the prevention of the breaking of the wires at the point where they connect to the arc lamp, the auxiliary wire clamp has been added. This auxiliary wire clamp prevents the bending strain from coming at the point of contact with the binding screw, and distributes it more evenly throughout the entire length of the cable that is on the inside of the lamp house.

Another feature is that the insulation of the lamp, instead of being placed at a movable joint, has been placed at a point where there is no movement; thus the insulation is not disturbed and will probably never give out. Instead of the carbon clamps being fastened at the insulating point, they are held in place by two screws forward of the insulating point, and may be very quickly and easily changed in case of accident, which, however, is not likely, owing to the carbon clamps being very heavy and strong, and being made of such material that there is little likelihood of their sustaining any damage.

The V-shaped seat in the carbon clamp for the reception of the carbon, instead of being left rough as it comes from the foundry, or being filed to shape, is

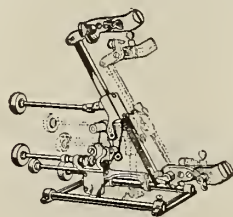


Fig. 10.



Fig. 11.

finished on a milling machine and is perfectly straight, which makes it possible to clamp the carbons securely without danger of breaking the carbons.

A very important advantage claimed for the improvements on the mechanism is that the mechanism may, with the assistance of only a screw driver, be stripped of most of its parts and reassembled in about ten minutes. This makes it possible to take the mechanism apart for cleaning or other purposes with the least possible inconvenience, and is a feature that is very much appreciated by those operators who have used them.

In the illustrations, Fig. 1 represents the 1910 model Motiograph machine; Fig. 2 shows the double cone shutter; Figs. 3 and 4, the shutter gears and their case; Fig. 5, the gear bridge; Fig. 6, the film tension; Fig. 7, the reel shaft clamp; Fig. 8, the swivel base; Fig. 9, shutter for front of lens; Fig. 10, the arc lamp; and Fig. 11, the adjustment for the upper carbon.

Contrary to all reasonable expectations on the approach of warm weather, and especially such as we have had recently, the makers of the Motiograph motion picture machine are not only working to the limit of their capacity, but have been compelled to install additional expensive machinery, so as to be able to take care of their orders. Up to the present time they report that they have been unable to accumulate stock, but with the installation of machinery referred to, and by working full force through the warm season, they hope to be able to get stock ahead to promptly take care of the further increase in business this fall.

Shop Talk

The Edison Company has been adding to its reputation very materially of late by the number and excellence of the feature films it has been producing. Scanning the list of productions for the past two months, one is impressed by the fact that of the two full reels released weekly, one film on an average is of feature quality. Magnificent productions, they are, too, each one of such splendid merit in every essential as to preclude the possibility of criticism except, perhaps, in some really unimportant detail which in no wise marred the effect upon the observer.

The dramatic productions are particularly strong and convincing, and worked out with such infinite care and elaborateness as to make it very evident that time and expense are items not considered by the company. "The Princess and the Peasant," "Mid the Cannon's Roar," "The Mule Driver and the Garrulous Mute," "A Central American Romance," "The Judgment of the Mighty Deep," "The Stars and Stripes" and "Out of the Night" are examples of the class of films referred to, every one of which is a distinct triumph for the Edison producing forces. There is no question but that these productions have contributed in no small degree to the prestige of the Edison Company.

The company announces that every release for the first half of September is a feature film. September 2 will be released, "The Man Who Learned," a dramatic subject with an educational and scientific interest, produced in co-operation with the Milk Committee of New York City; September 6, "The Big Scoop," a dramatic story built around the rush and activity of a metropolitan newspaper office, with a threatened bank failure furnishing the story of the "scoop"; September 9, "Alice in Wonderland," an elaborate treat for the "kiddies," and September 13, "Bumptious as a Fireman," in which the ever-popular "Jones" almost becomes a hero.

Mlle. Pilar Morin re-appears August 30 in a special Edison production, "From Tyranny to Liberty," a story of Russian oppression, which is said to splendidly fulfill its purpose of providing her with a series of dramatic situations which call for the widest display of her wonderful dramatic art.

By no means the least of them is "The Great Secret," a full reel comedy to be released September 13.

In order to do justice to the occasion the Selig Polyscope Company made very thorough preparations to photograph the great Templar Conclave held recently in Chicago.

To Selig were given the exclusive official rights to make moving pictures of the various ceremonies, events, and festivities of the occasion.

While the number of Knights Templar who attended the conclave exceeded by far those of any previous conclave, this fact seems only to whet the desire of those unable to attend to see the film.

Never before in her history has Chicago so exerted herself to entertain her visitors. Fortunes were spent on decorations alone, until State street was unrecognizable even by the oldest inhabitants, so great was the transformation.

Along the line of march camera stands were placed to photograph the parade—a parade that took three



TO WHOM IT MAY CONCERN;

The Executive Committee of the Thirty-first Triennial Conclave, has awarded exclusive and protected rights for all moving picture privileges for this great event, to the Selig Polyscope Company of Chicago.

In making this award, we feel that no other film firm would be more successful in doing justice to this great subject than the Selig Polyscope Company, and we are confident that those who have the good fortune to be in attendance, as well as those who are unable to be present, will be greatly interested in seeing this memorable Conclave in motion photography.

Respectfully,

John M. Woodard
President.

Selig's Letter of Authority.

hours and forty minutes to pass a given point. Views of the grand stand, crowded to the guards and nearly a mile in length, were taken, as well as of the crowd along the line of march. This crowd was conservatively estimated as over half a million people, and is not the least interesting part of the picture.

The competitive drills were held in the enclosure of the National Ball Park and Selig has the only pictures of this interesting feature. The various maneuvers were not only unusual but were executed with a precision that astonished even the regular army officers who were the judges of the drill.

Many scenes and incidents add to the unusual interest of this film, which will be most thoroughly finished before release.

As said, Selig is putting his best foot forward to do just honor to this occasion and the film will be released on Tuesday, Aug. 30, 1910.

* * *

The accompanying illustration shows Editor Leroy T. Goble, of George Kleine's *Film Progress*, trying to forget it for a week in the wilderness around Gull Lake, Mich. Mrs. Goble and a friend are also present. From the pleasant smile on the classic coun-



Trying to Forget the Film Game.

tenance of friend Goble, it is to be inferred that he is thinking of anything but the film game.

* * *

Some very big things have been done at the Vitagraph studio recently. "The Battle of Hastings" employed two hundred persons in one scene and a battle of the Soudan war, over two hundred, including a company of mounted English soldiers. The variety of Asiatic characters, Turks, Arabians, Egyptians, Zulus, Sheiks and Dervishers make this particular scene a marvel of realism.

Mr. George Smith, the London representative of the Vitagraph, is now in New York on business and stopping with his brother, Mr. E. A. Smith. He expects to remain on this side a month at least.

Another Vitagraph night, at which the Vitagraph Girl appeared, was given at the Bay Ridge, N. Y., Air-dome, corner of Seventy-second street and Third avenue. As usual, Miss Turner was given an overwhelming reception and the Vitagraph pictures were heartily appreciated and applauded. The illustrated song, "The Vitagraph Girl," was sung, encored and repeated. The attendance was a record breaker, thirteen hundred persons were comfortably accommodated in the grove and open-air auditorium, which has an asbestos roof. A very delightful and novel feature of this place is the small tables which are located about the grove, at which are served ice cream and light refreshments within sight of the pictures.

Sometimes the moving picture actors do things a little bit too real to suit themselves, as demonstrated at Coney Island, when the Vitagraph company was taking a scene of "The Legacy," in which an old "Rube" and his wife visited the island. They carried a big carpet bag and an umbrella, took a seat on a bench overlooking the ocean. To make themselves more comfortable they took off their hats and shoes,—the old man removed his coat, threw down his suspenders, and both fell asleep. A policeman (an actor) came along, woke them up and asked them to move to a place on the sand, where they would find it more comfortable and be less conspicuous. The old fellow resented the officer's interference, and got scrappy.

The director of the scene, in order to give it a natural coloring, had instructed the officer to call one

of the public taxis and take the old lady and gentleman to the police station. The officer called to the chauffeur, who was not aware that it was part of the play, was told to take them to the — Avenue police station. Just as soon as the old folks were put in the taxi the driver started and made a bolt for the station. The actor and actress, who really looked the age and parts they were assuming, told the chauffeur to stop the car, that he had gone far enough. But he wouldn't stop; he told the actors he understood his business—the policeman told him to take them to the station house and he meant to do it—and he did.

Despite their explanations, they had to telephone the Vitagraph office to have some one come to identify them before the sergeant would let them go—so persistent was the chauffeur in declaring they had been raising a disturbance at Coney.

* * *

Magazine editors usually buy manuscripts ahead in the winter to guard against the drop that comes with the first hot wave, when the number of submissions drops to about half the winter supply in quantity and less than half in quality. But apparently the picture author is in a different class, for the production continues undiminished and the quality remains the same. The Lubin company has purchased some important manuscripts in the past ten days and is rapidly adding to the number.

Fourth of July one of the Lubin players went to Atlantic City for the week-end. After a bath he fell asleep on the sand. He reported back for work last Monday, declaring that while they treated him very nicely in the hospital, he did not particularly enjoy his stay.

The new costume department of the Lubin company is one of the busiest places on the new factory site. Two professional costumers have charge of a large staff of operators, who are kept busy turning out material for the pending pictures and overhauling the old costumes. The costume room alone is almost as large as the old studio space.

The new Lubin factory is now occupied. When the employees left the old Market street place in the evening they took with them their personal belongings and the next morning reported at the new factory, where they found a completely new equipment. In the matters of convenience, including light and ventilation, the factory building is a model of its kind, while the system planned will permit the film to travel in a direct line from receiving to shipping department.

Some of the comedy stories planned for forthcoming Lubin production are unique in theme and treatment. "Lubin comedy" has become a trade name in the picture business, standing for productions in which there is comedy action in every scene, combining the humor or idea with the humor of action.

Four policemen were required to hold back the boardwalk crowds while "Shorty at the Shore" was being made at Atlantic City, and the "gallery," at times numbered into the hundreds. The picture is an unusual one in many respects, showing in clear photography many of the most famous points, and concluding with a chase in a wheeled chair that made even the director laugh. It is released August 18.

Even the enlarged company did not prove to be sufficiently strong for the new Lubin productions and negotiations are now pending whereby a number of important engagements will be closed within the

next week or ten days. Players who a few years ago would have regarded as an insult the proposition that they pose for pictures, now seek the opportunity, and applications are numerous.

Orders have been placed for another motor bus for the use of the Lubin stock company, it having been found that a single bus works to greater advantage than the touring cars used to supplement the bus equipment. The buses attract almost as much attention as a circus band-wagon as they slip along the Philadelphia streets laden with the players in make-up and a lot of properties stored in the baggage boot in the rear.

There is always an insistent demand for short comedies and the Lubin release for August 25 will carry a double bill, "The Anarchistic Grip" and "The Dream Pill," the latter introducing many trick effects. "Cowboy Chivalry," a western romance, precedes them on the 22d.

Three St. Louis Firms Merge

The first step toward a fight against the Motion Picture Patents Company has been taken in St. Louis, when the O. T. Crawford Film Exchange Company, the Western Film Exchange, and the Wagner Film Amusement Company came to terms of consolidation at a meeting at the Gayety theater.

The new company will be known as the O. T. Crawford Company and will be incorporated in Missouri for \$300,000. The capital of the Western company alone was \$100,000.

With the consolidation of the three firms, word

was sent to New York to William H. Swanson, president of the Swanson Film Company. As soon as he heard of the move he boarded a train for St. Louis to confer with the officials of the new company. If he joins the new company it will control 85 per cent of all the independent films used in the St. Louis district, a radius of 150 miles of St. Louis.

O. T. Crawford, H. E. Aitkin and Isidore Wagner, all heads of the three firms participating in the consolidation, will be the heads of the new company.

The films and property of the three concerns will all be transferred to quarters in the Century building. J. C. Graham, formerly with the Western Film Exchange, will be general manager of the new company.

Independent Templar Film

The thirty-first triennial conclave of the Knights Templar which was recently held at Chicago was successfully photographed by the Sports Picture Company and made into a most desirable independent reel.

Over three thousand feet of film were taken and it is being sold in one, two or three reels. On the shorter reels there is, of course, parts of all, but it is believed that the conclave was such a great event that one reel is not sufficient to give an adequate idea of the ceremonies.

That this film will meet with success among the independents is a foregone conclusion, as it is bound to be in great demand by the moving picture patrons and is the only picture of its kind to be obtainable.

The film is to be released August 18, and is being looked forward to with a good deal of enthusiasm.

Synopses of Current Films

MAX HAS TO CHANGE.

Pathé

Max, having made the acquaintance of a millionaire, is invited to a social evening to help entertain the guests. The host's daughter falls violently in love with him and announces to her father that she means to marry him. Her ideas do not coincide with those of her father, who declares to that young man of genius that if he does not find some means of breaking it off he will blow his (Max's) brains out. Max politely refuses, but the barrel of a revolver brings him to a more amenable frame of mind, and we find him next day doing his best to destroy the good impression that the young heiress has of him. For some time the girl tries hard to believe that to dust boots with a serviette and to use fingers instead of a fork are but the vagaries of a genius. She, however, gets thoroughly disgusted when Max, feigning to be intoxicated, does some most outrageous things. She rushes out of the room, leaving her father convulsed at Max's antics. So thoroughly diverted is he and so excellent a fellow does he now find Max that he abruptly changes his mind and insists that Max must marry his daughter. Again Max refuses, but the ever-ready gun is whipped out, and at the point of the revolver makes his peace with the girl and confesses that he was compelled by her father to behave as he did.—476 feet.

BACK TO LIFE AFTER 2,000 YEARS.

A uniformed attendant is sleeping soundly by the side of a marble tomb, in which lies the remains of one of ancient Rome's mighty Caesars. The top of the tomb gradually slides off, and there emerges a fine old Roman dressed in classic toga. Shaking the dust from his feet, he sets out through the city, but naturally finds things have changed since he last knew Rome. Some of the crumbling ruins he can recognize; others he cannot. Finally he meets a picture postcard seller, who shows him cards with views of modern Rome. He is so delighted with them that he carts through the city to inspect, but the sight of two well-dressed girls captures his eyes, and soon making their acquaintance they all adjourn to a restaurant. Meantime the attendant awakes, and, finding the tomb empty, soon discovers the truth. He locates the old warrior in the restaurant, half asleep from the effects of the strong champagne. With the aid of two guards he places him in a wheelbarrow and they take him back to his tomb, where he is soon again put to rest, and the heavy marble cover being replaced, the attendant falls back in his chair and is able to finish his own sleep.—462 feet. Released August 15.

A CHEYENNE BRAVE.

Red Shield, a Cheyenne, is madly enamored with the daughter of a Sioux chief, which love is reciprocated by her. But the Sioux and Cheyennes were ever bitter enemies and a marriage between them is not to be thought of, so when he offers ponies and fur robes for the hand of the maid he is promptly refused by her father, who informs him that at no price can he marry his daughter. Big Bear Claw, himself a Sioux chief, is the successful suitor for the girl's hand, and she is then given to him.

Red Shield, however, follows on their trail, and on a dark night quietly awakes her and together they fly. Big Bear Claw and his braves soon take up the pursuit, and when Red Shield and the squaw take to the river in their canoe they soon follow in their fleet of canoes. After a long chase down stream they are unable to catch up, but when Red Shield takes again to the land he is hindered by the girl, who is becoming fatigued, and is soon overtaken. Big Bear Claw, wishing to be generous to the girl, offers Red Shield that they fight for her, and, after a long knife and wrestling fight, Red Shield is victorious, and taking the squaw in his canoe sets out with her for the home of his people.—938 feet. Released August 17.

A SHORT-LIVED TRIUMPH.

Colonel Smith at the last moment found that he would be able after all to preside at the unveiling of the statue at Tortland and, after wiring the mayor to this effect, jumps into his sixty horse-power machine and starts for Tortland. Shortly after passing through Newark his car broke down and, divesting himself of his sword and uniform, he endeavored to assist his chauffeur to locate the trouble. Not being successful, he went off to fetch a neighboring blacksmith. Weary Willie, seeing the car, with the chauffeur tinkering away underneath, decided that it would feel good to put on the colonel's hat and coat and sit back in comfort on the upholstered cushions. The chauffeur meantime discovered and remedied the trouble, and seeing, as he thought, the colonel in the car, started off for Tortland and arrived just in time for the ceremony. Naturally, Weary Willie was taken for the colonel and presided at the ceremonies, in addition to which he made a great hit with the wife of the mayor. In the midst of the ceremonies, however, the real Colonel Smith appeared on the scene, having obtained a lift in another vehicle, and soon satisfies the assembled company as to his identity and, after a short-lived triumph, Weary Willie has again to tramp on in his weather-worn attire.—794 feet.

THE ERIKS.

The performance of these two acrobats and contortionists creates an involuntary holding of the breath, even when it is watched in motion pictures.—197 feet. Released August 19.

A MISCALCULATION.

An eminent astronomer pursuing his studies of Halley's comet, after rapid calculations, comes to the conclusion that it is impossible for this universe to escape destruction, and that the 18th of May is the date when the end will come. Philosophically resigning himself to fate, he apprises his friends of the coming catastrophe, and suggests that they all join in with him in making merry on their last day on earth. They all agree and after a round of gaiety await in the professor's observatory the end with that wonderful calmness which is closely affiliated with Dutch courage. The rising of the sun on the 19th, however, dispels not only all fears, but also all confidence in the professor's powers of prediction, and his friends fall upon him and belabor him with blows for having induced them to neglect their business and spend their money.—554 feet. Released August 22.

BUTTER MAKING IN NORMANDY.

An educational industrial film, beautifully colored, and depicting picturesque scenes of keen interest.—440 feet. Released August 22.

SCENES IN NORWAY.

A pretty picture portraying one of the principal waterfalls and various scenes among the Laplanders.—154 feet.

THE TROUBLES OF A POLICEMAN.

Clancy was a policeman and he always thought that his berth in the police station was one of the softest things an Irishman ever had, until he ran up against the Mulligan boys. These Mulligans numbered several and were a terror to the neighborhood in many ways, and when the territory in which they lived got too warm to hold them, they wandered off on Clancy's beat and played craps on the street in the vacant lots. One fine Spring morning, Clancy spied the aforementioned tribe of Mulligans gleefully losing their mother's hard-earned pennies in a game of craps. Clancy is wild with righteous indignation and succeeds in administering a hearty reproof in a way of a paternal drubbing with his club on that part of the boys' anatomy built for it. The boys swear revenge, and Patrolman Clancy suffers a series of hardships at the hand of these youngsters such as never before befell a simple-minded, kind-hearted policeman. In the course of his difficulties he runs across Mrs. Mulligan with terrible results. He dives into the noble Hudson to rescue a drowning lad, only finding that the youngster can swim better than he can and gets out first. Finally his many trials get him mixed up with the roundsman and he is held before the desk sergeant and roundly scored, and so severely is he reprimanded that the next day our fat friend on seeing the self same Mulligan crew at the self same game stealthily approaches in order to break up the band, but on second thought (the troubles of yesterday being fresh in his mind) he sheathes his club and steals quietly away, leaving the Mulligan five undisturbed at their recreation.—810 feet. Released August 24.

THE LOVER'S WELL.

"If a maid would her future husband see,
On Hallowe'en night, between twelve and three:
She should go alone if the moon is bright;
And look down in the well on Condon's Heights."

"The Troth once plighted
Let the lovers beware,
Lest some false-hearted maiden
Bring sorrow and care."

The above two verses from an old legend form the basis of the plot of this picture. Theodore, a private soldier, is using his furlough to press his suit with Sadie, and in the opening scene, as they bid farewell, she gives him a daisy which he places in his pocket-book. The next day Sadie while reading comes across the first verse quoted above and that evening goes to the well. Bending over she sees the reflection of Theodore's face as he has followed her unawares. Delighted to find that he is to be her future husband, she opens the volume and they refer to the poem together. Duty calls him back, however, to his regiment and a year has elapsed during which he has been promoted to sergeant. He has also fallen madly in love with a flashily dressed girl, who urges him to buy jewelry for her, and who, when he pleads poverty, suggests that he use the regimental funds for that purpose. Left alone in the commander's office one day with the safe unlocked he is tempted, and is about to help himself to the money, when two of his chums enter and persuade him to replace the money and point out to him that he is only the dupe of this girl. Returning to his room he finds the dried daisy in his pocket, which recalls old memories, and he sees a vision of Sadie and himself at the well. Thinking things over he sees what a fool he has been and determines to go and ask her pardon for his neglect and foolishness. He finds her looking into the well again with the poem in her hand and she is delighted to see again the reflection of his face in the water. Turning towards him it takes but a few minutes for the young couple to explain and forgive.—985 feet. Released August 26.

THE CASTAWAY'S RETURN.

A shipwrecked man is sighted and rescued from a barren island by the crew of a small vessel. His appearance is wild, his clothes in rags, and he is apparently demented, inasmuch as he does not appear to be able to talk or understand. From a broken spar found with him it appears that he comes from the same village as his rescuers, and on their return the sailors summon one of the old inhabitants in the hope that he may recognize the waif. He does recognize him as his son-in-law, who had been missing very many years, and the man's wife is summoned, and she tries to bring memory back to her husband. It is without avail, the man's mind is a blank. At last she conceives the idea of arranging their home as it was in the old days. A little child helps by taking her place on the mariner's knee and it is this that makes the experiment successful. The floodgates of memory are opened, and in a last and very effective scene, the mariner clasps his wife in his arms, whilst the rough sailors and villagers look on delightedly through the open door.—633 feet.

HOW JACK WON HIS BRIDE.

Jack is desperately in love with Irene, but her parents have determined that she shall marry a man of position and wealth. The disconsolate Jack is thinking over matters, when he comes across an advertisement of a quack offering to change the color of a man's race by means of a serum. Jack purchases a quantity of the black serum and surreptitiously operates on his rival, whose hue immediately deepens to the color of a pure blooded African. Consternation greets the metamorphosis, and the parents and friends of Irene having imprudently tested the wonderful serum are in their turn changed to darkies. Jack and Irene alone escape, and without wasting time get married.—354 feet. Released August 27.

WILLIE.

Willie gets a letter from his best girl's papa in answer to his proposal for his daughter's hand, in which he reminds him of his inability to support a wife and suggests he go West and grow up with the country and then come and talk to him. Willie goes, takes a few ideas along with him regarding the invasion of the wild and woolly. He arrives

at the Texas camp and is shown his bunk. Willie finds his silk pajamas are not adapted to the surroundings and the initiation of the rope and

saddle not conducive to his early training. It was a long, eventful night. Morning dawns and finds the tenderfoot on a broncho, nothing like a Florida truck horse, who politely takes to the occasion and attempts a few acrobatic stunts. Willie arrives at the bunk house slightly disfigured, but still in the ring. He finally discovers his courage, gives the bully of the guying cow punchers a good trouncing, floors the manager of the ranch, shoots up the place and returns East to claim the girl. All ends happily.—975 feet. Released August 15.

HUMAN HEARTS.



We find Tom Logan busy at his forge one sultry day when the arrival of Ford and his wife Jenny takes him for a moment from his work. The sturdy manhood of Tom could not stand idly by and see Jenny abused by her husband, who had in many ways made life to her seem almost a blank. Sometime later we find she was compelled to leave him. Two years roll by and she returns to the little village of Cedarville with all its quaint environments that show little change—Samantha, Seth, Tom and all the boys and girls are there. Logan looks with favor upon Jenny and that admiration is returned. The church bells soon tell the villagers of their happy wedding. A year later heaven has blessed their happy home with a baby girl—a wedding in the chain of life's dearest happiness. One day there comes a stranger that leaves a serpent's sting—he proves none other than the worthless husband, who watches his turn and pleads with Jenny to return to him. The old love flame is rekindled and Tom is left alone. Not content with breaking his heart, the former husband seeks revenge.—1,000 feet. Released August 18.

DORA THORNE.



The story of "Dora Thorne," by Bertha M. Clay, is so well known it hardly needs be outlined. William Thorne is a gardener, but there is no flower in his care that can compare with the beauty of his daughter Dora. This, of course, does not pass unnoticed, and as Dora chanced to meet Roland, son of the Earl Westley in the garden, it is a case of love at first sight. They meet frequently thereafter, thus causing the jealousy of Holt, another admirer of Dora, who hastens to inform her father of the meetings. Fearing that nothing good could come of this and also having arranged another marriage for Dora, her father notifies Lord Westley of his son's attention to Dora. In spite of his father, Roland continues his attentions to the girl of his choice and while walking with her is wounded by Holt, his rival. Roland and Dora are separated and, thinking she is lost to him, he is about to be engaged to another, when he again meets Dora, who tries to escape, believing that he has cast her aside for another woman. Roland's encounter with Holt—Dora jumps into the river—Roland to the rescue and at last reconciliation follows. Roland finally succeeds in winning for his wife Dora Thorne, the gardener's daughter.—900 feet. Released August 22.

THE INDIAN RAIDERS.



The West has never been presented with its absolute fidelity and freshness when transplanted from the actual fields on which the scenes it depicts occurred. One of the most picturesque pages of the world's history would now exist in a hazy cloud of relation through pen and pencil, and would suffer from the doubt due to what might be called the artist's imagination. Such is the story of the "Indian Raiders," Cal Dempster, a local bad man of the Niobrara River country, quarrels with a ranch owner over the sheriff's daughter—and getting the worst of the argument, proceeds to instigate a raid on the ranch owners, and drives off the horses. He is assisted by a band of outlaw Sioux.—1,000 feet. Released August 25.

THE EMIGRANT.



We follow a party of emigrants to Chicago where they are being unloaded from a railroad train and sent to their respective destinations. One of their number wearing an identification card in his hat which bears the information that he is "L. Jacoby, going to Omaha, Neb.," becomes confused and is lost in the crowd. Realizing that he is alone—a stranger in a strange land—and being unable to make himself understood by word of mouth, he wanders through the city until he chances to meet a stranger who will stop long enough to read his card and put him on his way. The stranger is kind. The traveler gives him his last few dollars to pay for transportation to Omaha. He is taken to an overhead railway and shoved aboard the train. He turns to thank his benefactor and finds himself alone, speeding over the city in an "L" train—his new-found friend and his money gone. We meet him again at the "L" terminus. Heart sick and weary he takes up his aimless wandering, he is attacked and injured by a gang of street hoodlums and when two good Samaritans, in the persons of a big hearted Irish woman and her son take him, wounded and bleeding, into their home, where they nurse him back to health and give him his first insight into true Americanism. He has become a good and respected citizen of our United States; adversity has set a heavy hand upon his Irish benefactress and her son. He repays them in a way that will make you glad.—995 feet. Released August 29.

THE ROAD TO RICHMOND.

No period in our glorious American history is so endowed with the noble reminences of manhood than those memorable days when brother fought brother and shed their life's blood for the cause their conscience told was right. The firing of Ft. Sumter was the signal that made possible the most fearful war the world has ever known. A half century has plodded by and yet embers of that great struggle still smoulder in the hearts of every brave American, and has served to perpetuate the memory and immortalize those grand old generals—Lee, Grant, Sheridan, Mead, Longstreet, Sherman, Jackson and a score of others while the great events of those stirring days has passed into history. It remained for Selig to put in pictures of this wonderful panorama of human sacrifice and accordingly choose as his title "The Road to Richmond" with

Selig

Jennie Carrol, sister of Licut. Carrol, as his heroine. The scenes are all in old Virginia and covering that period from 1860 to 1865. Pretty Jennie Carrol falls in love with her brother's comrade when her brother brings him home on furlough. They are both officers in Uncle Sam's army prior to the war. When that dread event happens, separation ensues and the meeting of the comrades in battle. The final re-union between the northern soldier and his southern sweetheart from the story interest.—1,000 feet. Released September 1.

DAISIES.



They say that love is blind, and too frequently it is to everything but its own passion, therefore it is not unusual when Harry objects to May going to college and breaking into their courtship; furthermore, he declares that it makes girls mannish and strong-minded. We see May and Harry seated in a field of daisies, and just previous to the above discussion May is trying to prove Harry's love by the daisy test of "He loves me; he loves me not." He places a daisy locket about her neck in affirmation of his love. When May reasserts her determination to go to college notwithstanding his objections, they quarrel and he departs in a huff. May confides in her chum, Anne, with whom she is going to college, and Anne advises her to return Harry's engagement ring and locket and put an end to his interference. May sends back the ring, but retains the locket, telling him that she lost it. May and Anne are at college, and Harry has time to think over his separation from May, and indulges in hunting and other pastime in an effort to forget his loneliness. The girls have successfully passed their examinations for graduation and commencement day is near at hand. May wants to send an invitation to Harry to attend the exercises, but does not want it to appear that she is really anxious to have him come. Her chum suggests that May send an announcement without signing any name. This plan is agreed upon, and the day of the diplomas, planting the tree and the "daisy chain" arrives, and with it comes Harry, who watches the different ceremonies with much interest, wistfully glancing here and there to locate May. The graduates pass in procession carrying the "daisy chain." After they have gone by Harry accidentally comes across May. She is surprised and acts somewhat "offish." He holds out his hand to her and she comes to him, and, strolling away from the rest of the people, he asks her if she still loves him, and tells her of his regret for interposing opposition to her college experience. She then confesses she still loves him and, taking the "daisy locket," which she has kept and always cherished, she plucks a daisy from the field and, picking off the petals, repeats: "He loves me; he loves me not," at which he clasps her arm and says: "I do with all my heart."—995 feet. Released August 16.

BACK TO NATURE.

It has happened before, but not exactly in this way. A chauffeur falls in love with his employer's daughter, and she ignores him by her haughtiness and indifference. She is bored by his attentions. Later the employer, a man of affairs, is appointed Consul-General to Australia. The chauffeur goes along with the family, and they are now on board a steamer on their way to Australia. A storm arises and the vessel is wrecked. Everybody seems helpless to save themselves but the chauffeur, who, with his brain and brawn, succeeds in getting the Consul-General and his family safely to shore. They are sadly lacking in clothing and essentials, and again the chauffeur's quick wit comes into play. He makes them comfortable, cheers them up in every way and starts in to build a hut and secure provisions, showing the superiority of metal and muscular attainments when it comes to an emergency, and he proves himself master of the situation, winning the respect and admiration of all. The Consul's daughter, gradually realizing that in the chauffeur there dwells the real manly courage and courtesy which are characteristic of true heroes, cannot resist a growing appreciation of his worth. After living for many days in this primitive fashion a ship is seen on the horizon. At once the chauffeur raises signals and attracts attention to the island and the wrecked party. The captain of the vessel steers near shore and sends boats which take the wrecked Consul-General and his party to the ship, and they are all put aboard bound for Australia. En route to their destination the chauffeur again proposes to the Consul's daughter, and this time she accepts him. The young couple tell the father, who is somewhat surprised and opposed to the match; but he consents, feeling assured that in the chauffeur his daughter will have a protector as well as a husband, who will always show himself equal to the occasion, no matter what may be the circumstances.—970 feet. Released August 19.

UNDER THE OLD APPLE TREE.

The peddler, burdened with his pack, trudging along, weary and foot-sore, holding his little motherless child by the hand, stops under a shading tree and bids the little girl, who is no less tired than himself, to sit under the tree while he tries to dispose of his goods and he will return for her in a short time. The child falls asleep. The father, in crossing a roadway, is struck by an automobile and taken to a hospital unconscious. The little girl awakens from her nap, and when she finds herself alone, begins to cry and starts running in a frightened daze, calling for her father. The children of a widow, a big-hearted farmwife, are playing under an old apple tree. The peddler's child in passing by is heard crying. One of the children hears her as he is standing on the ladder at the top of the wall, and he and his sister bring the poor child to their good mother and she takes the little one into her home as one of her own. The peddler recovers from his injuries, is discharged from the hospital and goes in search of his child. While passing under the old apple tree where the children are playing, where his child found friends and a home, he sees the apples hanging from the branches and climbs the wall to help himself to some. When he gains the top of the wall the children are again seen playing under the old apple tree, this time increased by the presence of the peddler's own child. He is astonished and delighted, and unhesitatingly jumps down among the youngsters and clasps his little daughter to his bosom. The child tells her little friends about her papa, and they all take him to the good mother, who gives him a position to help her in running her farm. The next scene is some time after the last one, and it shows the former peddler carrying the children on his back, for he is now their step-father, while the kindly farmwife is now the step-mother of his child. A scene of real happiness in accord with our wishes and just as we like to see a good story end.—995 feet. Released August 20.

THE THREE CHERRY PITS.

An old French veteran who has distinguished himself in active service under the command of Napoleon Bonaparte and been decorated with "The Cross of the Legion of Honor" for bravery, is proud of his distinction with the old school of gentlemen heroes and bears himself with that hauteur

which is noticeable in one of his class. In search of refreshment, as is his custom, he seats himself at a table in one of the Parisian gardens, where, seated at a table opposite, are three young men, who pass remarks about the veteran's odd dress and manners, disrespectfully imitating his actions and casting innuendoes upon his peculiarities. Growing bolder in their behavior, one of the young chaps takes a pit from one of the cherries which they are eating and flips it at the veteran. They all laugh as the cherry pit strikes him in the arm. The old gentleman picks up the pit and ties it in one corner of his handkerchief. Another one of the young men flips a cherry pit at the old soldier and again they laugh as it strikes him in the ear. Quietly the old veteran picks up the second pit and ties it in another corner of his handkerchief. This he repeats with the third cherry, which strikes him over the heart. The youths cannot imagine what the "old codger" means by tying the three pits in the corners of his handkerchief. They laugh heartily as the dignified gentleman leaves the place, and the incident is dismissed from their minds as one of their many pranks. Some weeks later the young fellows are attending a reception at which they are introduced to the veteran as the most expert duelist in all France. The veteran makes himself known and decides to teach the flippant young men a lesson for their insolence to him at the gardens, challenges each of them to fight him a duel, which they feel honor-bound to accept. The first youth is wounded in the arm by the old officer, who presents the young man with the cherry pit with which he struck him in the arm, and thus he learns why the pit was tied in the corner of the veteran's handkerchief. The second youth meets the veteran on the field of honor and is wounded in the ear where his cherry pit struck the veteran while at the restaurant, and the second young man learns why the pit was tied in the corner of the handkerchief. It is now the turn of the young man whose cherry pit struck the veteran over the heart to meet him, and he awaits in fear and trembling when he thinks of the unerring aim of the old warrior. He is almost a wreck when he receives a note to meet him where the bearer will lead him, which is directly to the veteran's home, where the old man is seriously ill. Lying upon his bed, he calls the young man to him and tells him that his honor does not demand that he needlessly take life, therefore he returns the cherry pit which struck him over the heart to the young man who threw it, with his forgiveness. The closing scene is a very impressive one as the three young men stand about the veteran's bed with bowed heads and hearts filled with profound sorrow and regret for having shown any disrespect for one whom they now honor and revere.—995 feet. Released August 23.

THE MEN HATERS' CLUB.

It starts with a quarrel between Nell and Dick, who immediately break off their engagement. Nell at once seeks consolation in telling her troubles to some girls, who form themselves in a "Men Haters' Club," call an indignation meeting under a tree and decide to go camping unattended by the sterner sex and thus assert their independence of all mankind. Dick, who has climbed up into a tree, overhears their plans and imparts this news to his friends, and they resolve to form themselves into a "Follow the Girls' Club." The girls engage the necessary chaperone, an angular old maid, and start for the country and camp life, pitch their tent after much trouble in a secluded spot and start in to rough it. The boys follow the girls and locate their camp about a half mile away from the female establishment, enjoyably passing the time and awaiting developments. They soon come in the shape of a storm, which soon blows down the poorly adjusted D. O. M. C.'s tent and leave all the girls unprotected from the drenching rain, and they are obliged to get out of their beds and hustle. Securing the services of a near-by farmer, a real man, things are soon put in shape and they start all over again. The next night they are attacked by a swarm of mosquitos, and, altogether, their D. O. M. Club is not a success. The boys play pranks on the girls by dropping fake spiders through openings in the tent and enjoy their discomfort. Last, but not least, of their troubles comes in the form of a couple of tramps, who eat up the camp provisions and then break into their tent. The girls' screams are heard by Dick and his friends, who happen to be strolling in the neighborhood, and they run to the protection of the girls, knocking down the tramps and putting them to flight. The girls are obliged, and only too willing to acknowledge the gallantry of the young men and their graciousness of their deliverance from the "hoboes." The boys tell them the pleasure is all theirs. The girls and boys begin to pair off arm-an-arm, following the example of Dick and Nell, who are very happy in their reconciliation. The chaperone feels so mad that she has no one to love her that she feels like eating worms—but, behold, a man appears before her, the old farmer, who is cordially welcomed by the "go-gooish" old "left-over," and soon they are stirring up the flickering sparks of love.—985 feet. Released August 26.

ROSE LEAVES.

Mrs. Strong, sitting under the rose bushes with her baby, Helen, on her knee, is approached lovingly by her husband, who lovingly speaks to his family and then shakes the rose bushes over their heads, causing the white leaves to fall upon their heads in a shower of rarest sun tints. Again we see Helen a grown-up girl, fresh from the graduation exercises, happy in possessing her cherished diploma. Just as she is passing with some of her schoolmates under the rose bushes, her father, with the remembrance of his daughter's babyhood in his mind, shakes the bushes, while the white petals of the roses drop down upon Helen and her friends. Four years later, Helen's father having died, she sees a magazine article on the country girl's opportunities in the city. She decides to venture forth on her own responsibility to test her own independence and ability by securing employment in the metropolis. It is with difficulty, after much pleading, she gains the consent of her mother to go, and it is with some hesitancy on her own part that she summons up courage enough to leave; particularly is this so when the white rose leaves from the garden come fluttering through the window of her room where she is putting on her wraps for departure. Located in the city in a cheap, poorly furnished room, Helen is trying to keep up her courage and content herself with her meager fare and depleted purse. Hearing a knock at the door, Helen opens it, and one of her newly formed acquaintances, a chorus girl, enters. She calls Helen's attention to the fine clothing she is wearing and tells her to get out and hustle as she does and she will be well cared for when she has succeeded in making herself agreeable to the gentlemen. She induces Helen to go to dinner with her. The poor child, conscious of her inferior wardrobe, enters the gilded halls of revelry like a timid fawn. Surrounded by the revelers, who are fast becoming intoxicated, Helen wishes for a chance to escape from the trap which has been set for her. One of the party, a young man named Howard, makes advances to Helen. One of the women takes a bouquet of roses from the vase on the table and shakes the rose leaves over the young man and Helen. Like magic they remind Helen of home and mother, and she casts off the spell which has been thrown about her, denounces Howard and his companions,

and seizes her wraps and leaves the place. Howard is nonplussed and offers to bet he will follow Helen and bring her back. He goes, but she will not listen to his invitation to revisit the restaurant and tells him to leave her presence. He feels ashamed and avows that he loves her and will prove worthy of her love. Howard returns to the dinner and declares himself a changed man with a fixed purpose to lead a better life, and bids them all good-bye. Howard goes to see Helen, and finally they become engaged to marry, and when she goes home he goes with her. She finds her mother seated in the garden under the roses. Helen introduces her fiancé to her mother. In the last scene Helen and Howard are passing through the rose garden just after their marriage ceremony, clothed in their wedding garments. Helen is holding a bouquet of white roses in her hand, while the rose leaves from the bushes are blowing all about the bride and groom—995 feet. Released August 27.

JEAN AND THE CALICO DOLL.

This story starts with a business transaction during which a large sum of money is exchanged between Mr. Doyle and another man, who pays the money to Mr. Doyle. During the transaction Mr. Doyle's son is sitting at the window and his little daughter is playing with her collie dog, "Jean," on the floor. The father sees the man to the front door, leaving his son and daughter in the room where he left the money on the table. The son leaves the room, and the little girl, who is now alone in the room, sees the money, and thinking it is only paper, takes it out in the garden and puts it in the little cradle with her calico doll and cuts one or two of the bank notes into dolls. After the child has gone out the father returns to the room and cannot find the money. He calls the wife; she knows nothing about it, and the father accuses the son of stealing it. The son is indignant, and leaves home. He has hardly left the house when the little girl comes in with the money and gives it to her mother and shows her the pretty paper doll she has made out of one of the bills. The dog follows with another bunch of the money which the child has dropped. The mother calls her husband, and the child explains that she thought the money just paper and she is grieved to hear her brother, whom she dearly loves, has been accused of stealing and has left home. She starts out with her calico doll to find her brother, her collie dog following after her. She wanders through the fields and wood, where she falls, trying to reach a flower, down a steep embankment onto some rocks, spraining her ankle and lying unconscious. The faithful dog tries to rouse her, and, finding it impossible, runs home to get the child's parents to understand him in his efforts to report the child's accident. He rushes back to the child, carries her calico doll to the parents and makes them realize that the child is missing and in danger. While worrying over the loss of their son, here is another loss of their daughter. The son is brought back home by his attachment for his little sister and mother, and when he learns of the loss of his sister and sees "Jean" with her calico doll, he follows him to the place of her accident and brings her safely home. The father apologizes to his son, who resists. His little sister tells him to forgive and forget. Father and son are reunited; the wife and mother is made happy by the return of her children, and the serenity of the whole family are more firmly cemented in their gratitude, for which "Jean" comes in for his share.—970 feet. Released August 30.

HIS NEW FAMILY.



Michel Lafayette, a school teacher in one of the little seacoast towns in France, concludes to go to America to better provide for the maintenance of his wife and eleven-year-old boy. He leaves after bidding farewell to all his neighbors and his scholars and lastly his devoted wife and son, whom he leaves to the care and protection of the curé of the village. We follow Michel to America, where he finally wanders into the great Southwest and seeks occupation at a large quartz mine. This is given him and for some time he goes along successfully. A year after his arrival in America his wife dies in France. The good old curé, thinking it best, sends little Jean by express to his father at Holcomb, Arizona, in the United States. At about the time Jean leaves France, Michel Lafayette, his father, is killed in a mining accident. When the boy arrives at Holcomb and is turned over by the stage driver to the express agent there is a curious crowd of miners gathered about. As the express agent inquires "Who knows Michel Lafayette?" there is a silence which immediately conveys to the agent that the father is no more. The pathetic little figure of the French boy among his strange surroundings is beautifully portrayed. The question arises among the miners what to do with the child. It is suggested that a widower among them, who has two children of his own, one Jack Smith, take the boy in charge and that they will club together to help him along. Smith peremptorily refuses to do this and roughly withdraws with his own children. Big hearted Andy Kendal, typical old pioneer, takes in the situation and makes up his mind to adopt Jean. Jean, on learning of his father's death, is deeply affected, but rousing the manly instinct which fills his heart, child though he is, in the slang of the day, he "braces up" and accepts Andy's open offer of friendship. We see Andy bring the boy to his cabin and establish him in his new home. After Andy has built a bunk for the boy they proceed to enjoy their first meal together. Jean, who has been reared with elegant manners, is terribly shocked at the table etiquette which Andy displays and a beautiful comedy scene is enacted between the rough old miner and the little French boy. They finally come to a complete understanding and everything looks bright for the household which has opened up a new life for Jean. After some months of life in the West, little Jean becomes more of a westerner. He wears boots and the characteristic handkerchief about his neck and he is innocent of a coat. The only children in the camp are the little boy and baby girl of Jack Smith, the ruffianly character who refused the care of Jean. Jean becomes attracted to the little ones and seeks frequent opportunities of playing with them. This annoys Smith, who orders the French boy away. One day Smith is walking near the edge of a mountain stream and is roughly dragging his little boy along, the boy seemingly is overtired and Smith, to hasten him, attempts to strike the little lad, when Jean comes along and remonstrates with him. Smith becomes very angry and makes a quick movement to strike the lad. Jean ducks the blow, but Smith's movement is so great that he misses his footing and goes over the bank into the stream below. Jean is thunderstruck and rushes down to try to help the man who had just attempted to strike him. He is unable to do anything, for Smith is carried down by the rushing stream. Jean cautions the little children to remain quiet and he runs to the mine, where Andy is engaged and tells the superintendent of the accident, running back himself to the little ones. The men rush along the stream and finally find the body of Smith, but too late. Little Jean has seen them recover the body and knows that the father of the children is no more. A big thought comes to him. He takes the little ones by the hand and brings them home to the cabin of Andy Kendal. The young-

sters are very tired and Jean puts them both into his little cot, tucking them in for the night. He feels the necessity of looking up Andy Kendal, who is busy with the men at the mine and before leaving the cabin writes a characteristic letter, notifying Andy that he has adopted the little children of Jack Smith. Jean is so sleepy that he gives way to the desire for rest and falls asleep before he quite completes the letter. Andy returns to his cabin a couple of hours later, lights the lamp and finds Jean asleep over the table. He picks up the letter, reads it and is astonished to find that the family is increased by two. It is impossible to describe the emotion of the miner. Comedy, pathos, nobility, everything is blended here in a beautiful heart touch. Andy finally takes the sleeping boy in his arms, lays him across his own bunk and covers him up for the night. The question now is what he is going to do. Thinking the thing over for a moment, he stands before the namesake of the great French general, comes to a military salute and bows his head, fully convincing the observer that he has concluded to abide by the action of little Jean. The question comes to Andy's mind where he will sleep that night and he begins to build another bunk, but in attempting to strike the first nail, he realizes that he will wake the sleeping youngsters. Giving up this means of resting he takes his heavy coat from the wall, rolls it in a bundle, lays it on the corner of the table, fills his pipe, sits in his chair surveying his trio of proteges and that peace which comes to the heart of a man who is doing a noble deed, fills the soul of the rugged character who has divided our interest and sympathy with the little Jean during the progress of the picture.—From "Sans Famille," by Roy Norton. Released August 16.

HOW THE SQUIRE WAS CAPTURED.

The scene opens in church and we see most unexpectedly a country squire trying to flirt with a pretty girl across the aisle. The said pretty girl being full of ideas, perhaps somewhat induced by the young man behind her, who whispers in her ear, intimates to her maiden aunt beside her, that the squire's sheep's eyes are being cast at her, the aunt. Strange to say the old lady is not so much displeased as one might expect, but smiles rather demurely and almost coquettishly. Then there comes a note from the same squire which is addressed to Miss Cora Lee, the pretty girl aforesaid. She shows it to the young man, likewise aforesaid, and they laugh at the idea of the squire addressing her. And when they have both read the note and see that the squire wishes to call, they are ready for any mischief. Again the girl has an idea and seeing that there is space to do so, she changes "Cora" so that it looks like "Cordelia," which is the maiden aunt's name, and consequently the letter finds its way into the hands of the older lady, who at once responds by giving the squire an invitation to call. When he does call and tea is served in the garden, he finds that he is being entertained by the aunt and that the pretty girl is just out of reach at the flower bed, so near and yet so far. After this experience he can take no chances and he sends a pretty red shawl to the young girl with the message that if he may hope she is to wear it that evening in the garden. The plan in which the letter was concerned having worked so well, the girl presents the shawl to the aunt and tells her that it is from the squire also. Of course, auntie is much pleased and is only too happy to agree to the squire's condition and wear the shawl in the garden. And then the young lovers meet and talk over the situation and decide that they must watch the outcome of the drama which they have set in motion. The girl suggests that they climb the tree which overhangs the summer house and watch from the protection of its leaves what happens below. As auntie is not favorable to the young man's suit he has no particular desire to meet her and consequently is only too glad to accede to the suggestion. They are hardly ensconced in the tree when auntie appears, the shawl draped about her shoulders, and sits her down in the summer house to wait for the squire. The squire is not long in coming and through the lattice of the summer house he sees his gift being worn by the girl to whom it was sent—at least he thinks so. He approaches softly and speaks low to the figure within the summer house and sees an affirmative nod of her head. Up above them the picture flashes to two young people, looking over the branch of a tree and enjoying rapturously what happens below. Then the squire proposes to the lady wearing his gift and is gently and sweetly allowed to take her hand in acceptance of his offer. Again we look up into the tree and see the young lovers fairly hugging each other in ecstasy at the success of their plan. And then comes the denouement. The squire discovers to whom he has proposed and by whom he has been accepted. He starts back in amazement, but at that instant there is a soft laugh behind him and, being a wise old man, he understands what has happened. The young people come down from the tree and approaching hold out their hands in earnest congratulations. And the squire—well, he looks at them and looks at the lady who is leaning on his breast so fondly. And then being a real sport, even though he is a country squire, he says to himself "It is not such a bad bargain, after all, and I will refuse to let these two young scapegraces have the laugh on me." Consequently he takes the extended hands and shakes them warmly. And then there is a quaint little touch, for the young girl asks auntie if she may have the youth at her side, and auntie out of the goodness of her heart and willing to share her responsibilities with her new found lord and master, asks him for his consent to the marriage of the young people. He looks at the pretty girl, swallows hard and gives the desired consent.

BUMPTIOUS TAKES UP AUTOMOBILING.

Once more our jolly little friend, Bumptious, makes his bow to the audience and follows his experiences of papering the parlor, stuffing birds and constructing marvelous aeroplanes to fly through the air by buying an automobile. Of course, it would be foreign to his character to admit that there was anything about an automobile that he did not know and he scornfully refuses the instruction offered when the machine is delivered to him. He is even so confident of his own ability that he does not practice in private before inviting his family and friends to take a ride with him. For some reason the machine does not start off promptly when he takes his seat and does what he thinks ought to produce immediate results. The levers, cranks and so forth fail to start the obstinate auto and he is obliged to descend and look things over. Then he remembers that he has forgotten to crank the engine, this enlightenment coming from the book of instructions which he condescends to look over. The cranking is not so easy as it looks and results in his getting a "kick back" and a bad fall. After various experiences of this kind his friends become distrustful and refuse to ride with him. Whereupon he intimates that he will show them what a joy ride really looks like. For some unaccountable reason the machine starts off promptly this time, but it has only gone a few feet when it takes a backward jump and the last we see of it is speeding away backward up the road, to the amazement of his friends. The following scenes show the exciting experiences which Mr. Bumptious gives himself in the machine, which continues to run backward, in spite of all his efforts, with lightning speed up hill, down dale and across the country. He runs to the very edge of a bridge and barely escapes tumbling over it by a sudden turn. He dodges a telegraph pole when the machine has run up

onto the sidewalk and finally brings up with a bang against a huge tree, the shock throwing him up against the trunk, where he clings for dear life. When he has descended from this position and rubbed his bruised arms and legs he decides that automobilism is a sport that belongs to someone else and for which his talents are not particularly suited. At this moment a farmer appears leading a little donkey home after a day's work and Bumptious, full of scorn for his despised auto, offers to make a trade with the farmer, the donkey for the machine. When the latter is convinced that Bumptious is not crazy he at once accepts the offer and takes his seat in the machine. And then, to Bumptious' horror and surprise, the machine starts off exactly as it should and the farmer rides off in the distance with perfect ease and contentment, leaving Bumptious standing in the middle of the road holding the bridle of his newly acquired donkey. We next see his arrival, which does not compare favorably with his departure and which causes his friends much merriment. All of Bumptious' friends and enemies and those who have laughed at his previous exploits appear with him in this picture and again enjoy his discomfort. There is the paper hanger, the two aeronauts and the gum chewing girl who proves his hoodoo whenever she appears.—Released August 19.

LOVE AND THE LAW.

The works of Dickens are so prolific in character and in wonderful characterizations that it is impossible to portray in one film any of his lengthy stories. "David Copperfield" is no exception to this rule. Therefore, the story of this film is not an attempt to relate the entire history of "David Copperfield" or to involve all of the characters of that fascinating tale. The love story of David and Agnes Wickfield, the daughter of the old lawyer, over whom Uriah Heep holds an influence, is the theme involved in this picture. Certain liberties have been taken with the actual story of "David Copperfield" in order to come within the limits of the reel. The delightful character of Betsy Trotwood is a prominent one and also our old friend Wilkins Micawber. Wickfield and Heep, the two lawyers, are shown after Uriah becomes a partner of Mr. Wickfield. David is brought by Miss Trotwood, his aunt, and introduced to Mr. Wickfield, her attorney, who agrees to accept David as a student in his office. At the time of the introduction Agnes Wickfield is on the scene and there is a very pretty mutual attraction between the young people. Miss Trotwood surprises David by presenting him with two thousand pounds in Bank of England notes, so that in the pursuit of his studies he will have ample funds to carry him along. As the story progresses we see that Uriah Heep, the oily hypocrite of Dickens' story, is very much in love with Agnes Wickfield. His method of love-making, however, is very disagreeable to Agnes for two reasons, first she dislikes the man and his manner, second we see that she is gradually falling in love with the handsome young student in her father's office. Uriah Heep, in order to get the upper hand of the situation, suggests to Mr. Wickfield, who is a man of weak character, that he hypothecate some securities belonging to Betsy Trotwood in order to relieve his (Wickfield's) financial embarrassment. Mr. Wickfield abstracts the securities from the strong box of Miss Trotwood and borrows money on them at a bond broker's. Wilkins Micawber, who, in his anxiety to get a loan of a few pounds, happens to be in the bond broker's office, discovers the fact that Mr. Wickfield is there borrowing money, on what, however, he does not know, but later developments make Micawber a saving element in this story. In order to force Agnes to consent to his suit, Uriah Heep tells her that he has the power to ruin her father. Just as the scene has reached its dramatic height David enters the room and Uriah cringingly retires. Agnes makes a confidant of David and tells him the great trouble that is racking her heart. David bids her to have courage and he proceeds to try to help her father out of the ugly situation. While he is rummaging about the office and assuring himself that Heep's tale is true, Micawber comes in and finds David with Miss Trotwood's strong box in his hand. The box is empty. Micawber has an inspiration. From some little talk of David's and from seeing the empty box, he arrives at the conclusion that Mr. Wickfield had disposed of the securities on the day he saw him in the bond broker's. Telling David what he believes, the two men leave for the bond broker's. While David and Micawber are in the bond broker's office Betsy Trotwood calls on the Wickfields. Miss Agnes brings her into the office and while Miss Trotwood is awaiting the coming of Mr. Wickfield, Uriah Heep greets her. We see by Uriah's actions in this scene and many others where we have watched his hypocritical machination that he is in high glee. Mr. Wickfield is brought in by Agnes, who is in a tremulous state of mind that something he said of the bonds. Miss Trotwood begins to speak of financial investment and is evidently going to ask Mr. Wickfield for her securities when Heep steps over to Agnes and tells her that she must give him her answer to his proposal. At this critical juncture David enters the room accompanied by Micawber. Just as Miss Trotwood asks for the bonds and Heep expects the great bomb he has prepared to burst, David calmly steps forward with the strong box in which he has placed the securities, after having refunded the money to the bond broker. This is the big dramatic situation of the picture. Heep shows himself now in his true colors and after Miss Trotwood has left the room and David and Agnes are in conversation, he gives vent to all the vituperation in his nature. He is cowed, however, by David's manly attitude and leaves the room. It is now Agnes' turn to thank David for the great kindness which he has done her. We witness a very pretty end to the picture, which ends, as all love stories should, happily for the two young people whose mutual attraction we have watched from the beginning.—Released August 23.

THE VALET'S VINDICATION.

The action begins in the apartment of Howard Beekman, a young society bachelor. He leaves his handsome apartment in the charge of Kirby, his valet de chambre, and enjoins upon the said Kirby the strictest good behavior during his month's absence. The scene ends by showing how Kirby intends to observe this injunction. He goes to the telephone and apparently sends an invitation to some of his pals. Then the scene shifts to a handsome suite at the Waldorf, where Mr. and Mrs. Bradley and their pretty daughter are stopping and from which place they are scouring the city in search of a handsome furnished apartment. The pretty daughter appears while her tired-out father and mother are disconsolately rehearsing their futile attempts to find anything that would do. She, too, is tired, but she has an inspiration and, sitting at the table, writes an advertisement for an apartment such as they want. And then we travel to the morning after Kirby's party and find him asleep at the table littered with cigars, poker chips, cards, etc., and considerably the worse for wear. When the boy brings the paper Kirby discovers that he is without money, the game of the night before having taken all of his wages. In the midst of his quandary as to what to do his eye lights upon the advertisement of the Bradley's and he resolves to answer it and rent them his master's apartment. The plan succeeds. They are charmed with the place and take it, though somewhat suspicious of the young man who rented it to them. Then Kirby disappears with the advanced rental in his pocket

and goes out to "see the town." But Beekman unexpectedly returns in the middle of the night soon after the Bradleys are settled and is confronted by "Papa" Bradley and other members of the family endishabille. After explanations have been made, Beekman's eye lights upon the pretty daughter. The sight of her arouses all the chivalry in his New York nature and he promptly offers to take himself off and leave them in possession of his apartment. But he does not stay away evidently, for we see him a few days later at the piano with the girl and something in the way they behave and look at each other suggests that a love story is in progress. This is proved in the next scene for we find the pretty daughter dressed as a bride and Beekman showing her the ring which is to wed them. But while they are out of the room Kirby, whose money has vanished and whose good clothes have gone into pawn, steals in, letting himself in with his latch key and evidently hoping that things have been straightened out in his absence and that he can take a chance at getting back again to his good position. Beekman discovers him and would throw him out but for the girl's plea and when Kirby sees her in bridal array it dawns upon him that a wedding is about to take place and that she is the bride. She confirms his suspicions and tells him that Beekman is the groom. This is enough for the resourceful Kirby and he realizes that he has been an unsuspected Cupid. He now declines to be thrown out by Beekman and insists that he has been the cause of bringing them together and is therefore responsible for the match and should be retained as a reward for his virtues. His impudence rather pleases the girl and, of course, what she says is little less than law to Beekman. Consequently the scene ends by his shaking hands with Kirby and assuring him that all that is past is past. There is a little epilogic scene, which shows their first home breakfast together and Kirby as a sort of a guardian angel of the household.—By Edward W. Townsend. Released August 26.

FROM TYRANNY TO LIBERTY.

The latest of the special productions written and arranged for Mlle. Pilar Morin. The scene is laid in Russia and the part played by Mlle. Morin is that of the wife of an editor whose revolutionary paper is under the ban of the tyrannical Russian police because of his fight for and advocacy of freedom. The first scene is in the parlor of the editor's house and shows him in company with his wife and little daughter, the latter busily engaged in making a copy of a portrait of the father which hangs upon the wall. They are interrupted by a sound behind the secret panel in the wall, and after apprehensive glances about, the husband presses a button which causes the panel to open. Through it appears a young printer. He comes from the inner room behind the panel where the little revolutionary paper is being gotten out, and makes his appearance to ask about some detail of the publication. The child, looking at her drawing, indicates that it would be a good portrait of the young printer's face, and there is very evidently smarting under the accusation and determining upon revenge. The latter is a much taller and larger man. The next scene is in the little printing office, and it marks the appearance of a young girl, a revolutionist, who comes with the report that some of the secrets of the order or of the movement have leaked out, presumably through some one in the employ of this paper. Both the old printer and the young man of the previous scene are questioned and both deny having had any hand in it. The matter is finally straightened out in a way, but the young printer's face is a study when he is left by himself. The next scene shows him in his garret room evidently smarting under the accusation and determining upon revenge. He sits and writes a letter to the Prefect of Police giving information that the paper "Freedom" is being published at a certain house in the city and signing the letter only with the words, "A Friend." Then the story shifts back to the parlor of the editor again. He is going out and the parting with his wife and child makes it evident that there is an ever present fear that each of these goings may be the last. In this case their fears are well grounded, for he has hardly disappeared down the street before a young man bursts in with the information that the police are below, and he has hardly ceased speaking when the room is filled with officers. They demand to know the whereabouts of the editor, information which the wife, and after bidding the child also, refuse to give. Then the police take the child away from the mother into an inner room and the leader of the officers proceeds to try and force her to give him the desired information. He seems inclined to make love to her and she wonders if this may not be a method of holding him off and eventually winning him from his purpose, but when she tries to escape to the room where the child is he roughly draws her back and flings her upon her knees before him. She pleads with him to release her and to bring the child back, and then the telephone bell rings. The man steps to the receiver and hears evidently the voice of the editor of whom they are in search. He commands her to come and call her husband to the house over the telephone. Of course, she refuses, and he summons the other officers and showing her the knout, threatens her with a whipping. She refuses to obey. The scene then shifts to the other end of the telephone line. The husband has been with his companions, members of the revolutionary party, in a cabaret, and has gone to the telephone to call up his wife for some information. He is evidently anxious and worried as he fails to get the response to his call. Returning to the parlor we find the wife still pleading with the officer, and his stern command to her to obey. When she still refuses the whip is tried in the hope of forcing her by this cruel means. But she is loyal and refuses again and again. Finding his effort in this direction useless, the officer summons the men to bring in the child and tells the mother that the child shall suffer unless she calls her husband as directed. In this way he forces her to the telephone. And then before she speaks an idea comes to her that by feigning madness she may so delay the answer that her husband will understand that there is something wrong. So she suddenly turns upon the officer with wild eyes and picking up the child's doll, fondles it in foolish madness and apparent delirium. The officer is nonplussed for a moment and watches her, wondering if his efforts have really unbalanced her mentality. Again the scene shifts to the husband at the cabaret, to his anxiety and fear that there is something wrong as he cannot get the response from his wife as he frantically calls for the connection again and again. Once more to the parlor, we find the officer watching the wife, and then as the child calls for her from the arms of the police her feigned madness suddenly leaves her and she turns to respond to the call. Instantly the officer understands the ruse, and bringing the little one before her produces the terrible knout and informs her that unless she does call her husband the child will be whipped before her eyes. As the whip is raised her last resolution fades away. Rushing to the telephone she speaks the fatal words and falls in a faint upon the floor. We see the husband receiving the message at the cabaret and starting for the house. But he is held by his faithful companions, who realize his danger and that by going there he will only get himself into trouble and be unable to save the wife and child. And then, returning to the parlor we see the officer secreting his men about the room and the little mother reviving from her faint under the ministrations of the child. The door opens and the young printer appears. He snaps his fingers in her face and taunts the child with having

drawn his portrait. As he does this an idea comes to the mind of the distracted mother, and she sees that the resemblance the little one had noted may serve her purpose. She suddenly becomes solicitous of the young man's safety, and as the police slowly appear from their hiding places she seems to plead with him to go. He laughs at her. And then, seeing the police, he would gladly make his escape, but it is too late. He protests that he is an humble printer and not the editor, but they point to the portrait on the wall which is so much like him, and dear to his frantic pleadings, drag him away, leaving the wife and child alone to kneel in thankfulness to God. Then there is a little scene showing how they cross the border. Their passports being examined by the officer at the frontier, which makes it evident that they are trying to leave the land of tyranny. The ordeal is safely past, though the officer seems suspicious. And then comes the dawn of freedom for the little party, our last glimpse of them being on board the ocean steamer sailing into New York harbor. Their eyes are fixed with longing and hope upon the shores they have so nearly reached. And then, as the ship sails on, there comes into view towering above them the majestic Statue of Liberty, which expresses so much to every lover of freedom in the world. Like Israel Zangwill's play, "The Melting Pot," this scene should make a powerful appeal to all who believe in and want to see America the real home of liberty, freedom and progress.—Released August 30.

THE COUNT THAT COUNTED.

Essanay

Jimmy Little, a reporter for the *Daily Howl*, is in love. The object of his affections this time is pretty Dorothy Alexander, daughter of a millionaire, and Dorothy's father suspicions the reporter of wanting the millions more than Dorothy. However, nothing could be furthermost in the mind of Jimmy, and on the afternoon our story opens, having received a note from Dorothy to call immediately and ask her father, he leaves the office and takes a car to Dorothy's home. Dorothy and he fearfully approach the old gentleman in his study, but he mercilessly denounces Jimmy as a fortune hunter, and in the end the unlucky suitor is dragged to the door by the butler and pitched out on his ear. Jimmy refuses to accept defeat, scrawls a brief note to Dorothy inviting her to elope with him and sends it in by the maid. Dorothy answers that he must first win her father's consent, and father, coming into the room as she writes, adds a postscript to the effect, "and if you ever do you can have her." Jack Horning is interested in Jimmy's affair, and when Jimmy confesses his predicament to him, the star reporter immediately hits upon a lovely scheme. Jimmy, he announces, will masquerade as an Italian count and will, with promises of title and fame for the daughter of the soap maker, obtain this latter's consent. Due publicity is given the "advent to our city of his lordship, Count De Soakum," and the article, concocted by young Horning, adds further that the count bears a letter of introduction to Mr. James Alexander, the millionaire soap maker. That evening Jimmy, masquerading as the count, calls on Mr. Alexander, and is given a fine reception. The old gentleman not only gives him his check of \$10,000 to the happy young couple, but also an iron-clad consent to marriage. Dorothy's father and mother then leave the young people to themselves and, during their absence, Jimmy removes his false mustache and goatee. This is a sad mistake, however, as a moment later father and mother return and Jimmy, endeavoring to get his facial trimmings restored to his face, sticks the mustache over one eye and the goatee on the side of his cheek. However, Jimmy and Dorothy win out in the end when the reporter flashes the written agreement signed by father himself, "and if you ever do you can have her."—975 feet. Released August 17.

THE DUMB HALF-BREED'S DEFENSE.

Nellie Nixon, the half-breed wife of a drunken miner, and her brother, a mute, are waiting the evening home-coming of Nixon. His lateness means that he is drinking up his salary at the "Silver Dollar" saloon and fixing himself into an ugly frame of mind so he may properly abuse his half Indian wife. He is very much intoxicated when he enters, and, reeling into a chair at the table, pounds loudly for his supper. The frightened girl and her brother hasten to do his bidding, but their placid and meek submission and willingness to do for him only serves to make him more irritable, and finally rising with a scowl he aims a kick at the mute and ends in throwing the boy out of the house. Then he bolts the door and turns on his wife, his eyes wild with maniacal devilry. When the half-breed mute rises painfully and looks in at the window a thrill of horror shakes him at the scene inside. On the floor lies his sister, while the big brute of a husband, his black hands around her throat, is slowly choking her to death. The half-breed, with a cry of rage, puts his shoulders to the door, but it refuses to yield. Then seizing a heavy timber he rams an opening in a lower panel and crawls into the shack. Nixon sees him, and the two men are on their feet facing each other. Next they grapple and struggle about the room. The boy weakens and falls back against the table, but his hands close on a sharp butcher knife and with an effort he forces up the other man's arm and jabs the knife, hilt deep, into the man's breast. When the half-breed lad reels blindly out of the shack the dripping knife is still in his hands. Not knowing whither to go, he runs madly down a path to a neighboring creek, then pauses when he finds he is still carrying the knife. The cow-punchers, hidden behind a boulder near by, see the mute hurl the knife from him, and when he flies on they come from their hiding place, take the knife and hurry back to Nixon's shack. Their fears are confirmed when they find the lifeless bodies of Nixon and his half-breed wife. An hour later the sheriff is notified and a posse is put on the trail of the mute half-breed. A lively chase and he is overtaken, dragged into a saddle and hurried to the county jail. Shortly after the capture the sheriff notifies the district attorney of the murder and capture of the murderer, and the young assistant district attorney is sent to interview the boy. The boy is fearful and tries desperately to explain. The young attorney is finally convinced of the boy's innocence, and slapping him assuringly on the back, returns to the district attorney's office. Here he begs his chief to give the boy an interview, and upon the district attorney's consent the boy is brought in. Unable to write or speak, there is a tremendous handicap placed upon the unfortunate boy. However, in pantomime he explains to the attorneys how the husband came home drunk, how he choked and kicked him and his sister, and finally how his sister was murdered. The rest is explained, and to the complete satisfaction of the district attorney, who gives him his liberty.—1,000 feet. Released August 20.

TAKE ME OUT TO THE BALL GAME.

Our friend Blink is a baseball buff and a devotee of the sport. One day he finds he will have time in the afternoon to visit the ball park, and from that moment until noon he is in an excited fever, refusing to talk anything but baseball to the business men who call on him. When

the clock strikes twelve Blink seizes his hat, slams down his desk and tells his stenographer that he is gone for the day. Blink hurries home and gets his wife busy with the dinner. She is curious to know why he is in such a hurry and finally, between bites, he tells her he is going to the ball game. Fanny expresses her desire to go also, and insists on her husband waiting for her to dress. Minutes crawl by like hours to Blink as his wife arrays herself for the game and when she finally appears, leading Jack, the bull pup, he seizes her by the arm and drags her out of the house. They board a car, but the conductor objects to the dog. Fanny pushes the conductor into a corner, and Jack makes short work of the seat hogs. However, the ball park is reached at last, and Blink goes to get the tickets. When he comes back with the necessary paper he is in such a hurry and so happily excited as to grab the arm of another woman, a large, fat, colored "mammy," and does not discover his mistake until they are inside. Now he has to buy another ticket, and after he has located Fanny and the dog they hurry into the gate and to the bleachers. The game is an exciting one, but not for Fanny. She sees nothing in it at all, and finally dozes off to sleep with her head resting on a fat man's shoulder. Jack, the pup, becomes excited or angered at a rather shady decision by the umpire, and freeing himself from his chain chases the luckless referee all over the diamond. The home team wins, of course, which makes Blink so happy that he goes off, forgetting Fanny. He follows the players on their triumphal procession downtown, and arrives at his home before he thinks of his missing spouse. In the meantime, Fanny has slept peacefully through the game and is deserted by her fat man. She is finally the only one left on the bleachers, but is soon awakened by a ball park guard. She meets Blink half way home, and there is the usual family row, which ends peacefully, however, at the close of the film.—990 feet. Released August 24.

THE DEPUTY'S LOVE.

Bob Dean, the deputy sheriff of Tonopah County, has fallen in love with Nance O'Brien, a bewitching little Western maid, whose brother, as he supposes, works a claim on a neighboring hillside. Previous to a love scene between the sheriff and the maid a strange incident has happened which will arouse a suspicious thought in our minds as to whether or not Nance is as innocent of evil doing as her frank face and guileless eyes would suggest. In the first place, Nance, dressed in her mother's clothes, and Walt, her brother, ride up to their house, dismount and enter. Nance is seen for a brief moment removing her masculine makeup, which reveals her identity as a very beautiful Western girl. Later Bob Dean rides up, and after a love scene with Nance, presents her with a pair of riding gloves. Finally he kisses her and rides away. Next we are shown Nance and her brother preparing for another mysterious journey. Nance again dons the man's clothes and both ride cautiously away. In a lonesome place on the mountain trail they pull up their horses and listen. Down the canyon is heard the rumbling approach of the mail stage coach. A moment later the two are in ambush with their horses pulled well out of sight. A few moments pass and the coach, with the driver tipping his whip, comes into view. The holdup is successful, as all the occupants are taken unaware and scrambling out at the robber's commands and are relieved of their jewelry. A strong box, suggestive of a quantity of bullion, is also removed and the driver is ordered to go on. Further down the road the excited crowd of tourists insists on the driver cutting loose one of the lead horses and sending for help, and some time later Dean, the deputy, is notified of the robbery. A posse is organized and the trail of the escaping duo is found. Nance and her brother hear the sound of the hurrying hoofs and decide to separate, and thus throw the party off their trail. The girl arrives home, having safely eluded pursuit, but her brother is not so lucky. Dean traces him to the door of the stable, enters and covers the man with his gun. It is then that Dean obtains evidence of Nance's guilt when he finds the suit of men's clothes and the gloves with which he had presented her. Desiring to test her further, Dean, covertly empties the shells from his revolver and replacing it in his holster drags O'Brien into the house where Nance is waiting for her brother to return. The incident that follows is highly dramatic. Nance wrests Dean's pistol from his belt, aims it at him and pulls the trigger. It is empty, of course, and Dean, seizing his former sweetheart's wrist, locks her to her brother and leads them out.—1,000 feet. Released August 27.

THE ESTRANGEMENT.

Two lovers, having been for a row, are seen landing from a boat. They wander along the shore and disappear from view. The following scene is the couple now married and to all appearances as fond of each other as before. A lady friend calls and the wife has occasion to leave the room, which occasion the man seizes to declare his love to the friend. His wife returns, catches him in the act, and orders them both from the house. Years elapse, but the love that husband and wife bore towards each other has not abated. Separated as they are happiness is denied them, but one evening, as if led by fate, the footsteps of both are directed towards the shore, where they spent so many happy evenings. The man recognizes his wife, so much older, approaches her and begs forgiveness, which, after a very weak resistance is given. The Swiss and Italian mountains and lakes are made the stage for most of the action.—Gaumont, 657 feet.

ACROSS RUSSIAN POLAND.

The second series of views in the realm of the Czar. The Cossack drills are remarkable. We successively see the bridge over the Vistula at Warsaw. A regiment of Cossacks maneuvering. The Lazienki castle and a theater in the open air. The statue of Jean Sobieski, King of Poland, who died at Villanov in 1696, one of the greatest heroes of the XVIIth century. Villanov castle, built under Jean III Sobieski, is the ancient summer residence of the kings of Poland. At last we see bison in the Bieleweje forest.—Gaumont, 338 feet. Released August 16.

THE RIVAL SERENADERS.

This is a comic picture with a Spanish setting. An old man serenades a fair damsel, much to her disgust. Her accepted lover devises a plan for getting rid of the old fellow's unwelcome visits, and impersonating the lady, flings a pail of water over him when he comes to play beneath the window. A love token in the shape of a bunch of flowers, which the old man buys, is replaced by a cabbage, and ultimately he gives up love making.—Urban-Eclipse, 515 feet.

PARIS, VIEWED FROM THE EIFFEL TOWER.

A novel subject, in which are presented superb bird's eye panoramas of Paris and its suburbs, from the platforms and summit of the Eiffel tower. The principal buildings, parks and thoroughfares stand out with wonderful distinctness, and the Seine is pictured at great length as it winds its serpentine course through the great city. Marvellous views of

the mighty tower are also given. The Ascent. View from the first platform, 200 feet. The second platform, 500 feet. The summit, 1,000 feet.—Urban-Eclipse, 375 feet. Released August 17.

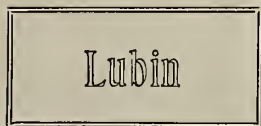
REFUSING A MANSION.

We are brought into the beautiful little seaside kingdom over which the good and handsome prince holds sway. We are just remarking upon the tastefulness of his palace and grounds, when he appears upon the drawbridge with his squire. With them we journey along a well-kept road by the sea until, on a point of rocks, we see a fair damsel washing garments and note the prince is interested. He goes to her and we learn that he is in love with the peasant girl. Because of his wealth she rejects him. We are forced to return to the palace where, with the help of many vassals, the prince dresses as a peasant to please her. Now, on his return, she listens to him. His honeyed words soon win her heart. Ere long he coaxes her within the walled town in which his palace stands. Expecting to give his choice great pleasure, he reveals himself, but is surprised to learn she is even more angry than upon their first meeting. She forthwith leaves him and his court. The poor maiden consoles herself with the thought: "If he deceived me before we were wed, what would he have done later."—Gaumont, 581 feet.

BUYING A MOTHER-IN-LAW.

"All the world loves a lover." is doubtless true, but our lover proves more a target for laughter than for affection. The endeavors of a lover to get near the object of his affections are humorously shown. Owing to his very weak financial position he is not allowed the privilege of calling, and he is first of all seen entering the house in the garb of a lady to answer an advertisement for a music teacher. Once in, he allows his impetuosity to run away with him, with the result that he very quickly finds himself out again. However, he is not yet defeated, and devises other means of entrance, but with the same result, till a kindly relative, dying and leaving him a trifle of the great necessity of life, all doors are opened to the progressive young lover.—Gaumont, 374 feet. Released August 20.

THE DISTRICT ATTORNEY'S TRIUMPH.



The district attorney is a young man, alert, fearless and without an ounce of romantic sentiment in his make-up—just the sort of man to be attracted by a gentle, dreamy girl to whom King Arthur's knights are far more fascinating than the serge-coated men of today. To her the day of romance set with the passing of the bag wigs and knickerbockers; and when the district attorney tells her of his love and asks her hand, she confesses that she likes him, but that she has her heart set on marrying a hero. The lover knows that he is no personage from a romantic novel, and is content to abide his time. He is busy with a murder trial and his eloquence and the careful preparation of his case bring about a conviction. Even in open court the ex-convict makes an attack upon the attorney for the people and is dragged away declaring that

he will kill the official. There seems little likelihood that a man just convicted of murder can carry out such a threat, but the man escapes from his guards while being carried to the penitentiary where the death sentence is about to terminate his evil life, and the police are hurriedly dispatched to recapture him. Knowing nothing of the escape, the district attorney takes the girl for a canoe ride, and when a storm comes up they seek refuge in the very hut in which the convict has found concealment. Taking a gun from the wall, the murderer is about to add to his heavy score, when he sees the police outside. A shot would bring them to the hut, and so, waiting until they have passed, the convict forces the young attorney to enter the boat and follows after. With quick wit the young official overturns the boat, holds his captor's head under water until he ceases to resist, and then drags him ashore to turn him over to the police. He is not conscious of having done a brave deed, but when the girl reads the story she decides that, after all, there are heroes of today as brave as the ones who used to ride in armor in the good old days of romance.—775 feet.

THE DUCK FARM.

Taken on the famous duck farm at Allentown, Pa., this short industrial is a capital condensed history of the life of the duck from the instant the duckling breaks the shell until it lands in the cooling room, plucked and ready for the market. The pictures of the hatching are unusually clear and distinct and the entire subject is notable for photographic excellence and placement of the point of view. Ducks of all ages are shown by the hundreds, for this is one of the largest duck farms in the country, if not in the world. A comedy finish adds to the attractiveness of the subject.—225 feet. Released August 15.

SHORTY AT THE SEASHORE.

Shorty is a gardener, and a pretty bad one at that. To make matters worse, he works for a fussy family and they are forever finding fault with the manner in which he does his work. Shorty's trampish pal suggests a way to obtain a vacation, and writes Shorty a letter announcing that he is heir to a fortune. The scheme works better than was expected, for the letter is opened by the boss in mistake, and that scheming employer decides that he will marry his none too lovely daughter to the gardener before he tells him of his good fortune. They suddenly become most amiable toward Shorty and decide that he must have a vacation at Atlantic City. Shorty is willing to take a vacation anywhere outside of jail, and soon they are started on the trip. It is a pretty serious drain on the old man's purse, for Shorty is expensive in his likes and dislikes, and whenever there is any change he quietly pockets it or hands it to his chum, who has turned up on the boardwalk and joins the party. Only the thought that Shorty will pay back presently consoles the schemers, and when they discover that the letter was a hoax Shorty realizes that it will be well for him to go away from there quickly. He starts down the boardwalk, but lames his ankle, and the rest of the chase is continued in a roller chair from which the rightful owner is dumped with scant ceremony. The picture is rattling good comedy from start to finish, and the chase in the roller chair a real novelty.—990 feet. Released August 18.

Among the Picture Theaters

FROM OUR CORRESPONDENTS.

BOSTON AND VICINITY.

A new moving picture and vaudeville house will soon be opened in Springfield, Mass. It is to be called the Plaza, and it is expected to be ready about September 1. The Goldstein Bros. Amusement Company, which have several other theaters throughout the New England states are the proprietors. The Plaza will have a seating capacity of nearly 1,000 persons, a large stage, and every modern convenience for the comfort of the patrons. Mr. Goldstein remarked that no money was to be spared and that it was the sole desire of the corporation to make the Plaza one of the finest ten cent houses in Massachusetts.

A. Z. Larazus, the popular and efficient house manager of the Premier theater, Fall River, is back to his duties after a severe illness. Mr. Larazus states that his house has held up more than ordinarily well over the hot weather, and that he expects the largest winter business the Premier has ever had.

A new moving picture and vaudeville house has been recently opened in Aero Park, North Adams, and is managed by Mr. Daniel Lang. Up to the present writing the theater has been doing a big business.

The Worcester Amusement Company, of which Mr. Edwin W. Lynch is president and treasurer, and which conducts the Pleasant theater in Worcester, and also operates a picture and vaudeville house in Woonsocket, R. I., has very recently increased its capitalization from \$50,000 to \$500,000, by the issuance of \$250,000 of preferred stock, and the same amount of common stock. Mr. Lynch states that the increase is made in connection with the company's plans relating to the transformation of the Lincoln House property into the Lincoln theater. The new house, when completed, will have a seating capacity of 4,000 persons, and is expected to be one of the finest houses in this state. The Worcester Amusement Company has always been extremely prosperous, due to Mr. Lynch's experience in the theatrical business.

The new scheme of showing moving pictures before the regular vaudeville show, instead of as the last number of the

program, as introduced for the first time at the Lincoln Park theater, of Worcester, by its manager, Mr. George A. Grott, has proven successful in that it brought the people to their seats before the curtain rises on the first vaudeville act, and is now being tried out in various theaters in Worcester. This is the first time anything has ever been attempted, either in Worcester or in any other city, to solve the problem of getting the audience in their seats so as not to interrupt the performance after it starts.

Chicopee is one of the few towns of any considerable size, in the New England states, that has not boasted of at least one first class moving picture theater. Some local business men have decided to erect a theater on Cabot street which will be ready for business early in October. Licensed films will be used, with admission at ten cents.

Frank E. Browne, who has managed the Beacon theater, Boston, since its inception six months ago, has resigned his position. Mr. Browne, together with several other theatrical men, are now building a fine moving picture and vaudeville house in Roxbury. Mr. Browne will manage the new house. He intends to use licensed films, two new and two old reels, two illustrated songs, and three acts of vaudeville. Prior to taking up the management of the Beacon, Mr. Brown was managing the Pastime theater for Mr. Felix Alland. Mr. Browne has made many friends among the trade, and is considered one of Boston's cleverest moving picture managers.

Charles Heath, who has been manager of the Pastime theater, corner Washington street and Avery place, will succeed Mr. Browne as manager of the Beacon. Mr. Heath's career may be of interest, as it shows that an energetic man has as much chance in the moving picture business as in any other. Mr. Heath came to the Pastime theater in the capacity of a drummer; when Mr. Browne left to become manager of the Beacon he was made assistant manager by Mr. Alland, from that position he became full fledged manager of the Beacon, which is one of the finest moving picture theaters in the eastern states.

Louis E. Segal is erecting a moving picture and vaudeville house, to be called the Roxbury theater, in Blue Hill avenue,

Roxbury. Mr. Segal expects to expend at least \$25,000 on his project, and states that unless he has the finest house in Roxbury he will be much disappointed.

Narragansett Pier, probably the most fashionable of all New England summer resorts, is having daily exhibitions of moving pictures at the great pier. The fashionable patrons eat and drink as they view the films, which are licensed. Up to the present time the attendance has been unusually large.

Practically all the Boston moving picture theaters are doing a fairly good business, considering the tremendous heat, and complaints are not often heard.

The work of remodeling the old South theater is now fairly under way, and everything is progressing very smoothly.

There is a little branch of the moving picture business which, although it has been in operation in Boston over a year, has only lately attracted special attention. It is the making of paintings, or banners as they are called, for the feature moving pictures of both licensed and independent manufacturers. The Boston Banner Company is made up of some of the "boys" employed by the General Film Company. The Banner Company hires several painters and letterers, who paint one picture per day apiece. When the manager goes to the General Film Company for his film service, and has decided upon his choice of subjects, he goes to the Banner Company and hires either one or two paintings. These paintings are sent to the exhibitor along with his films. This way of advertising has become very popular with exhibitors throughout Massachusetts, consequently the Banner Company is reaping a fine harvest. The charge for the banners varies from 50 cents to \$2, the amount being dependent upon the age of the film subject. Practically all our local houses rent these banners, with the exception of the Star theater, Tremont Row, which has its own painter. The Star sells paintings to the Boston Banner Company. The Banner Company also does any program wording, etc., that may be required by any moving picture house. As this idea has been successful in Boston, THE NICKELODEON's correspondent is of the opinion that it could be tried with success in other cities.—A. H. R.

MAINE.

Portland, Maine, the largest city in the state, has two very fine moving picture houses. The New Portland theater on Preble street near Congress square, was opened last winter, and is as fine a house as can be found anywhere in Massachusetts. It is decorated in the best of taste, with a view to being artistic. The theater has approximately 1,200 seats and an excellent six-piece orchestra. William E. Greene, the independent film renter of Boston, leased this house from the Fidelity Trust Company, of Portland. Four reels of first-run independent films, and four acts of vaudeville make up the bill. The films are changed three times each week, and the vaudeville acts once a week. Mr. Greeley the resident manager for Mr. Green, stated that his business was enormous. Three shows daily are given. Admission is ten cents, with a few reserved seats at twenty cents.

The Congress theater on Congress street, corner Temple street, is a close second to the above mentioned theater. It can easily accommodate 800 people. Licensed films and vaudeville are exhibited daily. The Congress has one matinee and two evening shows each day. Mr. Gertzel, who operated it, is very well qualified to do so, as he formerly was business manager for B. F. Kieth, in Maine. Business is big, with admission at ten cents.

Messrs. J. P. Rundle and E. R. Yates are running the only moving picture theater in Biddeford. The Biddeford opera house seats nearly 900 people and shows licensed moving pictures and vaudeville, giving two shows daily. The entire show is changed Thursdays. Admission is ten cents. Messrs. Rundle and Yates recently bought out their sole opposition, the Nickel, and closed it permanently.

Lewiston has a moving picture theater called the Nickel, which runs straight moving pictures to excellent business. For a five-cent house the Nickel is extremely neat and prosperous looking.

Bangor has several fine moving picture and vaudeville houses. Among the best are the Gaiety, the Midget and Acker's. All these houses seem in good condition, and all of the managers seemed satisfied with the trade.

The Dreamland theater, Portland, on Congress street, is the only five-cent house now running there. The house is run by the same syndicate that operates two small houses in Boston. Trust films, and illustrated songs are given, with shows running continually from 10 a. m. until 11 p. m.

Freeman is having a moving picture show over the summer. Mr. A. Swimmington, the proprietor, told the writer that the summer vacationists make good moving picture customers, and that business has been fine.

Norwolgewoch has several moving picture theaters, all but one of which only operate during the summer. From reports business is excellent. Admission is ten cents in each of the theaters.—A. H. R.

THE ROLL OF THE STATES.

ARKANSAS.

Freeman Owens, of Pine Bluff, has recently invented a machine for taking moving pictures which he is arranging to place on the market.

The Washington Theater Company, recently organized at Little Rock, has opened a theater at 114 West Fifth street, exclusively for colored people.

The Royal Theater Company was recently incorporated at Little Rock, with a capital stock of \$25,000, by J. H. Blowitz, F. L. Newman, M. B. Sanders and J. A. Comer.

ALABAMA.

W. L. Ferguson is arranging to open a moving picture theater in Decatur.

ARIZONA.

Quinn Brothers have opened a moving picture theater at Globe, and will soon begin the erection of one at Bisbee.

CALIFORNIA.

Ye Village theater has been reopened at Mill Valley under the management of Cailleux and Cavet, French moving picture experts, who also operate the Swastika theater at Sausalito.

CONNECTICUT.

The New Theater is the name of a moving picture house being erected at Fairfield avenue and broad street, Bridgeport.

The Unique Amusement Company will conduct a moving picture theater at Hall avenue and West Colony street, Wallingford.

The Simon Garden theater is the name of a new house, recently opened at Hartford with a seating capacity of 1,000. It is one of the best equipped moving picture theaters in the state.

Messrs. McKenzie and Kimberly are preparing to open a theater in the Gardner building on Main street, Ansonia, about September 1st, which will be devoted to vaudeville and moving pictures.

DELEWARE.

Articles of incorporation have been filed with the secretary of state for the Stereomatograph Company, of Pittsburg, which has for its object to acquire and operate plants for moving picture machines. The capital stock is \$100,000 and the incorporators are G. Evett West and William McKinley, of Pittsburg, and George W. May, of Wilmington.

FLORIDA.

F. T. Montgomery, Memphis, Tenn., who is reputed to have done more for the moving picture business in the south than any other individual, has taken possession of the Amusu theater, Jacksonville, having purchased the same from J. C. Gray. Mr. Montgomery operates the Majestic No. 1 and No. 2, Memphis. The name of the new house, together with its policy will be changed by the new owner, who assures the people of Jacksonville that they will have the pleasure of attending one of the most up-to-date moving picture houses in the Southern states. The house will be devoted exclusively to moving pictures. All employees will be uniformed, and it will be the policy of the house to cater to the patronage of ladies and children and the high class element of the city. The house has been remodeled and redecorated.

The Bijou theater, of Jacksonville, has been purchased by J. C. Gray, who formerly owned the Amusu.

ILLINOIS.

The moving picture theater formerly operated by J. R. Jackson, at Abingdon, has been purchased by J. Kokis.

Professor Drake recently opened a moving picture theater at Tampico.

The Kunz Amusement Company has been incorporated at Springfield by Joseph C. Kunz and Marie P. Kunz, with a capital stock of \$1,000.

Sterling has a new moving picture theater which was recently opened in the Rollaway by Messrs. John Krist and L. Ball.

The United Moving Picture Company has been incorporated in Chicago by H. M. Chesrown, S. W. McMichael and John Doyle, with a capital stock of \$2,400, to manufacture and deal in moving picture films and apparatus.

A. R. Orr will conduct a moving picture theater at Odell. M. F. Wood, of Aurora, opened a moving picture theater in the Plano opera house.

Articles of incorporation have been filed for the Illinois Hippodrome Company by Willis E. Hutson, Wm. A. Sheehan and A. M. Olson, of Chicago; capital stock, \$10,000.

A new theater will shortly be erected at the corner of West Madison street and Kedzie avenue, Chicago, which will be devoted to vaudeville and moving pictures.

The Orpheum is the name of a new theater to be erected at 106 North Madison street, Peoria, by E. C. Leisy and A. E. Leisy.

The Star, a new moving picture theater, will be opened at Murphysboro by Tonty Lo Buono.

Mrs. E. R. Brounzel, of Rockford, has opened the Princess, a moving picture theater, in the Lawson hotel, which will be under the management of her son, E. R. Brounzel.

IOWA.

Battle Creek has a new moving picture theater, the Dreamland, which has been opened under the management of Don Johnston.

INDIANA.

The North Side Nickelo, of Shelbyville, has been purchased by Mr. and Mrs. Walter Wilson, who have greatly improved it and will conduct it as a high-grade moving picture house.

The Colonial theater, which is being erected at Fort Wayne, will be ready for occupancy about September 1st. The house will have a seating capacity of about 1,000, and moving pictures will be the chief attraction.

The Crystal theater, at Union, has been purchased by N. B. Lewis.

Edward Klein and Harry Brian have leased the Lyric theater, of Fort Wayne, and will conduct it as a moving picture house.

KENTUCKY.

Articles of incorporation have been filed with the county clerk for the Pearce Amusement Company with a capital stock of \$6,000, and its chief place of business will be Fort Springs. The chief stockholders are Josiah Pearce, of Pittsburg; Josiah Eugene Pearce and Fred W. Pearce, of New Orleans, and James R. Bush.

The Lyre theater, formerly the Taft, at the corner of Thirtieth and Walnut streets, Louisville, has been purchased by Julius J. Seals, who will conduct it as a high class vaudeville and moving picture house for the colored people. The house has been completely remodeled and renovated, and under the new management it bids fair to make a success.

LOUISIANA.

A moving picture theater will be installed at 119 St. Charles street, New Orleans, by Josiah Pearce and son.

MARYLAND.

A permit has been granted John Chesno to erect a moving picture theater at 625 Columbia avenue, Baltimore, at a cost of \$15,000.

MASSACHUSETTS.

Memorial hall, at Springfield, has been leased by the Star Motion Picture Company, who will open it as a moving picture house.

The American Hippodrome Company has been incorporated at Boston with a capital stock of \$5,000.

Thompsonville has a new moving picture and vaudeville theater, which was opened recently under the management of Nathan Sisitsky.

MICHIGAN.

A new moving picture theater has been opened at 223 South Washington street, Lansing, by W. L. McClure and Moe S. Berger.

The Bijou theater, of Escanaba, which has been conducted for the past four years by A. E. Atkinson, has been purchased by J. A. Frechette, who will conduct it along the same lines followed by Mr. Atkinson, and which have made it the most popular moving picture and vaudeville house in the city. Mr. Atkinson is credited with being the first moving picture exhibitor in Escanaba to make a success. After repeated failures of other managers to make a success of the Bijou, about four years ago it was purchased by Mr. Atkinson, who as before stated, has made it the most popular amusement place in the city. This he has done by giving strict attention to his business, studying the wishes of his patrons and endeavoring to furnish clean and attractive programs at all times. He also purchased the Lincoln theater, which he continued to operate until a short time ago. It is stated that Mr. Atkinson has an option on a moving picture and vaudeville house in Chicago, and may locate in that city permanently.

MINNESOTA.

The Wonderland theater, of Mankato, has been purchased by W. D. Chamberlain, manager of the Unique theater of that place, who will continue to operate both, one as a vaudeville house and one as a moving picture house. Both will furnish high grade entertainment. Mr. Chamberlain represents the American Amusement Company of New York.

The Colonial, a new moving picture theater, was recently opened at 230 Central avenue west, Duluth.

The Scenic is the name of a new moving picture theater recently opened in the Schumacher building, at Lakefield.

Watters and Hughes, recently of Des Moines, have reopened the Theater Royal, at Hastings, and will conduct it as a high grade house. Mr. Watters is said to possess the only noseophone in the world.

MISSISSIPPI.

The Concord Park theater, of Natchez, will be devoted to moving pictures and vaudeville during the summer.

MISSOURI.

The Yale Film Exchange recently opened an office in the Navarre building, St. Louis, under the management of A. D. Flint, of Kansas City.

F. L. Newman, proprietor of the Royal theater, of St. Joseph, has leased a site at the southeast corner of Sixth and Jules streets, of that city, on which will be erected a \$25,000 theater building, which will be devoted exclusively to moving pictures. In some respects it will be unique. It will have a frontage of forty-five feet on Sixth street and 120 feet on Jules street. It will be of brick and marble, and absolutely fireproof. The roof will be supported by iron girders and the floor will be terrazo. There will be an enclosed lobby from which two winding stairways will lead to the roof, where the pictures will be shown in good weather. The garden floor will be concrete, and provision will be made for growing vines and flowers. The staircases will be of white marble and the interior finish of the house will be mahogany, this finish extending even to the seats, the stage and the walls, while red carpets and draperies will carry out the same decorative scheme, the remainder being white and white marble. A rest room for women with children, where they can witness the performance, will be another innovation. It will have a seating capacity of 800 and will cost \$25,000.

The Biograph Theatorium, of Slater, has been purchased by Messrs. Flynn and Morgan.

NEW HAMPSHIRE.

The Milford moving picture theater, of Milford, will shortly be reopened after undergoing extensive repairs and improvements.

U. G. Lamb is erecting a new moving picture theater at Dover on the site of the old Empire house.

NEW JERSEY.

Articles of incorporation have been filed for the Crown Motion Picture Company, of Jersey City, with a capital stock of \$100,000. The incorporators of the company are Owen F. Langan, Henry A. Fischbeck and Frank G. Billy, and it is the purpose of the company to engage in a general photographic business.

James E. Cooper, William A. Baker and James V. Jennings have incorporated the Cooper-Baker Amusement Company, of Newark. The capital stock is \$125,000 and the purpose of the company is to engage in amusement enterprises.

A moving picture theater will be erected at West Orange by Arthur D. McAllister and J. D. Nicol.

A moving picture theater is being erected at 483 Orange street, Newark, by W. H. Meyer and M. Singer.

The Plaza, a \$65,000 vaudeville and moving picture house, is being erected at William and Monroe streets. The building will be of brick and tile, 89x109 feet, two stories in height and will have a seating capacity of 1,200.

Wonderland, a moving picture theater of Carthage, has been purchased by R. H. La Fave, who also owns the Mystic of that city.

NEW YORK.

A new moving picture theater will be erected at 76 Catherine street, New York City, by Martin Garone, 143 Washington Market, at a cost of \$7,500.

Articles of incorporation have been filed for the H. A. Kauffman Amusement Company with a capital stock of \$2,000. The purpose of the organization is to conduct moving picture theaters and other amusements. The directors of the company are G. Boochever, M. P. Doyle and Martha N. Cohenno, all of New York City.

A theater which will be devoted to moving pictures, will

be erected at the corner of Seventh avenue and Fifty-second street, Brooklyn, by E. F. Wennke, at a cost of \$14,000.

The International Film Traders is the name of an organization recently incorporated in New York City by Julius H. Dreher, Tinton avenue, Herbert Spiegelthal, Eleventh street, Otto Wisternitz, Third avenue, all of New York City. The capital stock is \$10,000 and it is the purpose of the new concern to enter the manufacturing business.

Articles of incorporation have been filed for the Joslyn Company, New York City, with a capital stock of \$5,000. The directors are Roy C. Joslyn, Newark; Anna Gardner and Allen A. Deutsch, of Brooklyn.

The Washington Paramount Film Company of New York City, has been incorporated with I. Bernstein, I. Goetz and E. S. Manheimer as directors and a capital stock of \$1,500. The company will conduct moving picture houses and other amusements.

The Chatelet is the name of a new organization which has been formed to conduct a theatrical and moving picture business. The directors are F. A. Harrison, Peter J. Matthews and William J. Gannan of Buffalo; capital stock \$20,000.

Articles of incorporation have been filed for the Eransael Amusement Company of New York City with a capital stock of \$50,000. The directors of the company are W. Otten, of Newark, N. J., and C. H. Meyer and Samuel Levin of New York City. It is the purpose of the company to conduct moving picture theaters, and buy and lease theaters and deal in dramatic and musical compositions.

The Gordon Theater Company has been incorporated by Michael Tenzer, Rose Tenzer and Joseph Friedland of New York City for the purpose of conducting vaudeville and moving picture theaters; capital stock \$8,000.

A moving picture theater has been opened at Suffern by Fred Conklin, who will conduct it as a high grade exclusive moving picture house with the addition of illustrated songs, but no vaudeville.

The Shay Brothers who have a number of moving picture theaters throughout the country, have secured the Old Family Theater at Elmira and have reopened the same after thoroughly renovating and improving it.

A new moving picture theater will be opened on Public avenue, Binghamton, by T. M. Foster.

The State Amusement Company has been incorporated by Joseph Scull of Brooklyn; David B. Bartelsone and Max Rothberg, of New York. The capital stock is \$4,000.

Jacob Goodman, Dan Goodman and David Super, 116 Graham avenue, Brooklyn, are the incorporators of the Goodman Amusement Company which has been formed to conduct moving picture and vaudeville theaters. The capital stock is \$10,000.

The Times Square Theater, is the name of an exclusive moving picture house recently opened at 1446 Broadway, New York City, by M. H. Saxe, who was formerly connected with the Saxe Film Exchange, Fourteenth street. Both inside and out the walls are covered with sheet metal work and the interior decorations are also stamped sheet metal, thus rendering the house completely fireproof. In front the theater is decorated with a handsomely designed tower embellished with hundreds of Tungsten lamps which extend to the very apex. The color scheme of the interior is dark green, green chairs and green incandescent bulbs with artistic green shades. The house is well ventilated and has a seating capacity of 250 with a balcony seating about one-fourth that number.

A new moving picture theater has been opened at the corner of Main and Washington streets, St. Johnsville, by Elmer Fox.

A permit has been granted for the erection of a moving picture theater at the corner of Fifth avenue and Garfield place, Brooklyn, by William C. Stemmerman.

NORTH DAKOTA.

The Unique is the name of a new moving picture theater recently opened in the Ryan building, Grand Forks, by David Hyman of Cincinnati, under the management of Frank Gaffey.

The Iola Theater at Hankinson has been purchased by Stephen Braun, ex-county treasurer

OHIO.

A moving picture theater has been opened at Delphos under the management of W. C. Shenk.

Articles of incorporation have been filed by the Columbus Company of Portsmouth with a capital stock of \$15,000. The directors of the company are Arthur H. Bannon, Henry Bannon, Dan W. Conroy, Simon Labold and Fred N. Tynes. It is the purpose of the organization to conduct moving picture theaters.

The Happy Hour Theater of Akron is undergoing extensive

improvements which will add greatly to the convenience of its patrons. It is conducted by George J. Renner.

The Square Dime Theater is the name of a new moving picture house recently opened at Alliance by F. E. Hartzell. One of the unique features of this house is the serving of refreshments to its patrons and the building is also arranged that those in attendance get the benefit of the breeze.

The Anderson-Ziegler Amusement Company, of Columbus, has increased its capital stock from \$750,000 to \$775,000.

The fourth moving picture theater for Tiffin will be opened on South Washington street by C. L. Bristol and W. H. Boehler.

The Princess Theater, owned by A. R. Filson, of Bellefontaine, has been purchased by Elmer H. Carlson, of Tiffin, who has greatly improved the same, making it one of the cosiest houses of its kind in that section.

The Hippodrome, Lancaster's new moving picture theater has been opened at 150 North Queen street.

OKLAHOMA.

The Lyric is the name of a new moving picture theater opened at Ramona.

PENNSYLVANIA.

W. H. Furneisen, of Harrisburg, is erecting a moving picture theater at the southeast corner of Union and Brown streets.

Messrs. Robert Maxwell and George E. Fuller, of Scranton, will erect a moving picture theater at 121 Penn avenue, that city, at a cost of \$10,000.

The Grand, a new moving picture theater, has been opened at the corner of Ninth and Willow streets, Lebanon, by John A. Jackson.

A new moving picture theater was recently opened by J. C. Light at Shippensburg.

The Minersville Opera House which has been closed since June 25 will open about August 15th as a high grade moving picture and vaudeville house.

The Columbia Theater, under the management of J. W. Larned, Bloomsburg, has added a number of improvements including a fireproof booth.

The Uno Motion Picture Theater, of Wilkesbarre, formerly conducted by Messrs. Rinehart and Enterline, has been purchased by A. Davis Schenck, an experienced moving picture man who will make many improvements.

The Pastime is the name of a new theater to be opened at Copley by Charles Gendrix, Jr.

The Majestic Motion Picture Place, said to be one of the most modern moving picture theaters in that section was recently opened at Pottsville.

The Scenic Theater of York has been purchased by Messrs. Lippy and Hersheyn, of Lancaster.

The Allentown Nickolet, a moving picture theater, has recently been given a general overhauling and remodeling, including a complete change of its ventilating system.

John Williams, of Forest City, conducts a unique moving picture theater consisting of two large vans, three tents, a piano and 250 chairs.

SOUTH DAKOTA.

The Casino moving picture theater of Yankton has been purchased by Charles E. Brown.

TENNESSEE.

Articles of incorporation have been filed with the secretary of state by the Picto Amusement Company with a capital stock of \$6,000. The incorporators are J. A. Vincent, W. G. McMurray, A. B. Littleton and W. F. Frierson.

A \$30,000 theater will be erected at 703 Gay street, Knoxville, by Frank Rogers.

TEXAS.

Manager Jorgensen of the Crystal vaudeville and Crystal moving picture theaters of Galveston, has purchased the Lyric of Dallas and will continue to operate under the name of the Crystal.

WASHINGTON.

The Northern Amusement Company of Spokane has been incorporated by Vic R. Carlson, Hy Ratzlaff and Charles Jennings with a capital stock of \$50,000.

Messrs. Wooden and Ryan, of Seattle, are preparing to open a moving picture theater at Centralia.

WISCONSIN.

The Crystal, a high class vaudeville and moving picture theater of Milwaukee, has been reopened after having undergone extensive improvements at a cost of about \$30,000.

The Orpheum Theater at Reedsburg has been purchased by W. O. Sherman and C. A. Clark.

The M. E. Cahill Company Theatrical enterprise has opened a moving picture theater at Waukesha with a seating capacity of 900.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

DRAMA			
Date.	Title.	Maker.	Length.
7-15	Corporal Truman's War Story.....	Kalem	910
7-15	Her Uncle's Will.....	Vitagraph	995
7-16	Trailed in the Hills.....	Essanay	983
7-16	A Good Loser.....	Pathe	699
7-16	A Broken Symphony.....	Vitagraph	993
7-18	Mistaken Identity	Pathe	495
7-18	Rosemary—For Remembrance	Lubin	960
7-18	A Flash of Light.....	Biograph	998
7-18	The Phoenix	Selig	1,000
7-19	The Failure of Success.....	Gaumont	975
7-19	The Old Loves and the New.....	Edison	1,000
7-20	Manon	Pathe	758
7-20	Through the Enemy's Line.....	Eclipse	550
7-20	The Thief	Essanay	992
7-20	Haunted by Conscience.....	Kalem	995
7-21	A Postal Substitute.....	Melies	950
7-21	John Graham's Gold.....	Lubin	925
7-21	As the Bells Rang Out.....	Biograph	457
7-21	Serious Sixteen	Biograph	535
7-21	Mazeppa	Selig	1,000
7-22	A Frontier Hero.....	Edison	450
7-22	The Cowboy's Sweetheart and the Bandit.....	Essanay	909
7-22	Brave Hearts	Kalem	900
7-23	Hako's Sacrifice	Vitagraph	995
7-25	The Stepdaughter	Lubin	900
7-25	The Call to Arms.....	Biograph	994
7-26	Uncle Tom's Cabin, Part I.....	Vitagraph	935
7-26	An Angler's Dream.....	Gaumont	315
7-26	Peg Woffington	Edison	990
7-27	A Daughter of Dixie.....	Kalem	900
7-27	The Art-Lover's Strategy.....	Eclipse	580
7-28	Unexpected Help	Biograph	968
7-28	The Woman in the Case.....	Melies	950
7-28	The Cowboy's Stratagem.....	Selig	905
7-29	Uncle Tom's Cabin, Part II.....	Vitagraph	1,000
7-29	Pure Gold	Kalem	960
7-29	An Unexpected Reward.....	Edison	750
7-30	Broncho Billy's Redemption.....	Essanay	950
7-30	The Sculptor's Ideal.....	Gaumont	530
7-30	Uncle Tom's Cabin, Part III.....	Vitagraph	1,000
7-30	Cagliostro	Pathe	1,000
8-1	An Arcadian Maid.....	Biograph	984
8-1	Three Hearts	Lubin	900
8-2	An Unfair Game.....	Vitagraph	990
8-2	With Bridges Burned.....	Edison	1,000
8-3	Under Both Flags.....	Pathe	820
8-3	Witch of Carabosse.....	Eclipse	630
8-3	A Colonial Belle.....	Kalem	955
8-4	Her Father's Pride.....	Biograph	996
8-4	The Law of the West.....	Selig	1,000
8-5	The Legend of Scar-Face.....	Kalem	875
8-5	No Man's Land.....	Pathe	538
8-6	Her Mother's Wedding Gown.....	Vitagraph	1,015
8-6	Under Western Skies.....	Essanay	1,000
8-8	The House with Closed Shutters.....	Biograph	998
8-8	The Troubles of a Flirt.....	Pathe	
8-8	The Heart of a Sioux.....	Lubin	980
8-8	Forgiven	Selig	995
8-10	The Silent Witness.....	Eclipse	
8-11	A Change of Heart.....	Lubin	970
8-11	A Salutory Lesson.....	Biograph	980
8-12	The Attack on the Hill.....	Edison	
8-12	The Red Girl and the Child.....	Pathe	
8-12	Mrs. Barrington's House Party.....	Vitagraph	977
8-13	The Turn of the Balance.....	Vitagraph	980
8-13	The Girl on Triple X.....	Essanay	950
8-13	Entombed Alive	Gaumont	
8-15	The Usurer	Biograph	994

Date.	Title.	Maker.	Length
8-15	Oliver Twist	Pathe	
8-15	The District Attorney's Triumph.....	Lubin	775
8-16	The Estrangement	Gaumont	657
8-16	His New Family	Edison	
8-16	Daisies	Vitagraph	995
8-17	A Cheyene Brave	Pathe	938
8-18	Human Hearts	Selig	1,000
8-19	Back to Nature	Vitagraph	970
8-19	How the Squire Was Captured.....	Edison	
8-20	The Shepherd's Dog	Pathe	699
8-20	Under the Old Apple Tree	Vitagraph	995
8-20	Dumb Half-Breed's Defense.....	Essanay	1,000
8-20	Refusing a Mansion.....	Gaumont	581
8-22	Dora Thorne	Selig	1,000
8-23	Love and the Law.....	Edison	
8-23	The Three Cherry Pits.....	Vitagraph	995
8-25	The Indian Raiders	Selig	1,000
8-26	The Valet's Vindication.....	Edison	
8-27	Rose Leaves	Vitagraph	995
8-27	The Deputy's Love.....	Essanay	1,000
8-29	The Emigrant	Selig	995
8-30	Jean and the Calico Doll.....	Vitagraph	970
8-30	From Tyranny to Liberty	Edison	

COMEDY

7-15	Her Uncle's Will.....	Vitagraph	995
7-15	How Bumptious Papered the Parlor.....	Edison	320
7-15	A Vacation in Havana.....	Edison	680
7-15	Please Take One.....	Pathe	348
7-15	A Political Discussion.....	Pathe	613
7-16	Jupiter Smitten	Gaumont	648
7-19	Twa Hieland Lads.....	Vitagraph	988
7-22	Davy Jones and Captain Bragg.....	Vitagraph	985
7-22	Lazy Farmer Brown.....	Edison	550
7-23	The Desperado	Essanay	1,000
7-23	More of Betty's Pranks.....	Pathe	426
7-23	Pete Has a Good Time.....	Pathe	476
7-23	The Princess and the Fishbone.....	Gaumont	580
7-23	The Foxy Lawyer.....	Gaumont	430
7-25	Getting Even with the Lawyer.....	Pathe	676
7-25	A Sleep-Walking Cure.....	Selig	310
7-25	A Mad Dog Scare.....	Selig	690
7-26	The Beautiful Margaret.....	Gaumont	410
7-27	A Fair Exchange.....	Essanay	635
7-27	A Personal Matter.....	Essanay	344
7-27	Detective's Dream	Pathe	587
7-28	Wife's Mamma	Lubin	870
7-29	Tommy Gets His Sister Married.....	Pathe	850
7-29	Bumptious as an Aviator.....	Edison	250
7-30	The Forbidden Novel.....	Gaumont	440
8-1	Her First Long Dress.....	Selig	640
8-1	Shrimps	Selig	360
8-1	Betty as an Errand Girl.....	Pathe	610
8-2	An Ancient Mariner.....	Gaumont	431
8-2	The Ace of Hearts.....	Gaumont	554
8-3	Mulcahy's Raid	Essanay	550
8-3	A College Chicken.....	Essanay	448

DAILY LICENSED RELEASES.

MONDAY: Biograph, Lubin, Pathe, Selig.
TUESDAY: Edison, Gaumont—Kleine, Vitagraph.
WEDNESDAY: Essanay, Eclipse—Kleine, Pathe.
THURSDAY: Biograph, Lubin, Melies, Selig.
FRIDAY: Edison, Kalem, Pathe, Vitagraph.
SATURDAY: Essanay, Gaumont—Kleine, Pathe, Vitagraph

Date.	Title.	Maker.	Length	Date.	Title.	Maker.	Length.
8-4	Mrs. Bargainday's Baby.....	Melies	950	7-21	The Mistake	Imp	
8-4	Ah Sing and the Greasers.....	Lubin	840	7-22	A Devoted Little Brother.....	Lux	550
8-5	No Rest for the Weary.....	Pathe	361	7-22	Black Pete's Reformation.....	Bison	957
8-5	The Wooing O't.....	Vitagraph	980	7-22	The Playwright's Love.....	Thanhouser	1,000
8-5	The Moth and the Flame.....	Edison	675	7-23	Cohen & Murphy.....	Powers	
8-6	The Lord's Prayer.....	Gaumont	470	7-23	A Cannon Duel.....	Itala	500
8-6	The Latest Fashion in Skirts.....	Pathe	715	7-23	"Let Us Die Together".....	Itala	500
8-9	The Lady and the Burglar.....	Edison		7-25	The Silversmith to King Louis XI.....	Eclair	960
8-9	The Water Cure.....	Gaumont	488	7-26	Love in Mexico.....	Bison	984
8-9	The Death of Michael Grady.....	Vitagraph	935	7-26	The Missing Bridegroom....	Powers	
8-10	Her Photograph	Pathe		7-26	Uncle Tom's Cabin.....	Thanhouser	1,000
8-10	Up-to-date Servants	Essanay	827	7-27	A True Pal.....	Nestor	999
8-17	The Count That Counted.....	Essanay	975	7-27	The Room of the Secret.....	Bison	1,000
8-18	Shorty at the Shore.....	Lubin	990	7-27	The Cowboy and the Squaw.....	Champion	1,000
8-18	When We Were in Our 'Teens.....	Biograph	475	7-28	Bear Ye One Another's Burdens.....	Imp	975
8-18	An Old Story With a New Ending.....	Biograph	512	7-29	In the Wild West.....	Bison	995
8-19	A Short-Lived Triumph.....	Pathe	794	7-30	For the Sake of a Child.....	Great Northern	
8-19	Bumptious Takes Up Automobiling.....	Edison		7-30	A Little Confederate.....	Powers	
8-20	Buying a Mother-in-Law.....	Gaumont	374	7-30	The Two Bears.....	Itala	693
8-24	Take Me Out to the Ball Game	Essanay		8-1	The Soldier's Honor.....	Eclair	635
8-26	The Men Hater's Club.....	Vitagraph	985	8-1	Irony of Fate.....	Imp	
8-31	Who's Who!.....	Essanay	525	8-2	Her Private Secretary.....	Powers	
8-31	You Stole My Purse.....	Essanay	475	8-2	A Miner's Sweetheart.....	Bison	1,000
SCENIC				8-3	Sons of the West.....	Nestor	975
7-20	Pekin, the Walled City.....	Eclipse	440	8-3	The Glove	Ambrosia	200
7-27	On the Ethiopian Frontier.....	Pathe	387	8-3	The Spitfire	Champion	900
8-6	Teneriffe, the Gem of the Canaries.....	Gaumont	505	8-5	A Cowboy's Generosity.....	Bison	1,000
8-8	Jewish Types in Russia.....	Pathe		8-6	The Restoration	Thanhouser	1,000
8-9	Picturesque Waters of Italy.....	Gaumont	417	8-6	Louisa Miller	Itala	1,000
8-10	Feeding Seals at Catalina Islands.....	Essanay	170	8-6	His Baby's Shirt.....	Powers	
8-10	On the Banks of the Zuider Zee, Holland.....	Eclipse		8-6	Magdalene	Gt. Northern	
8-11	Lost in the Soudan.....	Selig	1,000	8-8	The Buried Man of Tebessa.....	Eclair	677
8-13	Drifts of Snow in Chamonix Vale.....	Gaumont		8-8	Once Upon a Time.....	Imp	
8-17	Paris, Viewed from the Eiffel Tower.....	Eclipse	375	8-9	A Man's Way.....	Powers	
8-20	A School in New Guinea.....	Pathe	285	8-9	The Mad Hermit.....	Thanhouser	1,000
8-16	Across Russian Poland.....	Gaumont	338	8-10	The Hermit of the Rockies.....	Champion	900
INDUSTRIAL				8-12	Lena Rivers	Thanhouser	1,000
7-16	Algerian Stud	Pathe	279	8-13	Winning a Husband.....	Powers	
7-20	Catching Lobsters	Pathe	216	8-16	The Sewing Girl.....	Powers	
7-25	Breaking Ice in England.....	Pathe	305	COMEDY			
8-5	U. S. Submarine Salmon.....	Edison	325	7-15	Bill's Serenade	Lux	468
8-10	The Ibis	Pathe		7-16	Mother-in-law, Son-in-law and Tanglefoot.....	Itala	500
8-15	The Duck Farm.....	Lubin	225	7-16	The Tattler	Powers	
8-19	The Eriks	Pathe	197	7-18	The Nurse's Trunk.....	Eclair	485
SPORTS				7-18	Tomorrow is Pay Day.....	Eclair	395
8-3	The Barrel Jumper.....	Pathe	144	7-22	Ma's New Dog.....	Lux	344
8-3	Camel and Horse Racing in Egypt.....	Eclipse	355	7-23	Our Housemaid	Powers	
TRICK				7-23	Fabian Cleaning Chimney.....	Great Northern	
7-16	The Jolly Whirl	Gaumont	312	7-29	The Mermaid	Thanhouser	1,000
7-18	Awful Symphony	Pathe	426	7-30	The Vixen	Powers	
TOPICAL				7-30	Fabian Arranging Curtain Rods.....	Great Northern	
8-6	Fiftieth Anniversary of Yokohama.....	Pathe	243	7-30	Where Can We Hang This Picture?.....	Itala	307
NATURE STUDY				8-1	She Surveys Her Son-in-law.....	Eclair	410
8-1	Hunting Bats in Sumatra.....	Pathe	371	8-2	Jenk's Day Off.....	Thanhouser	1,000
INDEPENDENT				8-3	Fricot Drinks a Bottle of Horse Embrocation....	Ambrosia	200
DRAMA				8-4	Yankeeanna	Imp	
7-15	The Greatest of These is Charity.	Lux	540	8-6	Almost a Hero	Powers	
7-15	Red Fern and the Kid.....	Bison	988	8-11	Hoodoo Alarm Clock	Imp	
7-15	The Converted Deacon.....	Thanhouser	1,000	8-13	Madame Clairö	Powers	
7-16	A Jealous Wife.....	Powers		SCENIC			
7-16	The Prodigal Son.....	Great Northern		7-5	Aviation at Montreal.....	Centaur	
7-16	The Voice of the Blood.....	Itala	500	8-8	Competition of the Police and Guard Dogs.....	Eclair	258
7-18	Summertime	Imp		SPORTS			
7-19	A Game of Hearts.....	Powers		7-20	Some Kiding Exercises of the Italian Cavalry....	Ambrosia	214
7-19	A Message of the Sea.....	Bison	1,000	DAILY INDEPENDENT RELEASES			
7-19	The Girls of the Ghetto.....	Thanhouser	1,000	MONDAY: Imp, Eclair, Thanhouser.			
7-20	A Romance of an Anvil.....	Champion	1,000	TUESDAY: Lux, Nestor, New York Motion Picture, Powers			
7-20	The Romance of a Jockey.....	Ambrosia	838	WEDNESDAY: Actophone, Ambrosio, Columbia			
7-20	Back in the Mountains.....	Nestor	985	THURSDAY: Capitol, Centaur, Imp, Thanhouser			
				FRIDAY: Lux, Nestor, New York Motion Picture, Pantagraph			
				SATURDAY: Gt. Northern, Itala			

DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Thanhouser.

TUESDAY: Lux, Nestor, New York Motion Picture, Powers

WEDNESDAY: Actophone, Ambrosio, Columbia

THURSDAY: Capitol, Centaur, Imp, Thanhouser

FRIDAY: Lux, Nestor, New York Motion Picture, Pantagraph

SATURDAY: Gt. Northern, Itala

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, SEPTEMBER 1, 1910

No. 5



Friday, September 2nd

A Life for a Life

There is an Inexplicable Something About This Picture That Makes It Far Above Almost Any Other That Has Ever Been Seen.—It Has in It the Psychological and Basic Principles of Manhood, Companionship, Love and Gratitude Which Are Bound to Raise a Man to a Higher Level. 995 feet.

Saturday, September 3rd

The Wrong Box

A Polite Comedy Packed With Fun.—All About a Mistake and Its Attending Mix-up. "The Wrong Box" is the Right Picture.—You Can Make No Mistake in Getting It. 985 feet.

Tuesday, September 6th

Chew=Chew Land

This is a Fairy Story as Marvellous as "Alice in Wonderland" and as Puzzling in Its Magical Performances as "Aladdin's Lamp." 600 feet.

Friday, September 9th

How She Won Him

A Love Story Wherein the Lovers Prove Themselves to Be a Real Man and a Real Woman With a Love for Each Other That Endures. 980 feet.

Saturday, September 10th

The Three of Them

Childless, a Married Couple Bring Sunshine and Contentment Into Their Hearts and Home by Adopting a Little Orphan Boy, Who Furnishes the Missing Link in the Completion of the Household. 985 feet.

Tuesday, September 13th

The Sepoy's Wife

An Inimitable Life Portrayal That Bears the Stamp of Individuality in Dramatic Acumen.—While It Has a Locally Historical Value, It is Broad and General in Its Significance. 990 feet.

A Rough Weather Courtship

This is a Comedy on Shipboard.—As the Vessel Bounds Along, So Does the Merriment, and the Voyage is a Very Pleasant One and the Run a Good One.

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WESTERN DRAMA**

RELEASE OF WEDNESDAY, SEPT. 7

RELEASE OF SATURDAY, SEPT. 3

A Dog On Business

(LENGTH APPROX. 100 FEET)

A roaring good comedy with a scream in every foot. You will seldom find a picture so genuinely funny.

The Millionaire and the Ranch Girl

(LENGTH APPROX. 987 FEET)

A Western drama with many strong dramatic incidents and a deep appeal to the heart.

DESCRIPTIONS OF CURRENT RELEASES WILL BE FOUND ON ANOTHER PAGE OF THIS JOURNAL

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FILMS

RELEASED THURSDAY, SEPTEMBER 5th



The Healing Faith

Released without overbooming but destined to create widespread comment. A play dealing with the "white plague" in a sane and sensible way with a happy ending instead of gloom. Length about 990 feet.

RELEASED THURSDAY, SEPTEMBER 1st
The Man Who Died

An unusual title for an unusual story. There are plenty of laughs and a dainty love tale. Length about 990 feet.

RELEASED THURSDAY, SEPTEMBER 8th
Matilda's Winning Ways

One of those broad farces that keep the audience in a roar of laughter. Length about 900 feet.

RELEASED MONDAY, SEPTEMBER 12th
The Greenhorn and the Girl

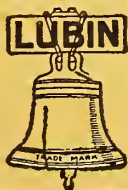
The Greenhorn was green but not so green that he could not win the girl. A western comedy of real humor. Length about 990 feet.

RELEASED THURSDAY, SEPTEMBER 15th
Mrs. Rivington's Pride

A short and effective dramatic story of unfounded jealousy and faith restored.

Resourceful Robert

A most unique comedy just long enough to tell a ripping story. Together about 990 feet.



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THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE
ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

ED. J. MOCK AND PAUL H. WOODRUFF, EDITORS.

LAURENCE F. COOK, ADVERTISING MANAGER.

LONG DISTANCE TELEPHONE; HARRISON 3014.

EUROPEAN OFFICE: 36 MAIDEN LANE, COVENT GARDEN, LONDON.

S. RENTELL & CO., Representatives.

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Terms of Subscription.—UNITED STATES, CUBA and MEXICO..... PER YEAR \$2.00
CANADA..... PER YEAR 2.50
FOREIGN COUNTRIES WITHIN THE POSTAL UNION..... PER YEAR 3.00
SINGLE COPY..... .10
DISTRIBUTING AGENTS: The Western News Company and its International Branches.

NOTICE TO ADVERTISERS.—Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue. Regular date of issue, the first and fifteenth of each month. New advertisements will be accepted up to within three days of date of issue, but proof of such advertisement can not be shown until the appearance of the edition containing it.

NOTICE TO SUBSCRIBERS.—Remittances should be made by check, New York draft or money order, in favor of THE NICKELODEON. Foreign subscriptions may be remitted directly by International Postal Money Order, or sent to our London office. The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.



Scene from the Pathé Feature Film, "The Appeal of the Prairie."

THE NICKELODEON

VOL. IV

CHICAGO, SEPTEMBER 1, 1910.

No. 5

EDISON'S TALKING PICTURES.

ON another page we are publishing an article showing that talking pictures are by no means as new as most people imagine. It is a common thing to see newspaper items referring to the talking picture as the latest development of motography; whereas, our author proves that the idea was successfully carried out some eighteen years ago.

Despite its early start, however, the talking picture has never developed beyond its elementary stage. As an entertainment it has never been very satisfactory, even when regarded purely as a novelty. The faults of synchronism have doubtless been responsible for this lack of interest. The slightest deviation from perfect synchronism is so strongly and immediately manifest to the observer that what little illusion his imagination might allow is dispelled forthwith.

Perhaps it was this seemingly unsurmountable difficulty that led Thomas A. Edison to train his master mind on the problem. Or perhaps it was the fact that as the accredited inventor of both the motion picture and the talking machine, it seemed up to him to combine them. At any rate, he gave a demonstration the other night of a new system of talking pictures that is reported to be quite successful. The test was purely experimental and nothing elaborate was attempted. The picture that was thrown on the screen explained itself literally. A figure of a man stepped forward, bowed and then began to talk, the lips moving in perfect unison. The man dropped a ball and its impact sounded instantly upon the floor.

He then said: "I will now show you more distinctly by taking a plate which you see from the table and smashing it on the floor." Exactly as he did so the plate went to the floor, as the audience could see, and was smashed to smithereens, the sound of the smash and the rebound of the splinters coinciding with the motion and the words of the picture. Then came another illustration. The man took an automobile horn and said: "I will now give you an idea of an automobile sounding its warning."

He seized a horn from the table and squeezed the bulb three times, the horn giving, exactly as one would expect it to do if one had seen a chauffeur with his hand on the bulb, three separate blasts. With this the exhibition of the kinetophone proper ended, not, however, until the man on the screen had walked to the side of the stage and disappeared in the wings.

A simple subject, it is true. But the point emphasized was the absolute synchronism of sound and picture. If it can be done with a single subject, it can be done with a whole stageful of actors—which means that all the plays and operas of time can be successfully reproduced, perhaps with more real pleasure to the audience than the originals ever conveyed.

We have said that the talking picture, as so far

presented, has never impressed us very favorably. We can appreciate, however, that at the exact point of synchronism a charm must enter that would be forever lacking while a thousandth part of a second intervened between the action and the sound. Here is one operation where we must have one hundred per cent efficiency or nothing. Edison would not have given a public demonstration had he not attained this result. So we can regard the talking picture problem as solved.

IS THE ILLUSTRATED SONG DOOMED?

CONSIDERABLE interest was excited by the announcement that the Keith and Proctor circuit of picture theaters would eliminate from their programs all illustrated songs, which have been a feature of their shows, as of most other picture theaters. It is asserted that the song-and-slide combination has had its day, and that a change is in order.

It is also stated by an observer in Boston that the illustrated song has entirely outlived its usefulness; that it is rarely well received by the audience, some of whom take to reading newspapers when the song is announced; and that few of the local theaters in that effete community continue to use it as an attraction.

Now it may be that Keith and Proctor are justified in discontinuing the song and slide for they contemplate the installation of an efficient and pleasing substitute. It is their purpose to continue to use a good singer, but without the accompanying illustrations. Instead, the singers will in themselves constitute the illustrations. To this end they will appear in costume befitting the subjects of their songs, and the latter will be in the nature of operatic selections.

But the statement that the effete east does not take kindly to the pictured song, and is even so discourteous as to read the paper while it is in progress, we find hard to apply to communities with which we are more familiar. In Chicago the illustrated song is a popular number on any program, and is frequently encored; while the usual invitation "all join in the chorus" often elicits a burst of enthusiastic, if somewhat doubtful, melody from the audience.

We must modify that, however. While these indications of popularity are quite noticeable in the best picture theaters, they are woefully lacking in some of the less particular houses. The responsibility for the difference rests solely on the character of the singer and of the slides. There is nothing so obvious as a poor singing voice. It obtrudes itself even upon those who read newspapers. Even those possible patrons who are too illiterate to read a newspaper know at once whether a singer is good or bad.

And the matter of slides has just as much bearing on the popularity of the pictured song. A really good slide

is a thing of beauty; a bad slide is an abomination. Good slides do not cost very much more than bad ones. None of them cost enough to influence the user where the satisfaction of his patronage is concerned. As a matter of fact, there should be no bad slides. There would be none if exhibitors devoted a little more attention to this seemingly trivial but really vital matter. If your dealer doesn't produce good slides, change dealers and let the poor workman go out of business or deliver the goods.

Music of some sort is necessary to the picture show as it is to any show. The illustrated song is ideal for the picture show, because it harmonizes so well with the rest of the program. Insist that your slides be fully as good as the films you show, and that your singer possess at least some of the elements of a good vocalist. When all exhibitors appreciate the importance of these details we shall hear no more of the passing of the illustrated song.

THE CAUSES OF FIRES.

IN spite of the general adoption of noninflammable films, we hear nearly as much as ever of the fire danger of the picture theater and the film exchange. There were 7,075 fires in Chicago in 1909. The following table gives the causes of those fires and the number of fires due to each cause:

Ashes and hot coals.....	87
Blown down and ignited.....	16
Bonfires and burning rubbish.....	599
Candles and torches, carelessness with.....	81
Carelessness, not otherwise specified.....	36
Children playing with fire and matches.....	82
Chimney fires	435
Christmas trees	18
Cigar stubs and tobacco pipes.....	81
Defective flues	60
Dry-room overheated	5
Electric wires and lights.....	231
Engines and boilers, stationary.....	32
Explosions, alcohol, benzine and naphtha.....	8
Explosions, chemicals	9
Explosions, dust	3
Explosions, gas	27
Explosions, gasoline and kerosene.....	74
Explosions, lamps and lanterns.....	69
Explosions, oil	8
Explosions, oil and gasoline stoves.....	111
Explosions, water-backs	2
Fireworks	27
Forge, coals from.....	1
Friktion	28
Fumigating	24
Furnaces, heating	156
Furnaces, foundries, etc.	2
Gas jets	99
Gas pipes, leak in.....	50
Hot iron and molten metals.....	3
Ignition, alcohol, benzine and naphtha.....	10
Ignition, chemicals	6
Ignition, gas	35
Ignition, gasoline and kerosene.....	126
Ignition, grease, oil and meats.....	79
Ignition, paints and varnish.....	9
Ignition, tar, rosin and wax.....	63
Incendiarism, known	60
Incendiarism, supposed	133
Lamp and lantern accidents.....	48
Lightning	56
Matches, carelessness with	454
Matches, rats and mice with.....	17
Mischievous children, etc.	62
Open fire places and grates	34
Overheated and defective kiln	1
Overheated and defective ovens	25

Plumbers' and tinnerns' furnaces	1
Prairie fires	94
Rekindlings	24
Salamanders	9
Smokehouses, overheated	6
Sparks, chimney, etc.	240
Sparks, locomotive	109
Sparks, river craft	3
Spontaneous combustion	131
Steam-pipes	56
Stoves and ranges	285
Stove-pipes	29
Tailor's goose	2
Thawing water pipes	156
Thawing gas pipes	18
Tramps	5
Unknown	2,225
Total	7,075

There is no reference whatever to picture theaters or to motion picture films. It will be noted that they are not represented under "explosions"—that favorite expression of the theater fire reporter; neither are they mentioned under "ignition." The conclusion grows upon us that there were no film fires in Chicago in 1909.

In the amount of motion picture film it uses, Chicago is the second biggest city in the world. Isn't it about time the calamity howlers ceased crying the danger of picture-theater fires?

"MOVING PICTURE MORALITY."

UNDER the above head the New York *Review* recently uttered the following editorial:

The moving picture industry appears to be peculiarly subject to the domineering supervision of volunteer moralists. In New York we have a "Board of Censors," to whom the manufacturers of animated films seem to have yielded without so much as a protest, since they do not issue to customers any pictures of which the Censors disapprove. Out Missouri way there is a body of amateur cleansers of human pastimes who have ordained that the pictures fit for publicity must not reproduce elopements or even kissing other than by relatives. Doubtless the attitude of these extremists is due to former recklessness on the part of exhibitors in showing pictures of criminal exploits calculated to arouse in immature minds the spirit of emulation, thus creating a new class of offenders. But the doings of the past, however mistaken, are no excuse for the recent proceedings of banded zealots who perceive a monster in every shadow and detect crime in most innocent diversions.

Motion picture men will doubtless feel grateful to the New York paper for its well-meant defense of their principles. But while we are not acquainted with the Missouri puritans mentioned, we feel rather inclined to resent the implication that the New York Board of Censors is an arbitrary body of zealots whose pleasure it is to domineer over the helpless producers of picture film. The National Board of Censorship is doing a splendid work; and that its strict supervision is no longer necessary is largely due to the educational influence of its former decisions. Our army and navy are not strictly necessary to our happiness and prosperity at present; but they are mighty convenient things to fall back upon in case of argument. The Censor Board has saved the motion picture a lot of persecution from the bombastic authorities of smaller places than New York, because they cannot but respect the personnel of the eastern body.

The first sentence of the *Review's* editorial is peculiarly true; but it is not from the accredited censors that the "domineering supervision" comes.

Two Handsome New Theaters

By Charles F. Morris

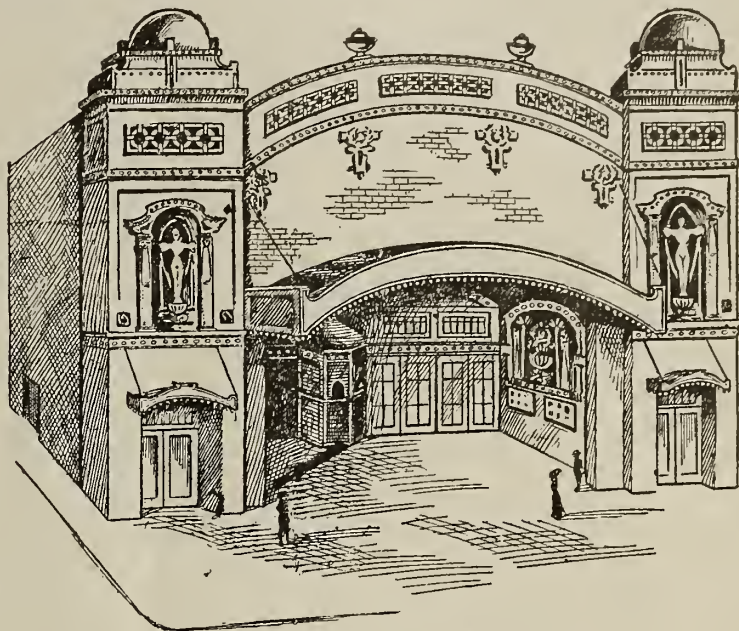
IN detailing the plans for the new moving picture theater now in the course of construction by the Royal Theater Company of Arkansas at 405-407 Main street, Little Rock, it was recently stated that, when completed, it would be the most complete moving picture theater in the south. According to the plans outlined by J. H. Blawitz of St. Louis, president of the company, this claim would seem to be fully justified. The main factors of safety, comfort and ventilation have been thoroughly cared for and to these are added beauty of decoration inside and out and handsome furnishings.

Safety is, after all, the primary consideration, realizing which the company has sacrificed six feet of valuable floor space the length of the building to provide a corridor from which lead three exits to the street and alley, and with these and the regular exits the house can be emptied in two minutes, it is claimed.

Hardly second in importance comes the ventilation problem. It is not enough to have fans to stir the air without having ventilating flues to carry off the foul air, breathed over and over again by hundreds of patrons every hour. Such conditions are unhealthful. Thorough ventilation has heretofore been supplied by means of six ventilating flues in the roof, each six feet in diameter.

For the comfort of patrons, there will be rest rooms with all conveniences for both gentlemen and ladies with a maid in attendance in the ladies' room. Uniformed ushers will be constantly in attendance in all parts of the building, looking to the comfort of the patrons. The

crete floor, reducing danger from fire to a minimum. The lobby will have a marble front to a height of five feet, above which it will be of French plate glass. One thousand incandescent lights will be used in illuminating the theater. The completeness of every detail is due to ex-



The New Crystal Theater, Milwaukee.

perience, as the company now operates similar houses in St. Joseph and Joplin, Mo. The cost of the theater will be \$25,000. The date of opening will be made known later.

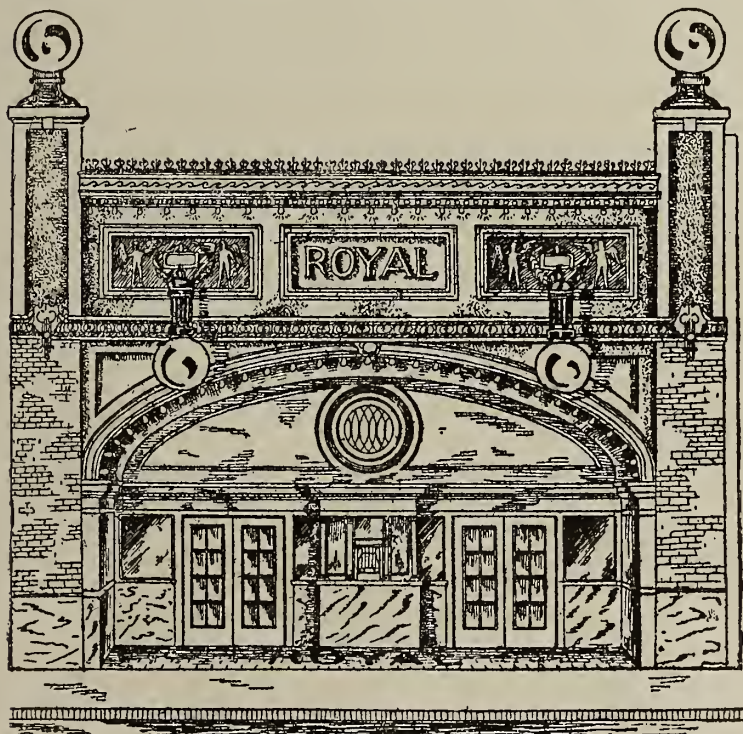
* * *

The architectural changes in the new Crystal theater, Milwaukee, Wis., are such that the Second street vaudeville house introduces to Milwaukee a new era in designs for theater exteriors.

"The prettiest and most comfortable theater in the northwest," said Manager Saxe. "We started in to spend \$20,000 on the improvements, but we found so many additional changes necessary that the completed new theater will involve an expenditure of \$30,000 when the architects have completed their work. The exterior will be a blaze of light and will enhance the character of Second street as a business street. Delays in changing audiences will hereafter be unknown at the Crystal. One audience can be discharged while another is entering and neither will conflict. This is made possible by independent entrances.

"Architecturally the Crystal's white glazed brick front will sparkle with incandescent lamps and its Turkish domes above the north and south entrance, will be conspicuous at night. The lobby will be beautifully designed and illuminated. Above the exits, two niches with life-sized figures emblazoned with incandescents and two small and one large canopies or ornamental iron and glass add to the decorative effects."

The inaugural program was one of specially notable features and indicates the character of bills that patrons of the Crystal will see during the season. The headliner was Herman Lieb in "Dope," the playlet of which Victor Berger said last September: "Dope" is as cutting as Ber-



The New Royal Theater, Little Rock.

entire theater floor will be carpeted; the house will be steam heated in winter, and a water cooling system will be installed in the summer, and the seats will be the most comfortable folding opera chairs.

The building is of brick, with fireproofing and con-

nard Shaw's plays, and as merciless in its exposure of things which capitalism likes to hide from view as a play of Ibsen. The audience sits spell-bound, and the lesson driven home cannot fail to do missionary work." The second big act was presented by the O'Brien troupe of acrobats, six sensational exponents of all that is daring; one of the features of their performance is the shooting of a woman from a cannon. The Six Musical Spillers, three men and three women, entertained with special programs of popular and classical selections. The latest topical songs and parodies on events of the day were given by Glenn Burt, the Hebrew comedian. The vocal feature was furnished by Pierce-Rosslyn, operatic troubadours. The performance closed with one of the latest illustrated songs, and the best moving pictures that have ever been shown at the Crystal.

Sunday Shows Legal in Minnesota

Operating moving picture shows on Sunday, when the pictures are moral and there is no disorder, has received the sanction of the Minnesota Supreme Court in an opinion written by Justice Lewis. So long as the "repose and religious liberty of a community" is not disturbed by the productions, they are not held to be unlawful.

The opinion came in the case of D. W. Chamberlain, who was arrested at Mankato and fined in municipal court for keeping the Unique theater open on the Sabbath day. He appealed and the Supreme Court reversed the decision. In his opinion, Justice Lewis said:

"It has never been the legislative policy in this state to strictly enforce the cessation of all kinds of work and amusements on the Sabbath day. The leading principle all through the leading enactments upon the subject is to prevent any serious interruption of the repose of religious liberty of the community. This means it has not been the intention to interfere with the freedom of the public in the pursuit of amusement and relaxation on the Sabbath day when it does not seriously interfere with the rights of other members of the community who desire a quiet and uninterrupted observance of the day.

"But it should be understood that our decision is based on the evidence in this particular case and it should not be understood that moving picture shows and similar entertainments may not be abated under other provisions of the law when unwholesome in character or improperly conducted."

Justice Brown and Justice O'Brien dissented to the opinion. The former handed down his opinion as follows:

"I dissent. The decision in this case opens the door to all Sunday theaters, on condition that their exhibitions and performances be of a moral nature and orderly conducted. The statutes does not so read. They contain no such reservation, but, on the contrary, expressly prohibit on the Sabbath day, without qualification, all public shows and exhibitions, regardless of their character or the manner in which they are conducted. Authorities cited from New York are not in point. In that state there are two statutes upon the subject; one applying to outdoor sports, shows and exhibitions, and the other to indoor theatrical performances of a certain character, which are expressly enumerated in the statute. A moving picture show is not among the enumerated indoor shows, and the courts of that state have held, and properly so, that the statutes prohibiting outdoor shows do not apply to a show or exhibition of that kind. So

that in New York there is no statute prohibiting a moving picture show.

"In this state we have but one statute on the subject, which, in my judgment, properly construed, applies both to indoor and outdoor shows. It is absurd to impute to the legislature a solemn purpose to prohibit Sunday outdoor exercises, and to protect and sanction the cheap indoor shows which are always, whatever their character or tone, demoralizing to the youth who attend them. The conclusion reached by the court in this case seems a severe strain upon the rules of statutory construction."

Kansas City Tent Shows O. K.

The tented picture and vaudeville show for negroes at the corner of Independence avenue and Charlotte street, Kansas City, Mo., may continue—with certain restrictions. Judge Burney, to whom an appeal from neighboring property owners and residents was taken, so decided in the municipal court.

The complaints were directed against boisterous negro audiences and yet more raucous quartets. They named John O'Brien, a saloon keeper, as a promoter of the noisesome enterprise, denominated a "nuisance" in the motion for relief.

Judge Burney decided that the show, properly conducted, could not be stopped as a nuisance, and placed the following restrictions upon its future operations:

The entrance to be moved from its present site, facing east on Independence avenue, to a point on a vacant lot in the rear of the tent.

The closing hour to be 10:30 o'clock instead of a quarter to midnight, and the attending crowds to disperse not later than 10:45 o'clock instead of remaining to exchange resounding pleasantries until the wee, sma' hours.

The performances to be applauded in a modest and orderly manner, shrieks of delight being barred strictly.

The police patrol adjoining the tent to be instructed to quell any hysterical outbreaks of audible joy without delay and generally to exercise a careful supervision over the performances.

Lights Up in Denver

All moving pictures in Denver, Colo., must be lighted adopted by the fire and police board. By a method of placing lights along the side walls it is possible to keep the body of the theaters well lighted without in any way interfering with the clearness of the pictures, according to the opinion of the members of the board. There is only one of the 22 moving picture houses in the city which has the system in operation at the present time, but all of the other houses will be notified that they must comply with the new ruling.

This rule was adopted by the board during a conference with representatives of the Women's Public Service League and the Christian Citizenship Union regarding the appointing of a board of censors to pass upon the class of films shown in five-cent theaters. The police board met the representatives of the two organizations more than half way and declared that while they were perfectly willing to allow the censoring committee to pass upon films, that they themselves kept a close watch up the pictures exhibited in Denver.

With the Picture Fans

By W. W. Winters

“COME on, girls, let’s go to the show. You get the tickets, Gertie. Of course, it’s Dutch treat, you know. Here’s mine.” There immediately begins an animated search among powder rags, trinkets, and sundry other articles held in a girl’s pocketbook, for the little purse with her small change. Result! “Heavens. Has everybody put all they have in? Yes? And only two dollars and sixty-nine cents. Mercy! Let’s see, one, two, three, four, five. Five of us can’t go anywhere on that. No, we went to Chase’s yesterday, so there are two of us who don’t want to go there. What? Of course, I won’t go in the gallery! Horrors! I’m surprised at you, Clara. Oh! come on, then, and for mercy’s sake quit fighting about it here.”

Answer to the riddle. . Twenty minutes later Five girls, with as many bundles, containing candy, etc., are sitting giggling in one of the city’s foremost nicolettes. Happiness!

* * *

“Do you know, Mrs. Jones, I do get too petered out shopping for any use, I do, indeed.” Mrs. Jones, looking a little done up herself, sympathizes with her. “And do you know, Mrs. Jones, it do beat all how hard it is these days to find a bargain. Oh! there goes that Mrs. Brown. ’Pon my word, I don’t know where she gets the money she spends on her clothes. And Mr. Jones says her husband ain’t doing nothing worth talking of. Don’t tell me some women ain’t worthless. But Lord! you never can tell; there’s that dear Mrs. Smith, and you do know that her husband is acting scand’lus. What? You didn’t? Why it do beat all, but you know they say he has been running around with some little hussy that dyes her hair and—and, mercy, it’s an outrage, but I never do talk scandal, so you will have to find out—now, I wonder! Mrs. Jones, let’s take in this here show. Never been in one? Well, come on in now, I’ll pay, and I’ve got some candy that I promised Johnnie I would get him, but he’ll never know if we eat some, come on.” Exit Mrs. Jones and her talkative friend through the entrance of one of the five-cent theaters.

* * *

“Two o’clock. H-m-m-m, threequarters of an hour before I can see that man. Why didn’t I make it earlier. Great Scott, what a noise those places do make. Wonder what they’re like. H-m-m-m, 40 minutes. I reckon I’ll take a chance.” The next minute the gentleman disappears into a nicolodeon, with a rather sheepish look.

When one says five-cent theater the first thought is that they are for the poorer people; those who cannot afford even to pay 50 cents for a seat in the “peanut” at one of the other theaters. But is this so? To a certain extent, yes; but only to a certain extent. No matter what time you take to visit these theaters you are sure to find among the motley throng some who are of your station almost, no matter what that station may be. You can, for instance, see plenty of Chinamen there, but whether or not—and from the immobile expression I should say not—they are enjoying it can only be a conjecture. And right here it can

be said, and with praise, that one set that they appeal to is the soldier from the fort, the marine barracks, and, in fact, anywhere he comes from. This is in itself a fact that is worthy of praise, for if the soldier can secure an evening’s enjoyment by going to those places, and, at the same time, not spend more than he thinks right, they have filled a vacancy long felt in cities adjoining posts. Then, too, there are the children. They can surely find no more harmless amusement, and few less expensive. And last, but not by any means least, are the men and women who drop in for a while to be amused, or to fill up a spare moment, or even out of courtesy. This only brings us to the cleanness of the performance. It can be truly said that, as a general rule, there is nothing to offend the most fastidious. Taken as a whole, they present amusements that are good, bad, and—worse, the pictures of which the same may be said at times, but which are at least clean. This, too, is a fact worthy of praise, and more—of continuance.

* * *

How different it must seem to a man or woman who has not visited the city for, say, five years—nay, even less—to come here, and in the evening stroll down the avenues and streets. To see tall buildings outlined with lights, huge doorways filled with lighted figures, brilliant paintings, and the ever-present phonograph. But to see the outlay of lights and noise and color is to go back to the Midway at a fair; and consequently we wander past the girl at the window, depositing at the same time a coin, carelessly and as if by chance, on the counter, take up our ticket, and slip inside. It depends entirely upon where this sudden idea takes you what the inside will be like. No two are the least alike, and it must be said that they all show a certain amount of beauty. It is well to say a certain amount, for not wanting to knock them, there is nevertheless a certain incongruity about some of them in the manner in which they have mixed ideas. In other words, you can from the “trimmings” imagine it was done after any of a dozen styles of architecture. But this is a side issue. You go there to see moving pictures and vaudeville acts, and not to comment upon the wall decorations. You go there for amusement. And you can surely get it. No matter how crude the acting, or how far fetched the pictures, there is always sure to be some one who thinks they are “perfectly lovely,” and so amusement is assured. For if you cannot enjoy the performance it is pretty safe to say it is because you have been used to better acting, etc., but unless you are an absolute pessimist you cannot fail to be amused by those around you who do enjoy it.

* * *

One of the most noticeable habits of the patrons of those theaters is that of reading out loud what is flashed upon the screen. “The Capture of the Outlaws.” Ah-h-h-h-h. Everybody sits up and “takes notice.” “Love Triumphant.” Another long-drawn-out “Ah-h-h-h-h!” and some more notice. Then comes an act a la vaudeville. Somebody in the exuberance of

their spirits yells "Get the hook!" whether or not the act is bad, whereat everybody laughs. There are times when the whole audience is so pleased with itself and everybody else that let any one accidentally, quite accidentally, sneeze, why, the whole house re-echoes with laughter. Have you ever noticed some old party who is so absorbed in the thing going on before him that he unconsciously makes remarks to nobody in particular, and seen how everybody around is generally tolerant, generally, be it said, and will nudge one another, and smile, and bob their heads in his direction. Ever seen it? Ever done it? Ever been it? Isn't it nearly always a good-natured crowd? Doesn't your heart warm within you and you feel like patting some small boy on the head, a small boy, be it said, that at any other time you would push out of your way? Somehow you all enter into the spirit of the thing. Armed with a few stray nickels, a bag of peanuts, a good supply of patience and good humor, and oh! what a time we did have! You all know that line from Kipling, "The colonel's lady and Judy O'Grady are sisters under the skin." Isn't it so? Don't you slip away from yourself, lose your reticence, reserve, pride, and a few other things? Don't you even forgive the fat old gentleman who, when he passed you, stepped on your co—? Aren't you most willing to do that? And why? Here's where I retreat and let you puzzle it out.

* * *

And when you come out, this is particularly so of a Saturday night, you wander up and down and find yourself brushing shoulders with goodness knows who. And then you go to speak to your friend, he was right by your side a second ago. You turn. "Oh! do let's take in that one— Oh! Oh-h-h-h! I be-eg your pardon. Oh! there you are. Mercy, that was a perfectly strange man." There you are! The man took off his hat and went his way and forgot you. But there is something in the air, a something caused by the bright lights, and a great deal of squeaky noises issuing forth from each recess you pass, that gets into your bones, and you all lock arms, everybody in your crowd, and swing down the street, happy and care free, and proceed to take in every five-cent theater that so much as displays a little tweeny light—and then wish for more. And, of course, it is understood that you had not only no idea of ever going in the "cheap" places, but, when you were finally inveigled in, that you would go once, but never again. But what's the use? Why not submit gracefully and admit that the five-cent theaters have a place all their own and that, after all, you are going again. By Jove! So there!

Fight Pictures Legal in New York

Attorney-General O'Malley, of the state of New York has sent to Governor Hughes his opinion that exhibitions of the Jeffries-Johnson fight pictures are not against the law of the state. He says:

"I have examined the question whether the exhibition in this state of moving pictures of the Jeffries-Johnson prizefight, recently held at Reno, Nevada, violates the penal law. As a result of the investigation it is my opinion that except in unusual cases it does not.

"The only provisions which it could be claimed were violated by this exhibition are 1530, 114a, and 43 of the penal law. The first of these sections defines a public nuisance as a crime against the order and economy of

the state which consists in unlawfully committing an act which 'annoys, injures or endangers the comfort, repose, health or safety of any considerable number of persons,' or 'offends public decency.'

"Section 1140a of the penal law makes it a misdemeanor to advertise, present or participate in any 'indecent, immoral or impure exhibition, show or entertainment which would tend to the corruption of the morals of the young or others.'

"Section 43 of the penal law provides penalties for acts offending against public decency, not specifically prohibited by other sections of the law, by making it a misdemeanor to commit any act which 'seriously disturbs or endangers the public peace or health or which openly outrages public decency.'

"It is also my opinion that they do not constitute an immoral exhibition or show 'which would tend to the corruption of the morals of youth or others,' as those words are used in section 1140a of the penal law. It would follow from this, therefore, that the mere giving of these exhibitions does not in itself constitute a violation of the penal law.

"I have not overlooked the public policy of this state as declared in section 1710 of the penal law, prohibiting the holding of prizefights within this state, nor those decisions in several other states in which it is held that the giving of a prizefight could be enjoined on the ground that it is a public nuisance. But in my opinion there is a difference in the effect upon spectators of an actual prizefight and of the mere visual representation of such a contest."

Twain Stories in Pictures

The best scenes from Mark Twain, including the whitewash episode in Tom Sawyer, Mississippi river pictures from Huckleberry Finn and the thumb print story of "Pudd'n Head Wilson," will be produced in moving pictures in a St. Louis factory this fall, according to a local paper. A company is being organized by Joseph Roach, at present assistant manager of the William H. Swanson Film Exchange. The company will have a capital of \$20,000 or more. Its plant will be located in the county.

Roach said that there is a dearth of American comedy among the independent producers. He believes that a plant in St. Louis will have an excellent opportunity of disposing of good comic films as well as the serious drama. Eleven embryo dramas have been arranged by him for production in the new plant. Another film he expects to make will tell the story of the Legend of Sleepy Hollow, the romance of Ichabod Crane and Katrina Van Tassel, written by Washington Irving.

Mrs. Widener Entertains With Fight Pictures

Mrs. Joseph E. Widener, of Philadelphia and Newport, is being rebuked as one of the ultra-frivolous rich who take up almost any form of entertainment to wile their time away. Mrs. Widener's latest was the recent exhibition of the Johnson-Jeffries fight pictures at Reno, the films being shown at a dinner dance and skating carnival. Drastic criticism of the exhibition came from Boston, Philadelphia, and other cities, clergymen and educational circles being pronounced in their denunciation.

The History of Talking Pictures

By F. F. Hermanson

THERE is an impression among some moving-picture men, or at least among the public at large, that talking pictures are the last word, so to speak, in the development of motography, and that their present lack of perfection is due wholly to their newness. It is interesting, then to find that talking pictures were known before moving pictures themselves had been transferred from glass plates to strips of pyroxylin. Away back in the spring of 1892, Mons. S. Demeny described a system of "speaking photographs" which operated successfully. M. Demeny's account is as follows:

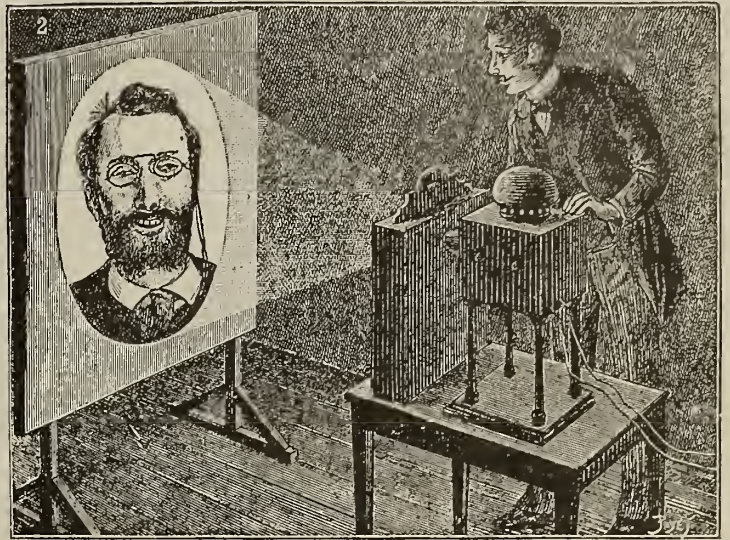
Some time ago, *La Nature* reproduced a short note to the Academy of Sciences, in which I gave a summary of my first experiments in the analysis of the motions of speech by means of a series of photographs obtained by Mr. Marey's method. I stated also that I had entered upon a synthesis of such motions and had succeeded in giving an illusion of them.

The first experiments, despite their imperfection, allowed me to foresee a possible success, and the result to be obtained was worth the trouble that it cost. The improvement had to be in the quality of the photographic images and the best adaptation of the synthetic apparatus. The selection of the objective, and the illumination, better directed and intenser, sensibly improved the negative images, while permitting of their being taken of larger size and with all the sharpness desirable. I have thus been able to obtain, very distinctly, the image of the tongue when the mouth is open. The only precaution to be taken is so to manage, if several luminous sources are employed, that there shall not be several too different shadows produced, as this would lead to false interpretations.

I have not yet succeeded in obtaining satisfactory nega-

the lips. Although I have taken about fifteen images per second, it has nevertheless happened that the closing of the lips chanced to be precisely in the interval that separates them, and, in order to avoid this inconvenience, it is prudent to take several different series of the same phase. It is probable that the images of one series will complete the other.

Such precautions being observed, I have made disks



Projection of "Speaking Photographs," 1892.

that carry the positive images of the speaker upon their circumference. These I have afterward placed in the synthetic apparatus. All apparatus designed to produce the illusion of a motion by means of images representing the successive phases of it are based upon the same principle.

They consist in making the analytical images pass rapidly in succession before the eye. The essential conditions to be fulfilled are a continuity in the visual impression, an adequate illumination, and a distinctness of the impression perceived.

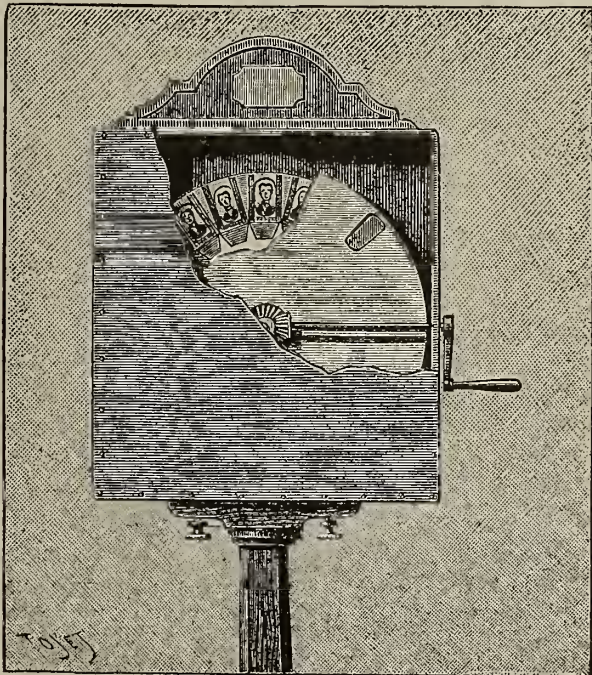
The visual impression will be continuous if the images are numerous, and if they substitute themselves for each other in an interval less than the duration of the retinal impression. This condition requires that there shall be not less than from ten to twelve substitutions per second. In reality, still more images are necessary, in order to prevent discontinuity and to obtain the smoothness that we observe in the natural motions.

The great difficulty is to substitute one image for the other so that it shall occupy a relative position exactly conformable to reality. The least error in registering is a cause of jerking motions that are disagreeable to the eye and are prejudicial to the illusion.

The distinctness of the impression depends upon the sharpness of the images and still more upon the motion that the image has while it is being looked at. If we employ continuously revolving disks, that is to say, disks on which the images are always in motion, we shall be obliged greatly to reduce the time of exposure or impression.

In employing times of exposure varying from 1-500 to 1-1000 of a second, we obtain sufficient sharpness. But this reduction in the time of exposure works to the detriment of clearness, at the expense of the intensity of the luminous impression. It is possible, it is true, to increase the intensity of the illumination, but from the standpoint of the perception of the luminous sensation, a very intense excitation which acts for a very short time does not give so vivid an impression as an excitation not so strong, but of longer duration. The solution of the problem is confined within very narrow limits, between which there is a want of light or discontinuity in the impression.

Plateau's phenakistoscope is the father of all zootropes, and to it we owed many hours of pleasure in our childhood. The



Demeny's Phonoscope. From an Old Print.

tives by artificial light. Concentrated sunlight is the only light that I have succeeded with. The reason is that it is absolutely necessary to reduce the time of exposure of every image if it is desired to catch the rapid motions of the closing of the lips. If we take a small number of successive images in a second, we run the risk of allowing of the escape, between two images, of an interesting phase of the motions of

cylindrical zootrope is merely a transformation of it. In these two instruments the eye sees each image through a slit in the cardboard upon which the images are figured. The relations between the number of images and the number of slits produces the illusion of the displacement of the image upon the paper. In the motions in place, on the contrary, the slits and images are equal in number and correspond to one another. The images seen in zootropes thus constructed have the two great defects of being dim and distorted.

In the praximoscope, the objects are seen in a series of mirrors forming the faces of a truncated pyramid and situated in the center of the apparatus. The images are then clearer, and without distortion, but the passages from one to the other does not take place without a sort of skipping that it is difficult to avoid.

Messrs. Muybridge and Anschutt likewise have constructed some very fine apparatus illuminated by a projection lantern or by an electric spark.

I have very recently got up an instrument especially designed for giving the illusion of the motions of speech and of the plays of the countenance, although it may be used for the synthesis of all motions. I have named it the "phonoscope." It has the quality of being illuminated by transparency and of allowing the images to be seen in a time so short that the *flow* of velocity is insensible to the eye.

The artifice employed consists in giving the illuminating disk, which is provided with a single aperture, a relatively great velocity with respect to that of the image. If we look in the phonoscope at the successive photographs of a subject who is speaking, we see in a striking manner the portrait become animate and move the lips. The effect may be increased by looking through a magnifying glass. It is possible thus to project the successive images upon a screen by adapting the apparatus to an ordinary projection lantern.

With an apparatus arranged for observing through transparency we have not been able to repeat the experiments of reading from the lips made before the director of the National Institution of Deaf Mutes, who brought us in person three of his pupils. One of these children immediately read the photographed phrase; but as the photographs formed a continuous series, the beginning of the phrase immediately following the end of this same phrase. The deaf mute thus had no precise indication as to the place where he was to begin the reading, and he could divide the phrase at any point whatever. This is what happened to his companion, who, for this reason, slightly changed the sense of the reading. I propose to remedy this inconvenience in the construction of other disks.

The sincerity of the reading cannot be put in doubt. The pupil had no preliminary knowledge of the phrase pronounced, and the reading aloud that he did was absolutely regulated with the motion of the crank by means of which I revolved the image disk. If I retarded the rotation, the child retarded his utterance, and if I stopped, he stopped. The same words were pronounced at the same positions of the winch, and they might have been inscribed upon a dial and the absolute coincidence have been found. In a word, I played the deaf mute like one plays the hand organ. I played the bad joke of revolving the winch backward, and reading was then impossible.

This experiment, at which were present the Censor of the School of Deaf Mutes and Prof. Marichelle, of the same institution, both perfectly competent in the teaching of reading from the lips, gives me the hope that it will be possible to derive some utility from this process of reading.

Since the illusion produced by the apparatus corresponds to a fixed interpretation of the sound emitted, is there not reason to believe that, in properly selecting the examples, the professor of reading will be able to obtain an exact knowledge of what his pupil sees and how he interprets motions stereotyped in the phonoscope, and which he may study himself in the isolated photographs?

It is useless to dwell upon the attractiveness of these researches, which are also an example of the utility of zootropic apparatus for the education of visual perceptions.

Those who may not be convinced of their utility as regards reading from the lips will perhaps be interested when it becomes a question of reproducing the expression of the countenance. If it is possible to make a photograph speak to the point of reading from its lips, it will be possible also to animate such photograph and give it all the plays of the countenance.

How many people would be glad if they could see again the living features of a departed person for a few instants!

The future will replace the immovable photograph fixed in its frame by the animate portrait to which, by the turn of a wheel, life may be given.

The expression of the countenance will be preserved as the voice is preserved in the phonograph. It will be possible, even, to add the latter to the phonoscope in order to complete the illusion. Then photography will have satisfaction of the criticism that is often made of it of being cold and of catching but a precise instant of life.

The expression of the face is considered by some as something that cannot be caught and as inaccessible to the exact processes of analysis. We shall hereafter do more than analyze it; we shall make it live again!

The Cinematograph in Egypt

The police of Cairo, Egypt, have closed all moving picture theaters constructed of wood and canvas, the danger being considered too great, says the London *Bioscope*. A period of grace was granted for alterations to be made, but the majority did not move in the matter, and now practically all are closed, and there are very few left.

Others are spoken of as "to be built" in the future, but there is room for an enterprising firm to open here. A firm who would bring with them a good assortment of films, and get away from the monotony of practically showing the products of one film only, as has been the case to the present, would reap a rich reward, the sameness of the pictures being a strong cause of complaint among the patrons of the Egyptian picture theaters. Religious stories should also be avoided, as they cause a large amount of ill-feeling amongst the followers of Mahomet, whose teaching holds greatest sway, and whose law prohibits the exhibition of such pictures.

The following are the most important of the regulations to be put into force:

That the hall should be built of red brick or stone and its roof made of iron or iron and cement, exclusive of any inflammable material.

That the passages leading to the doors must be at least of one meter and twenty centimeters in breadth each, the total breadth of the passages must not be inferior to one-fifth of the total width of the hall.

That the hall be provided with sufficient exits so that the audience may not be obliged to pass under the cinematograph apparatus, or near it.

That the total width of the doors at least be equal to one meter for every seventy seats in the hall, and that the doors themselves open both ways, and should on no account be locked or bolted during the show.

That the seats should be fixed to the floor and there should not be more than seven seats in a row.

That smoking be absolutely prohibited, and that notices to that effect be put up at the entrances and inside the hall in prominent places.

That the hall be placed in direct communication with the central telephone exchange.

That the hall be provided with a number of hydrants to be fixed in each case by the police and with sufficient ventilators.

That the room of the cinematograph apparatus be separate from the main hall and situated at least one meter and a half from it. That the room referred to must be built of stone or iron, exclusive of any inflammable material such as wood, and that its window shutters be made of iron and open on the outside. That there should be kept constantly in the room referred to a quantity of sand, water and chemical preparations for extinguishing any outbreak of fire that may occur.

Uncle Sam's Picture Shows

Moving pictures showing the operations of the government departments at Washington will soon be on view in New York, and the films that are being made will probably become available for use in other cities later.

Dr. Henry Leipziger of the New York Board of Education is responsible for the idea as well as for its practical application. It is the purpose of the board to entertain, on two nights of every week, the parents of the children attending the public schools of that city, by illustrated lectures on current topics. The scheme has worked well so far as it has been developed. By its means the fathers and mothers of the poorer, and generally illiterate class, have been shown the workings of the city government—its parks, its schools, its water supply, its sewer system and the thousand and one other details that enter into the every day life of a great city.

It has been found that the information thus absorbed by the parents has percolated through the children. It is now proposed to extend the subjects of the lectures to national affairs. In a recent visit to Washington, Dr. Leipziger met with the heartiest co-operation by the Treasury Department. He made arrangements whereby he will be able to show on his moving picture screens just how the government makes its money. The copper, silver or gold bars from which the coins of the United States are minted will be shown in the various processes through which they must go before they are in shape for circulation as money, and the Bureau of Engraving Printing, which produces the paper money of the country, will also be illustrated with all of its intricate machinery in operation. The revenue cutters are to be shown in motion, and the life-saving service is also to be illustrated in action. The Navy Department will designate one of its crack life-saving crews to operate before the moving picture apparatus to demonstrate the work which this branch of the service is doing.

Scenes of everyday life on board ships of the Navy and at army posts will also be photographed. It is thought that these pictures will not only show the people how their money is being spent by the government, and for what purposes, but will give them a clearer insight into national affairs. It is proposed that when the pictures are exhibited some expert from the government service will deliver an explanatory lecture regarding them.

Picture Men Beat Brooklyn Club

The Brooklyn, N. Y., bureau of licenses has decided to grant the application of John A. Reynolds for a permit to conduct an open air moving picture show in the vacant lot on Bedford avenue, opposite the Union League Club. Representatives from the mayor's office made a thorough investigation of the site chosen for the show and came to the conclusion that the arguments of the opposition did not show a good reason why the application should be denied. The license to Reynolds will be granted as soon as the fire and building departments have passed on the place.

Undoubtedly the decision of the license bureau will be a big surprise to the members of the Union League Club and the hundreds of property owners living in the vicinity of the proposed amusement resort, who vigorously opposed Reynolds' application for a license.

Moving Pictures in Turkey

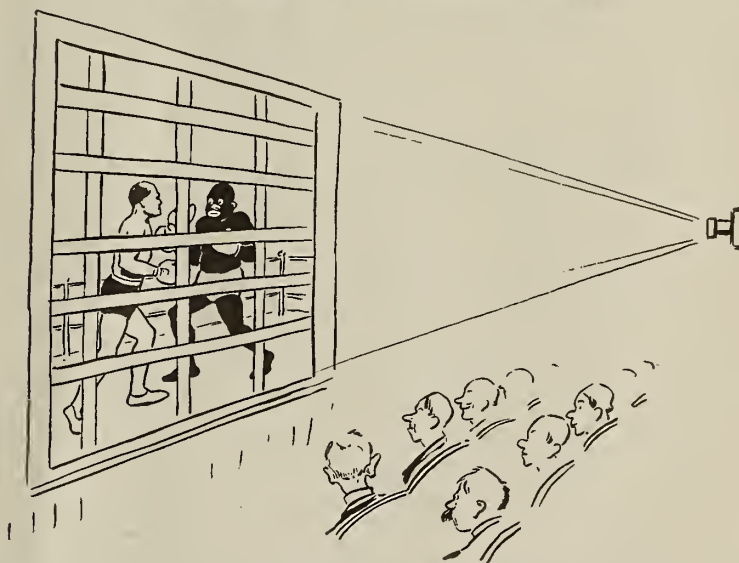
Consul George Horton, of Saloniki, furnishes the following information concerning the class of moving pictures now popular in European Turkey:

There are four moving-picture shows in operation in Saloniki, and another is soon to be opened. About 3,500 people attend these shows nightly, paying an average admission fee of 2 piasters (8.8 cents). The films are obtained in Italy and France, and are mostly rented from the concerns that furnish them.

The most popular films are those that tell a story in a series of scenes, either sentimental or humorous. Timely pictures of events that have attracted public attention also draw big crowds, as, for example, King Edward's funeral. At one time some American films were in use here, representing hunting scenes, battleships, etc., but these have entirely disappeared.

Cinematograph shows are popular in the other big towns of this district, and it may be said that the business is booming. There are no regular theaters in any of these towns and moving picture shows have the amusement field practically to themselves. There is no reason why Americans should not get their share of this business if they would take the trouble to look after it.

Expressions We Frequently Hear



"Barring the Fight Pictures."

Independent Exchanges Combine

The recent developments in St. Louis, showing the combination of four independent film exchanges in that city into one big exchange is the most important movement the independents have put across in a long time. In fact the importance of this move cannot be overestimated. It combines what had been separate and warring factions into one solid unit, does away with ruinous competition, will make the road of the independent exhibitor much smoother, and last but not least enables the new firm to present a solid front to its competitors.

The four exchanges in this deal are O. T. Crawford Film Exchange, Swanson St. Louis Film Company, Wagner Film and Amusement Company, and Western Film Exchange, of St. Louis, and the new combine is called the Swanson-Crawford Film Company, with offices at 200 North Seventh street, St. Louis, Mo.

Of Interest to the Trade

By L. F. Cook

Shop Talk

Our frontispiece in this number represents a scene from "The Appeal of the Prairie," one of the Pathe American Company's Indian productions to be released September 10. Like in all others of the Pathe Indian films, the details of Indian life have been closely followed and the film forms a very fitting sequel to "The Cheyenne Brave," the last release of that series.

* * *

Mr. A. M. Kennedy, of the business department of the Essanay Film Manufacturing Company and the George K. Spoor Company, Inc., is no longer connected with either firm. Mr. W. W. Bell, formerly with the National Film Renting Company, Spokane, Wash., succeeds Mr. Kennedy as manager of the George K. Spoor Company, Inc.

* * *

Although the rehearsal season for dramatic productions is now well under way and some companies are already taking to the road the Lubin stock company has lost but three of the players added when the last dramatic season closed. Some of those who turned to pictures merely as a "summer snap" find the work so much more interesting that they have elected to become permanent members of the company, the absence of study, the monotony of repeating the same lines for from eight to fourteen performances a week, the avoidance of the discomforts of travel and the possibility of having a real home are points in favor of picture work and it is growing increasingly easy to draw from the dramatic field players of repute.

Plans are already being made for the winter work of the Lubin companies and the cold weather program will follow out the lines laid down this summer. It is planned to send divisions of the company south and west while the other two will remain in the studio to utilize the dramas which are played mostly in interiors. The studio plans included a most comprehensive heating system that will keep the studio as warm in winter as the spray system keeps it cool in summer.

The Lubin company has in preparation a gripping story dealing in dramatic fashion with one of the most important issues of the day. It will form one of the early September releases and will attract wide attention. It is the sort of story local houses can do press work for and unlike the majority of these is not all unpleasant and is provided with a legitimate "happy ending."

* * *

Miss Virginia Pearson, who was a member of the Vitagraph stock company, is to play the Vampire this season in "A Fool There Was."

Mr. and Mrs. Ben S. Morris of the Court Street theater, Wheeling, W. Va., visited the Vitagraph studio recently. They were astonished at the immensity of the Vitagraph plant and expressed great satisfaction at meeting the "Vitagraph girl" and Mr. Costello, whom they called the "Vitagraph man."

Such doings were never done and probably will never be done again as those which were pulled off at the Actors Fund Field Day at the Polo Grounds in New

York City last Friday. Twenty thousand persons saw them and there are several millions who would like to see them and can see them as reproduced by the Vitagraph company. This film shows some of the "cutups" in a thousand and one capers. Eddie Foy, Bert Williams, Marie Dressler, Lew Fields, Marshall P. Wilder, George M. Cohan, Victor Moore, Jim Corbett, Tim Sullivan, Joe Humphreys, Emma Carus, Louis Mann, Terry McGovern and a whole lot of celebrities were there and did things never performed upon any stage.

The greased pig chase was a howl, the hobble skirt race a scream, and the pie-eating contest was a huckleberry bath surrounded by crust; it produced convulsions of laughter. The baseball game between the "skirts" and "trousers," umpired by Marsh Wilder—it makes you laugh every time you think of it. These stunts and more besides, including the big parade, are seen on this Vitagraph film as the actors let loose.

* * *

Special announcement is made in the September issue of the Edison *Kinetogram* in regard to the company's release on September 30, which is a visualization of the story of the two celebrated Indian massacres in Deerfield, Mass., the first that of Bloody Brook, September 18, 1675, and the second the raid upon Deerfield, February 29, 1740. The title of the film is "Ononko's Vow," Ononko being the name of the young Indian chieftain who is the central figure in this absorbing story. This film was suggested by and produced with the co-operation of Mr. Herbert S. Streeter of Greenfield, Mass., and is based upon the narrative as it was received from Mr. George Sheldon, the venerable historian of Deerfield, who is shown in the film as the narrator of the tale. Some of the scenes in the film were taken last winter when the New England hills were clad in a three-foot garb of snow, and others were filmed during the present summer when the foliage was most luxuriant, so that the film is unique in respect to photography.

Mr. F. L. Hough has been appointed special traveling representative and demonstrator of the Edison Model "B" for the Edison company. His territory will cover the Middle Western states, and his methods will be similar to those employed by their eastern agent, Mr. F. H. Stewart. In each city and town on his itinerary Mr. Hough will arrange for a special demonstration of the Model "B" at one of the local theaters, to which all managers, operators and interested parties will be invited. Mr. Hough left for Chicago August 20 to begin operations.

To protect owners of Edison projecting machines from unscrupulous manufacturers who advertise bogus parts as of genuine Edison manufacture, the Edison company recently took the precaution of stamping every part manufactured by it with the familiar trademark which appears somewhere upon all the company's films and must now be known to every licensed exhibitor in the United States. To prevent as far as possible future misrepresentation the company sent out the following bulletin to the Edison trade:

We have received numerous complaints from exhibitors that their machines do not operate properly, although they have recently purchased new parts.



Through the Lines.

Upon investigation we have found in a number of instances that they were not genuine Edison parts.

As these imitation parts are not made from our jigs and dies, accuracy cannot be expected.

In order that exhibitors may determine that such parts as they obtain for Edison Kinetoscopes are of genuine Edison manufacture, we have arranged to stamp all our parts with our trademark.

This is a guarantee that parts so stamped are accurate and will insure satisfactory results in the use of our machines.

By a curious inadvertance a paragraph was lost in making up the "Little Story of Great Films," by H. Kent Webster on Page 95 of THE NICKELODEON. The lost paragraph stated that the title of the film described was "The Man Who Learned," and its producer was the Edison company. Without this important information the article fell short of its purpose; and our apologies are due the Edison company for the omission.

A Great Pathe Film

The Pathe release of September 16, entitled "Unconscious Heroism," impresses one as an exceptionally fine subject. It is a story of the Franco-Prussian war, dealing specifically with the Siege of Paris.

In the early part of the film the audience is made to appreciate the rigor of that famous seige by seeing a soldier's home, in which there is no milk for the baby, and the soldier, a subofficer, evidently is unable to provide any.

On going to his post the soldier is accompanied by his son, who, watching his chance, sneaks away outside the city gates while the guard is being changed and goes in search of milk for his baby brother.

In his search this young hero is obliged to pass through the zone of fire, and with the picture of that suffering baby in his mind's eye the onlooker unconsciously takes a tighter grip on the chair arms and hopes the lad will get safely through; and so interesting is the picture he suffers with the boy at every delay.

The arrival and capture of the lad at the farm house, his subsequent release and escort by the German outside of their lines in intensely dramatic and bespeaks a high degree of care in producing. On his later return, though

wounded, he finds that his heroism has not been in vain and that it was well worth the effort.

The photography of this picture is wonderfully clear and there is a very careful attention to detail.

In the picture itself a large number of men are used to form the opposing armies, and the whole film makes a reel that will long be remembered and successfully exhibited.

Lewis M. Swaab, of the Swaab Service, Philadelphia, wishes to present to the trade the facts contained in the following letter:

I beg to inform you that a person who answers to the name of J. S. Schinski, short of stature, smooth shaven, 512 South Fourth street, Philadelphia, called here on Friday, August 5 and received a No. 6 mechanism made by the Nicholas Power company, New York City, serial No. 515, patent No. 2062. Part payment was made with a check for \$120, which was returned by his bank, and subsequently I learn he has drawn almost the entire amount from his bank and left Philadelphia for Chicago, Ill., on Saturday, August 6.—LEWIS M. SWAAB.

Troubles of a Picture Maker

There is an indefinite something in some men that commands the respect of everybody. To be sure the world has set a standard of right living, that many have attained, and that is admired by all right-thinking men, but this indefinable something goes farther than the ordinary standard and breaks out in the most unexpected places and manner. This is true every day somewhere, yet it never seems to lose its interest, which only proves that it is always the unexpected that makes the greatest impression.

As a square, regular four-by-four man, A. B. McMillan has always had the respect and confidence of his contemporaries in the film business, but to have him break out, as per above schedule, was very startling to his friends and acquaintances. Yet it was only the unexpectedness that surprised, because when those self-same friends stopped and thought back they



No Milk for the Baby.

realized that Mac had done something unexpected many times before. All of which, being of a rather philosophical nature, was called forth by some of McMillan's recent "diddings."

Not long since Mac had occasion at two different times to take negatives for two special subjects, and proceeded accordingly, hiring camera men, helpers, and all the accessories. Finally the picture was ready to take and with a lordly air, A. B. give the sign to commence. But—Holy Moses! On looking at the camera man he nearly fell in a fit. On reviving, "Hey!" ses Mac, "Wot's the bloomin' hurry?" "I got to get this picture all taken before me negative gives out," replied the cherubic camera caitiff. "Beat it," replied Mac, which was sufficiently lucid for even a camera man to understand, and loudly calling for a derrick—you see Arthur, that's his name, Arthur is no lightweight, and placed faith in a ladder once too often—so calling for a derrick Mac was hoisted upon the taking platform just as the camera disappeared over the other side. Again the starting sign was given and Mac took that picture with one hand, directing the play with the other, calmly smoking a cigar that he had borrowed from a simple minded newspaper man.

Nobody realized that MacMillan was any kind of a camera man, yet when the negative was developed it proved excellent.

When the next occasion arose McMillan had a "good" camera man along, but he was so interested in watching the parade and counting the feathers the Knights wore that Arthur again had to take the wheel and steer the ship, and once more the negative turned out excellently.

Now his friends are trying to figure out how it all happened, and the only logical solution seems to be that while in Europe last year Mac took lessons in cranking and never told a soul.

Hines' New Theatre

On Monday night, August 29, 1910, George Hines, well known to picturedom as the proprietor of the Senate Theater, Chicago, opened a beautiful house called the Lyda, at Forty-eighth avenue and Lake street, in that city.

The house, which is brand new, is a gem of beauty, and to see it brilliantly lighted is really a treat. Built of brick and concrete, fireproof, and modern in every respect, this new theater sets 1,012 people. The interior is excellently decorated in red and gold that is very pleasing to the eye.

Five acts of vaudeville and two acts of pictures will compose the regular program, giving two shows per night, and changing twice a week.

On the opening night, the elite of Chicago's picture people were present. They included, among others, Messrs. George Kleine, William Selig, George Spoor, John Hardin and LeRoy Gobel, who all brought along their better halves and enjoyed the initial performance immensely.

Auto Race Pictures

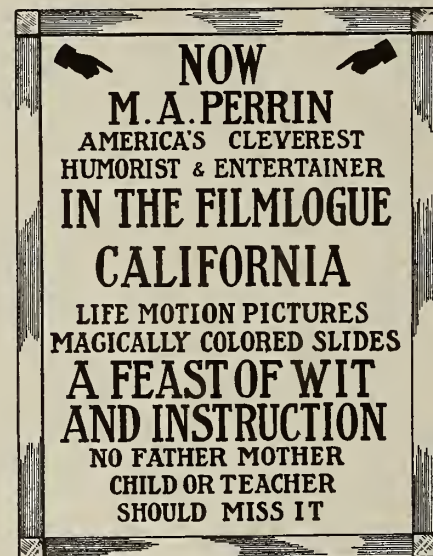
The moving pictures of the recent auto races in the national event held at Elgin, Ill., were given their first showing at a banquet in the Chicago Athletic Club, August 29. The banquet was given by the Chicago Motor Club to the winners and contestants, who

were all present to see the successful drivers receive their awards. It must have been extremely interesting for those drivers to see themselves thrown upon the screen and go dashing by at breakneck speed. The pictures show the start and finish of each of the four races, all the hairbreadth escapes, the turns, and the famous hairpin trap. They are exceptionally clear, and as the event was the most successful of all national events of this character, and the only one to be held this year, every exhibitor should attempt to show them.

A New Sign for Lobbies

This cut shows a new and ingenious program sign that is being put on the market by the Filmlogue Company of America. The sign consists of a solid brass frame having a plateglass door, and the whole is mounted on a walnut back, and is a most attractive addition to any lobby.

The great feature of this sign is the fact that the program announcements can be changed daily and at no cost to the theater owner. In selling the sign it is accompanied by a cabinet containing one thousand imported block letters for making the announcements. The sign door is opened, and by using these letters the program for the day is spelled out. These letters lie on a soft felt pad which fills the whole sign. After



The New Lobby Sign.

having arranged the letters to suit the occasion the door of the sign is closed. The glass in the door presses all the letters into the felt pad which holds them firmly in place and the sign is then ready for display.

The feature that impresses theater men who see this sign is its simplicity and beauty. A child who understands the alphabet can change the sign in ten minutes, and as the letters can be used over again many times, indefinitely in fact, there is no further cost to the theater owner after the original investment.

In these days, when film exchanges are not very careful about the appearance of the posters they are sending out with their films, it behooves every manager to secure the most attractive method of announcing his program, and this sign appears to fill the bill in a manner to leave nothing to be desired.

Police Chief's Idea of Morality

Here are some of the things which Chief of Police Le Roy T. Steward, of Chicago, thinks are immoral:

A picture of a cock fight.

A picture of a man taking a bath.

A picture of a man stealing a chicken.

A picture of two men fighting with bare fists with only a "bluff" covering.

These ideas of the chief's were brought out when Judge Brentano was hearing the petition of Aaron J. Jones and George C. Spoor, owners of the Illinois rights to the Johnson-Jeffries fight films, who are seeking by mandamus to have a permit to them to show the pictures in Chicago.

Chief Steward was questioned at length by Attorney Eli B. Felsenthal, representing the petitioners, and his answers to the questions gave his ideas of immorality.

Just exactly what idea Chief Steward, of the Chicago police force, had in barring the Jeffries-Johnson pictures from Chicago is hard to discern. Examination of the pictures themselves fails to reveal any good and sufficient reason, as the pictures are particularly tame and free from any disgusting sights. Indeed, many and many dramatic films recently produced will show more blood shed, better fights and produce more thrills than these pictures. This is not to be taken as a criticism of the film, nor as a criterion that the pictures are bound to be extremely interesting, and are proving so wherever Messrs. Jones &

Spoor are exhibiting them. But it is said that Chief Steward's ground for refusing a permit was on the ground of brutality, which proves conclusively that he didn't see the pictures, because no such ground exists. The stand taken by the Chicago police in this instances is particularly amusing. The Johnson-Ketchel pictures received a permit and were shown in Chicago on the day the Jeffries-Johnson permit was refused. Yet here is a picture in which a negro licked a white man. Since then it has been rumored that the Johnson-Ketchel permit has been withdrawn. The Nelson-Wolgast pictures, a notoriously bloody affair, received a permit, yet are entirely free from blood and gore, was refused a right in the same city.

This is not an attempt to prove that it is best to show fight pictures, but it does seem the height of inconsistency to refuse permits to some fight pictures and to allow permits in others when those allowed are much worse in the details complained of than those refused.

Outside of Chicago, Jones & Spoor report exceptionally good business, and in many instances are playing return dates.

The pictures themselves are remarkably clean and are particularly interesting. Not only the fight, but the crowds are shown, and this feature itself is a very absorbing study and conveys, as nothing else can, a very good idea of the vast interest in this, probably the last great fight.

Synopses of Current Films

A LIFE FOR A LIFE.

Vitagraph

A strange attachment, akin to love, has been formed by a convict for a rat which he has caught and tamed and of which he has grown very fond. It is the only living thing he cares for and which cares for him, and in the solitude of his cell the companionship of the rodent gives the poor fellow a great deal of comfort and pleasure. One of the keepers of the prison playing with the rat, rushes into the cell, dashes the animal to the floor and kills it. The convict seizes the keeper by the throat, strangles and almost kills him. He is brought before the warden and placed in solitary confinement. A visiting clergyman, a friend of the warden, is escorted through the prison, in company with the warden's wife and child. When they enter the cell of the convict placed in solitary confinement they find him morose and sullen, grieving over the loss of his friend and companion and the injustice of the whole human race. The clergyman speaks to him kindly, and the warden's little daughter sympathizes with him, while her mother looks at him in pity. His heart is somewhat mellowed by these evidences of consideration, and when the clergyman visits his cell the second time, by permission of the warden, the whole spirit of the man seems to have undergone a change and his huge frame is convulsed in tears that seem to wash and purify his soul. He seems a changed being, and soon the warden makes him a "trustee" and gives him the care of his garden and freedom of the prison grounds. While caring for the flowers he often meets the warden's little girl, who has become very fond of him, and he idolizes her, looking upon her as a visiting angel whenever she comes near; his gratitude for the kindness shown him is sincere and he longs to show it in his own limited way. Through an unforeseen event an opportunity presents itself wherein the convict shows the sincerity of his loyalty to those who have befriended him. The warden's house catches fire and his little daughter, who is in the house, is unable to escape from the flames. Would-be rescuers attempt to penetrate the flames and are driven back by the blaze and smoke. The convict sees the burning home, runs to the scene and, heedless of himself, penetrates the blazing building and saves the child, just as the father reaches his home and is prevented from rushing into the mouth of certain death. The warden clasps his child to his breast, and the convict hero falls unconscious into the arms of the guards. He is carried to the hospital, and when he has recovered consciousness the warden and his daughter call at the hospital to see him. The warden thanks him for the life of his child and commends him for his bravery and unselfish deed. The little daughter throws her arms around the poor fellow's neck and the sick man tenderly strokes her head and declares he is willing to lose his own life that she might live.—995 feet. Released September 2.

THE WRONG BOX.

Mistakes are common, especially when a young man is in love, like the one in this story. His girl's parents arrange a reception and dance. In accord with the proper caper he buys some cut flowers for her and orders them sent to his house. Then he goes to a gents' furnishing store and buys himself a suit of pajamas, taking them home with him in a box. He places

the box on a chair in his room, and when the box of cut flowers is sent from the florist's they are placed on another chair. Taking his coat off, he throws it on the chair holding the box of flowers, entirely covering the box. He calls a messenger boy and tells him to take the flowers to the young lady's home. The boy, only seeing one box, naturally picks up the one in sight, containing the pajamas, and delivers them to the young lady with the young man's note saying he hopes she will wear them for his sake. When the adored one opens the box and recognizes the contents you can readily see the young man's finish. She goes to the reception without him, accepting the attentions of another young man, and refuses to notice or listen to the apologies of the young fellow who sent the wrong box. He cannot understand her treatment of him at all, and she leads him a merry dance which makes him look and feel like a monkey. He goes home discouraged, puts on his dressing gown, picks up his business coat from the chair to get a cigarette from the pocket and discovers the box of flowers. As soon as possible he goes to his girl's home with the box of flowers, explains his mistake, how it happened, similarity of boxes, etc. All is forgiven, and again Cupid is tranquilly poised on the wings of love, while two arrow-pierced hearts beat in rhythmic harmony.—985 feet. Released September 3.

CHEW-CHEW LAND.

Two children, Dolly and Jim, are schoolmates. Jim is a manly little chap. One of the boys puts a wad of chewing gum on the teacher's chair. Jim takes a package of chewing gum from his pocket, puts a piece in his mouth, and gives a stick of it to Dolly, who is chewing busily when the teacher sits down on the chair and the gum. All the youngsters begin to titter; the teacher discovers the cause and accuses Dolly of placing the gum on the seat. Dolly denies it, but the "schoolmarm" doesn't believe her. Jim comes forward and says he did it; taking the blame and relieving Dolly from suspicion. Jim is kept in after school, and when he is allowed to go home he meets Dolly outside waiting for him with a bouquet of flowers, which she gives him and commends him for his bravery. Jim, our little hero, tired out by the duties and play of the day, is getting ready for bed. Placing Dolly's bouquet in a glass on the table, sticking his chewing gum on the bedpost, he gets under the covers and goes to sleep. During his slumbers "Wiggles," a mischievous imp, gets him to visit "Chew-Chew Land." They jump out of the bedroom window to the garden below, where they meet Dolly. Wiggles touches the ground with his magic wand; it opens and down into the opening the three explorers disappear from sight and drop right-side up into "Chew-Chew Land," where they are introduced to its mysteries and many wonders, filling them with astonishment and glee. One thing after another appears to awaken their surprise, one thing funnier and more amazing than the other. Jim is puzzled and is just asking himself "How can all these things be" when he wakes up and realizes that it is all a dream. His mother comes into his room and Jim tells her all about his dream while she is helping him dress, and together they are enjoying all the wonders of "Chew-Chew Land" as they have been revealed to Jim.—600 feet.

A ROUGH WEATHER COURTSHIP.

The gang plank has been drawn back and the steamer is under way; the passengers are all on deck, among whom is a gay and attractive widow. Her fellow passengers of the male gender are casting furtive and loving

glances at her. After some sparring they manage one after the other to make her acquaintance. So agreeable do they make themselves that she keeps them on her string, although each one thinks he is the favorite. The captain is not immune from her charms, and he decides to lay court to her heart, but so infatuated is she with the gallant and attentive passengers that the captain makes little headway. A few days later, when the steamer gets well upon the bosom of the deep and the boat begins to roll and rock, the passengers begin to feel seasick, and one by one they succumb to "mal de mer." They are so absorbed in looking over the side of the ship and sustaining their equilibriums they neglect and entirely forget the pretty widow. They are obliged to seek the recesses of their cabins until the coast is left entirely clear for the captain, who puts in an appearance and soon engrosses the attention of the lady in weeds, until she finds herself infatuated with his winning and convincing way. By easy stages the man of the mighty deep seizes the helm and lands his fair and graceful sail into port and makes her fast to his every wish, and they are as good as spliced. When the passengers come on deck and try to regain the lost vantage they gradually realize the lay of the land, and it is a question whether they are not sicker than they were before the captain made himself master of the lady's hand as well as the master of the ship.—400 feet. Released September 6.

HOW SHE WON HIM.

Some possess youth; others good looks, and still others have money, but Muriel Hanson as all three and she is engaged to be married to a fine young man named Arthur Lewis, whose father, supposed to be a wealthy man, dies penniless. The young man is obliged to start out in life as best he can. He does not wish to hold his intended to her betrothal to a poor man, writes her, releasing her to marry some one else if she chooses or wait until he has made a position for himself. Her uncle, in whom she confides, gives her an idea. She must write Arthur, telling him she has lost her fortune and must go to work as a poor girl to fight life's battle. Then the uncle addresses a letter to the young man, offering him a position with the firm of "Hanson, Hanson & Co." She assumes the stenographer's place in the office, and when Arthur calls in answer to the letter he is surprised to see Muriel working there. They are pleased to meet each other, and they renew their engagement on an equal basis. The uncle, her father's brother, employs Arthur Lewis at a good salary, and the young chap feels that the wedding day is not far off. Arthur has an awakening, however, which comes as a great and pleasant surprise and convinces him and her that their's is a true, not a mercenary love, for the renewal of their troth was made when both were presumably poor. The surprise comes to him when he reads that his sweetheart is still an heiress and is made president of the firm of Hanson, Hanson & Co. by the will of her late father.—980 feet. Released September 9.

THE THREE OF THEM.

The strength of a story or picture is in the penetration of the most vital of all interests—the heart—and that is the secret of the force and beauty of "The Three of Them." The mainspring of life is the child; it is the axis around which all the higher and deeper motives revolve. Parental love is the strongest and most natural. A childless home is like a ship without a compass. It is not strange that the wife who is not a mother longs to take to her heart and home some motherless child, and that is just what Mrs. Welton did when she read in a magazine that she might take from the asylum Ernest, an orphan boy, into her home for two weeks. Her husband is opposed to it, but does not interfere with her doing so. Gradually Mr. Welton becomes quite interested in the boy and his many little pastimes. His wife sees this and she is happy. She loves the boy dearly, and when the two weeks are ended she can hardly bear to part with him when she has to take him back to the asylum. Returning to her home, she is heart-broken. The absence of the child robs it of its homeliness and she is depressed with her loneliness, her heart full of destitute. Her husband notices her condition and he decides to go to the asylum and bring the boy to their home for adoption. Acting upon the impulse he brings the boy back, and when his wife, who has worn herself out fretting, is sleeping, the youngster kisses her. She awakens and can scarcely believe her eyes. She clasps him to her bosom, then throws her arm around her husband's neck in gratitude for the satisfying of her heart's desire. The boy becomes their child, they become his parents, and the three of them are happy in the love of a completed household.—985 feet. Released September 10.

THE SEPOY'S WIFE.

A Sepoy, even more taciturn and moody than is naturally characteristic, hates the English rule and despises the Englishmen, whom he considers intruders and usurpers, not to mention a particular dislike for the surgeon. His spirit is rebellious, and he is ever ready to inflame his fellows against the foreigners, although he is a member of the Imperial Regiment of the English government. His child is taken seriously ill, and his wife decides to go to the English surgeon and entreat his services in behalf of her little daughter. She finds the doctor fatigued and almost prostrated with exposure from the intense heat of the tropical climate. At first he refuses to leave his home and offers to give her a prescription to the garrison druggist. She supplicates him to go to her child, and through his wife's pleading and reference to his own child he goes with the woman, administers to the little one and restores her to health. The Sepoy's wife is extremely grateful, while the husband becomes more bitter and antagonistic. He meets his comrades, throws off his uniform and arouses them to rebellion, assumes the leadership and starts to go out to pillage and destroy the Englishmen's homes. The wife overhears their treachery and runs at once to the doctor's home to tell his wife and child of their impending danger, then she leads them to a place of safety. The rebels burn the doctor's home, and when he arrives there and sees the ruins he concludes that his wife and child have perished in the flames. While gazing upon the smoking pile the Sepoy's wife comes to him, telling him that his family is safe and she will conduct him to them. The insurgents attack the English garrison with a ferocity that means extermination to all hands within the fortification. The exchange of shot is fast and furious, but the besieged hold off the enemy until a company of highlanders, with pipes and kilts, notified by the Sepoy's wife, come to their relief, completely routing the Sepoys and putting an end to the rebellion. The doctor and his wife, who escaped to the garrison under the guidance of the Sepoy's wife, now join the cheering soldiers as they welcome the highlanders within the garrison. The Sepoy woman, who brought the relieving forces into the stockade, enters with them. The doctor and his wife seize her hand to thank her for the aid she has given them. She looks surprised and says: "You saved my child. I have saved you and your child. I am glad."—990 feet. Released September 13.

LED BY LITTLE HANDS.

Selig

John Flint, a stern old man, whose whole life is wrapped up in his beautiful daughter: Nellie, has become oblivious to any reasoning other than that she should marry the man of his choosing. A determination that has oftentimes proven useless interference in love affairs. Nellie loved Dicked Summers, and he in return was happy in the thought of her affection. The day was set and Nellie's dimpled finger bore the little band of gold. The father, indignant at the sudden change of affairs, turns them from his door. Nine years later we see Dick and Nellie in their modest little home. Heaven has blessed them with two devoted children. The smoldering embers of paternal love still give light in Nellie's heart, and she longs for his love and forgiveness. The children in playful prattle seem to realize the situation, and steal out quietly, bent on finding grandpa. They do so and come upon him in the garden and after some questions are recognized as his grandchildren. It had been so long since his sturdy heart had been soothed with words of kindness, and John Flint saw a new world open to him; rays of sunshine seemed to nestle here and there. The children stayed for dinner, little thinking in their childish glee that their parents were almost distracted at their absence. Nellie, finding the boy's cap outside the garden gate, feels a relief and ventures in. It is then her eyes for the first time in nine years rest upon her father, but the indurating process had met its Waterloo; the once stony hearted John Flint was humble and craved the love of his girl. He takes her to his heart and home. The ever prevailing influence of the inner man predominates and ends happily the little romance that found its beginning in the blighted ambitions.—1,000 feet.

THE NEW MOVING PICTURE OPERATOR.

An accident occurring to the regular camera man in the midst of a very important scene throws the studio into turmoil. Just this time Johnny Noitall appears and assumes the exalted position of operator. The accidents and hairbreadth escapes that are marked to his credit are anything but alluring to the fancies of the ambitious camera man. Kiots are narrowly averted, the plant saved from destruction and the tranquil serenity of the occasion only restored after the heroic efforts of the combined forces. A crystallized comedy pastime for the laughing forces of picture-dom.—Released September 5.

JIM, THE RANCHMAN.

Jim Brandon received a wire stating he is to come west and take charge of the ranch. The change does not altogether please him, but being a man willing at all times and able to rise to the occasion, he starts for his new work. Arriving there, he looks the ground over carefully. Discontent among the employees marks the advent of the new manager, who with his eastern ideas finds himself facing a problem that is not to be solved without drastic measures. The foreman of the ranch had long since paid marked attention to Bernice, and with the turn of affairs has hastened his suit, but she has seen in the new comer more of her ideal, and accordingly rejects her suitor. This brings things to a chaotic state, and the foreman resigns and the hands all go on strike. This brings Brandon's blood to the boiling point and he clears for action, and declares himself in no mild terms. Employee after employee is leaving the ranch. Something must be done to curb the stampede. Accordingly Jim sets a pace of things on the big ranch that puts in awe anything they had anticipated from the big easterner and suffice to say carried his point admirably. As usual after the storm comes the calm, and in this case the justice was summoned, the knot tied, and the big ranch was again itself.—1,000 feet. Released September 8.

LITTLE BOY.

Who was it took you to her heart
When the first big sorrow came?
Who was it faced the world with you
When your pathway led to shame?
Who was it said "My boy, be strong—
Be honest, brave and true?"
Who was it took you to her arms
As in days so dear to you?

A bat—a ball—a dozen boys or two are wrangling over a disputed point in our national game, when the younger of the participants feels he is worsted, leaves the game and takes his ball and bat, and finds his mother on the steps awaiting to comfort and dry his tears away. The one person in all the world to cheer and soothe the childish heart, as all through his young life and to manhood she had been his hope. Now that Dick Benton had grown to that age when he longed for his own home, he sought his schoolmate sweetheart and we soon find them married and in a little cottage all their own. Dick's business frequently called him from the city, and many times the young wife grew lonesome and unhappy. Frank Worthing, her former admirer, took advantage of these times to press his attention. One evening the out going train was reported late, this caused Dick to return suddenly home to spend the wait with his wife, when the butler delivers a message intended for the wife but read by the husband, who conceals himself and awaits the serpent's sting. Mary, in ignorance of the late train and overjoyed at Frank's coming, meets him with fond greeting. The husband appears upon the scene, but the prayers his old mother taught him still rang in his ears, he renounced his claim, and with heavy heart leaves them in their clandestine meeting to their fate. Dick, suffering the pangs of bitter disappointment, wanders from his home, but



nothing seemed to quiet the raging mind. A kindly friend saves him from further disgrace and brings him home to his dear old mother, whose love and caresses bring happiness to his troubled mind.—1,000 feet. Released September 12.

THE SCHOOLMASTER OF MARIPOSA.

Old man Whey brings his two sons, Hank and Buck, to the schoolmaster's cabin to arrange for their schooling. On leaving accompanied by the master, a riderless horse comes dashing down the road. A hurried run around the bend they are surprised to find Miss Williams lying unconscious by the roadside. The master carries her to the village hotel and provides for her attention with the innkeeper. The next day the teacher, being solicitous of her condition, calls and finds her much better, leaving some flowers and an invitation to visit the school. She does so in company with Stancia, her suitor. An admiration of more than passing notice is clearly apparent to the suitor to be mutual between the master and Miss Williams. Hank and Buck are bent on devilry instead of books, and are seen on the school-roof pouring sulphur in the chimney and finally covering it up with a sack. The fumes were stifling and soon drives the occupants to the open. They, being discovered by the schoolmaster, are soundly trounced by him. Upon their return home, Daddy Whey decides with the encouragement of Stancia that the master must be brought to an accounting. The jealous suitor urges this on and accordingly the father proceeds to the master, who is left in a precarious condition, and Whey is arrested. Three years later things have made many changes and now the once Miss Williams is the wife of the schoolmaster of Mariposa, and he has attained great fame as an artist and is flourishing in the results thereof.—1,000 feet. Released September 15.



THE SERGEANT.

A story laid in the Great Yosemite Valley during the eighties. Col. Westley has an only daughter who is the one softening influence in his rugged nature. She is fond of taking morning rides over the trails, and is usually accompanied by Robt. Adams, a sergeant at the post, and who is detailed by the father to look after her safety. The companionship of these two young people soon ripens into love, and despite the disparity in the rank of Adams and his sweetheart's father, they plight their troth. At the opening of the story we see them riding away from the post. Upon arriving at Nevada Falls, a favorite spot, they leave their horses and proceed on foot in order that they may ascend to a more advantageous height from which to view the gorgeous scenery that surrounds the grand historical Yosemite Valley. While engaged in this pastime, an Indian renegade steals their horses, leaving them afoot many miles from the post. The evening is stealing upon them when they discover their loss and in their effort to follow the footprints of their horses they lose their way and are compelled to spend the night in the wilderness. The Colonel, becoming alarmed, sends out a searching party that finally succeeds in finding the missing couple. Upon returning to the post the sergeant is placed under arrest, despite the pleading of his unhappy sweetheart. Now a lapse of a month occurs and we see a thrilling battle with the Indians, in which the colonel, accompanied by his daughter, is cut off from the men and about to be taken by the redskins. It is at this time that Adams, only a private, shows his heroism by making a desperate dash through the lines of the enemy, rescuing the colonel and his daughter from the murderous savages, though wounded almost to death. His recovery and promotion to first lieutenant soon follow, and with the consent of the colonel to his marriage with the lady of his choice, ends a pretty story of love, heroism and devotion to duty.—990 feet. Released September 22.

THE MAN WHO LEARNED.

The first scene in a picturesque but not well kept old fashioned barnyard shows the milking of the cows in the old careless way, the milkers with unwashed hands and the cows just as they come from the pastures. Even the pails, beyond the casual scalding or washing out, are not in very perfect condition. A young man, the son-in-law of the proprietor of the old fashioned dairy goods farm, protests against these conditions and against the poor pasturage which the cows have. His father-in-law rather objects to the criticism of methods which have the sanction of precedents. He has carried on the business for thirty years in the same old way and sees no sense in the new fangled ideas. The quarrel grows in the kitchen of the farm house when an untidy maid is using dirty towels to wipe the cans, and finally reaches a climax when the younger man points out the shipping of the milk in an open wagon in the broiling sun without ice or protection. The father-in-law invites him to stop his criticism or leave the old farm. The young man accepts the latter invitation, and taking his young wife and the baby, the latter the idol of the old man's heart, with him, he goes away. The old man is obstinate even in the face of this separation. In town city conditions and living do not agree with the little grandson, and the child is ill. The doctor is called in and rather shakes his head at the child's condition. Then we see the young mother on the street. She notices a sign which reads: "Old-fashioned Dairy Goods." It recalls the old farm and the milk and she thinks that possibly some would be good for the sick baby. She gets a pail from the storekeeper and he ladles out from the open can some of the milk, which she takes back to the little apartment. It doesn't seem any too clean being ladled out in this way, so she strains it, and then, feeling sure that it is all right, gives it to the child. And then the next scene shows us that the little one's condition is critical. The doctor, asking what food has been given the child, makes a brief test and discovers that the milk is lacking in quality and not sanitary, and is probably responsible for the child's serious condition. News of the child's illness then reaches the farm, and the old man, fairly beside himself with anxiety, forgets his quarrel and packing up his things, hurries off to the city. Arriving there, he pushes past the anxious father, kisses the mother and bends over the bed of the little grandson. Then he demands of the

doctor the cause of the child's illness. The doctor tells him it is the milk. The grandfather turns angrily upon the father with the demand to know why such milk was given the child. Of course, there is only one answer—the milk came from the old man's own farm and is a result of his unsanitary methods. The child's illness is directly traceable to his own obstinacy and carelessness and his unwillingness to learn modern ways. And then, at the hour of the crisis when the child must either live or pass away, the old man realizes his fault and kneels in thankfulness when the child's life is finally spared. He returns to the old farm and a little later the convalescent baby gets a characteristic note from "grandpa," inviting him to come and bring his father and mother with him to see some new things at the farm. The father refuses to go but the mother takes the baby and we next see them back in the old kitchen, which is now clean and kept by a tidy maid, the slovenly one having transformed herself. Then follow successive scenes about the farm and the dairy in which the cows have beautiful new pastures of picturesque value, rich in tall grass and running brooks. And in the dairy the milking is all done by white-suited men whose hands have been carefully inspected, and the cows are sprayed, cleaned with vacuum cleaner, brushed and washed before the milking. The milk is never handled at all, but after being poured into the cans is sent on a trolley across to the strainer. From there it goes to the cooling machine and is bottled by another ingenious machine which puts the caps on without the touch of a human hand. Even the bottles are cleaned and sterilized by machinery. Everything is white and clean and sanitary, and as the mother writes, even the little grandson approves of the changes. The picture ends with the coming of the young man, the baby's father, and with his recognition that the old man's apology has taken the best possible form. A reunited family brings the story to a close and shows us a healthy baby and a happy outcome of all the trials and troubles. The story of the making of this film was told in THE NICKELODEON for August 15, page 95.—Released September 2.

THE BIG SCOOP.

This film depicts the thrilling dramatic incident in the life of one Jim Connors, a crack reporter of one of the large New York dailies. Connors is immensely popular with all the newspaper fraternity, but unfortunately for him he is addicted to the use of intoxicating liquors, which fact often incapacitates him from properly attending to his duties. The night city editor under whom he works is very patient with him at all times, till an infraction of the office rules is the last straw, and Jim is summarily discharged by him. We see Connors' home life. His wife and little girl are very fond of him, and it is a sad picture to see the beloved father and husband coming into his home in an intoxicated condition. When Connors tells his wife that he has been discharged she does not show as much anxiety over the fact as over his condition. The next day Connors comes to his proper senses and at the solicitation of his wife, promises to give up drink. Having made this resolution, he calls on the editor and asks to be reinstated. Thinking that this is the old story repeated the editor refuses to put Jim back to work. Connors appeals to the managing editor—it is useless, as he stands by his subordinate. In a dejected mood Connors leaves the office. It would be well to mention the fact that this incident is laid at the time of financial uneasiness. Connors strolls down to the business street of New York and in an aimless sort of way he reaches the banking section bopping for some bit of information which might be of such value as to enable him to get a good story and place it with one of the papers. He has a fruitless afternoon and late that night is sitting in a cafe eating a light repast, when he overhears two men, evidently bankers, discussing in an earnest way some startling situation. As they arise to leave the place one of them loses a paper containing a lot of figures, and after their departure Connors picks up the paper. He can make nothing of the figures, but in the hope of something resulting follows the men from the cafe and through the banking streets of lower New York until they enter the side door of the Consolidated Trust Company. The door is closed immediately after their entrance and Connors is prevented from seeing into the building by the shade being drawn just as he is about to look through the window. The lateness of the hour and the anxiety of the men made him feel certain that he is hot on the trail of a big scoop. His reporter's instinct makes him positive of it. He therefore determines to get into the bank some way and raps loudly on the window. This brings the night watchman to the scene, who demands to know what he wants. Connors informs him that he has a document which belongs to the gentlemen who have just entered and the watchman brings him into the bank. In the upper room, meanwhile, the directors, the treasurer and the cashier and several officers of the bank are in consultation with the state examiner, who is examining the standing of the bank and the condition of its affairs with the view of suspending the business. Connors is ushered into this room, and the cashier and president of the bank are greatly relieved at finding the figures which they had lost. The excitement attendant upon the discussion of these very figures for the moment make every one in the room lose sight of Connors. He realizes that his stay must be short and thinks quickly. The telephone is on the table near the chair of the bank examiner, and he concludes that this will be a good means of hearing what is going on in the room without being personally present. Quickly cutting the end from a penholder he inserts it under the hook of the telephone on which hangs the ear trumpet, thereby leaving the phone in operation. Replacing the trumpet, which is prevented from closing the connection by reason of the plug which he has inserted, Connors leaves the room. The bank switchboard is at the foot of the stairs on his way out, and he requests the watchman to allow him the privilege of telephoning to a friend. This the watchman at first refuses to do, but on Connors being graciously insistent, he consents. As the watchman proceeds on his rounds through the bank proper, Connors hears what is going on in the room above, particularly what is said by the bank examiner, and the result is most startling. Fortunately the watchman does not return until he has heard the finish of the bank examiner's assertion that he will close the bank the following morning at ten o'clock. Adjusting the switchboard so that he can call the central office, Connors rings up the office of the paper from which he has just been discharged and tells them he has a big scoop and will report to the office. At this juncture the watchman returns and he is forced to hang up the receiver. The message reaches the newspaper office and it causes great excitement for the reason that it is within twenty minutes of the hour at which the paper must go to press. A great argument is precipitated between the night city editor and Jerry Smith, a close pal of Connors. The night city editor does not wish to stop the paper from going to press at the usual hour, and rather belittles Connors' idea of having a scoop. Jerry Smith supports his friend in the matter and the

Edison

question of whether he will be given time or not is finally decided by the city editor allowing him until a few minutes of one to arrive at the office. We now follow Jim Connors in his effort to get to the reporters' room on time. Flash scenes between the room and the action of Jim on the street make a very exciting story. Of course, there is no question as to the outcome. Jim wins in the race and secures the big scoop for his paper, or rather for the paper from which he has been discharged, but which becomes his paper by reason of the fact that the night city editor and the managing editor are both present when he breathlessly announced the news which their paper only will cast abroad at the early hours in the morning. Jim goes to his home and to the fond little wife who has been waiting all these hours for him. His long delay has made her worry and fear that perhaps Jim had fallen from grace. She has given way to sleep and her head is reclining on her arm on the table when Jim enters the room. She is at first startled from her sleep, but the glad tidings which he gives her bring her to a full realization of the fact that her husband has "made good" in more ways than one.—Released September 6.

ALICE'S ADVENTURES IN WONDERLAND.

The story begins as in the book, where Alice and her big sister are sitting on the side of a hill overlooking the lake, the big sister busy with her book. Before long we see the little girl's eyes grow heavy and she finally begins to see things, the first being the rabbit, Alice's friend and guide in her travels. We see him take a watch out of his waist coat pocket, look at it and then hurry on. Alice starts to her feet, as it evidently flashes through her mind that she has never before seen a rabbit with either a waistcoat pocket or a watch to take out of it, and burning with curiosity she runs across the fields after it just in time to see it pop down a large rabbit hole under the hedge. In another minute Alice goes in after it, never once considering how in the world she can get out again. Then the scene shifts and we see her falling down the rabbit hole. Either it is very deep or she falls very slowly, for she has plenty of time to look about her as she falls down, down, down. She wonders how many miles she has fallen and thinks she must be getting somewhere near the center of the earth. Then suddenly she falls into the mysterious hall with doors all around it. The doors are all locked, and when Alice goes all the way down one side and up the other, trying every door, she realizes that she cannot get out of the hall. Suddenly then she comes upon the little three-legged grass table with nothing on it but a tiny key. She tries the key in all the doors of the hall, but alas, either that there are no locks to the doors or they are too small or too large. Then she notices a little door about fifteen inches high at the bottom of one of the big ones, tries the little golden key, and to her great delight it fits it. She opens the door, looks out along the passage into the loveliest little garden that ever was. She longs to get out of the dark hall, to wander among those beds of bright flowers and cool fountains, but she cannot even get her head through the doorway. Closing the door we see her return to the table and lay the key on it. And then she discovers a mysterious bottle which bears the words "Drink Me." When she has taken a drink from the bottle she finds herself growing smaller and smaller, shutting up like a telescope. When she is ten inches high she can go through the little door, but now the key is high above her head on the table. The effect of Alice's change in size is very happily carried out and conveys the illusion perfectly. Next we see her eat the wonderful cake which makes her grow tall enough so that she can get the key again. But then she does not stop growing, but keeps on until she fills the entire hall and begins to cry with grief at her inability to stop. She cries a whole pool of tears and incontinently tumbles into it. We see her splashing about and then crawling out of the pool as dry as if water were not wet at all. Then the rabbit reappears, very tiny compared to Alice now, and passes her, disappearing down the end of the hall. He leaves a little fan behind him which Alice picks up and which has the same effect as the wonderful liquid in the bottle. She begins to grow small again, and finally is able to pass through the little door into the beautiful garden. Then follows the scene with the enormous puppy, who looks down at her with large, round eyes and seems to try to play with her. She is so tiny beside the puppy that he looks like an elephant. She takes up a stick to play with him and is almost sorry when he runs away and leaves her. She should have liked teaching him tricks very much, if she had only been the right size to do it. Then she wanders on until she comes upon a little house about four feet high and while she stands looking at it and wondering what to do next, suddenly a footman in livery comes out of the woods. She considers him a footman because he is in livery, otherwise, judging from his face, she would call him a fish. He raps loudly at the door which is opened by another footman in livery with a round face and large eyes like a frog and both footmen bow ceremoniously. The fish footman begins by producing from under his arm a great letter, an invitation from the queen to the duchess, after delivering which both footmen bow low and the fish man disappears, while the other sits down on the ground near the door staring stupidly into the sky. At this moment the door of the house opens and a large plate comes skimming out straight at the footman's head. It just grazes his nose, breaks to pieces against one of the trees behind him. It is followed by several others which narrowly miss him and Alice decides that she must go into and house and find out what it is all about. The little door leads right into a large kitchen full of smoke from one end to the other. The duchess sits on a three-legged stool nursing the baby. The cook is leaning over the fire stirring the large caldron which seems to be full of soup, and there certainly seems to be too much pepper in the soup for they all sneeze as the cook flourishes the pepper pot. In fact the only people in the room that don't sneeze are the cook and the large cat which is sitting on the hearth grinning from ear to ear. It is Alice's first meeting with the Cheshire cat. Then suddenly the cook sets to work, throwing everything within her reach at the duchess and the baby—fire irons, dishes, sauce pans and plates. The duchess takes no notice of them even when they hit her and the baby howls so much that it is impossible to say whether the blows hurt it or not. Then the duchess gets up, throws the baby to Alice and disappears. Then we see Alice carry the baby out into the woods and suddenly realizing that some change has come over it. She looks down, it is neither more nor less than a pig. She feels that it would be quite absurd for her to carry it any farther, so she sets the little creature down and is quite relieved to see it trot away quietly into the woods. It has hardly disappeared from the scene when the Cheshire cat dimly appears upon the limb of a tree and smiles down at Alice. While Alice is talking to it, it disappears and reappears again, which is very disconcerting to her. In the next scene Alice has come to the house of the March Hare. There is a table set out under the tree and the March Hare and the Hatter are having tea at it, a dormouse sitting between them fast asleep, the other two using it as a cushion, resting their elbows on it and talking over his head. The table is a large one, but the

three are all crowded together in one corner and they indicate that there is no room for Alice, but she indignantly tells them that there is room and sits down in a large armchair at one end of the table. It certainly is a sad tea party for they drop everything into the tea pot and we see the Hatter take out his watch and look at it uneasily, shaking it now and then and holding it to his ear. Then we see him put butter in the works and indicates when Alice protests that it is the best butter obtainable. As this fails to make the watch go, he dips it into his cup of tea and finally ends by putting it in the tea pot. This is too much for Alice and she beats a retreat. The last she sees of the three, the March Hare and the Hatter are putting the dormouse into the tea pot after the watch. Then comes the garden of roses and the croquet grounds of the King and Queen of Hearts, where we are introduced to their majesties and to the Knave with the family of heart children. This scene is followed by a banquet at which the dastardly Knave steals the tarts and gets away with them, as told in the familiar rhyme. Although Alice is the only one to see him, she refuses to tell even when summoned to the trial which takes place in the next scene. The first witness is the mad Hatter, who nervously bites a piece out of his tea cup when called upon to testify and takes off his shoes instead of his hat in respect to their majesties. The cook, with her pepper box, is another witness and makes them sneeze, but refuses to give any valuable evidence. Then comes Alice, the last witness, who angers their majesties by her refusal to convict the Knave and who protests at the idea of sentencing him without going through the formality of finishing the trial. She braves the angry Queen, who can plainly be seen ordering Alice's head cut off. Then, as in the book, Alice indicates that she doesn't care for them, that she knows that they are nothing but a pack of cards, at which sign, the whole pack rises into the air, the people changing to real cards and come flying down upon her and about her head. She tries to beat them off and in so doing wakes herself up and finds herself again upon the hill side with the big sister gently brushing away the dead leaves that have fluttered down onto her face.—Released September 9.

THE GREAT SECRET.

Miss Laura Guth, a clever American woman, is engaged by a firm of New York corset makers, through their representative, Mr. Frederick Schmaltz, to go to Paris and make designs of the forthcoming fashions in Parisian corsets. Miss Guth is admonished to keep her movements as secret as possible so that the rival concerns in America will not know of her actions. Miss Guth proceeds with her work. One day she seeks the quiet of a French fortification to do some sketching. She happens to think of some lines in the latest design she is drawing and, standing at the base of one of the big cannons, she proceeds to insert some additions to her sketch. Finishing this she places it in her suitcase. In traveling Miss Guth carries a kodak and, seeing a pretty scene before her, she takes a snapshot. This action is witnessed by a sentry, who, instead of arresting the lady on the spot for having a camera within the fortifications, runs to his superior officer and reports the incident. This functionary feels that he should report the matter to the commandant, which he proceeds to do. After receiving his order from the commandant the officer returns with the sentry to find that Miss Guth has taken her departure. This simple incident is worked up into a tremendous affair because of the fact that the German government is supposed to have had agents endeavoring to get photographs and plans of the French fortifications. The matter is finally brought to the attention of the minister of war and he calls to his office the Captains Three, Captain Dunois, Villalon and Lepard, three clever, adventurous military Frenchmen. He shows them a letter from the secret service department which in substance relates that Miss Laura Guth, the American woman who is suspected of having photographs and plans of the fortifications at Rheims and of being an emissary of the German government, has evaded the vigilance of the secret service men and no doubt gone to London en route for New York. The minister of war dispatches the three men to get Miss Guth and also the plans which she has in her possession. The story now follows the Captains Three. We see them board the American line in mid-stream, and we watch their actions on shipboard throughout the voyage to New York. We know what the Captains Three do not, that they are on a false scent. They are most serious in their pursuit of Miss Guth, who, by the way, has booked her passage under a fictitious name, in order to preserve the secrecy necessary in her business. Captain Lepard has met Miss Guth, little knowing that she is the person he is seeking, and has become enamored of her. He discovers who she is by her accidentally leaving with him a magazine in which her visiting card is marking the page. When Lepard discovers that the girl to whom he has been paying serious attention is the woman his government is seeking to implicate in a commission of national crime his inward struggle is most dramatic. He is torn between love and duty. Finally duty wins and he confides to his fellow officers what he has discovered. From now on the three men watch Miss Guth closely. We see Lepard, who has heretofore been the soul of chivalry and attention, avoiding the lady as much as possible. Miss Guth does not understand the gallant Frenchman's conduct and there is a frigidity which is only intelligible to the audience. The three Frenchmen watch Miss Guth through the porthole of her stateroom, see her taking plans from her suitcase and reading a letter. After she leaves the room they enter it and, finding the plans locked in the suitcase, are somewhat taken aback. They read the letter, however, from Frederick Schmaltz and they are convinced that they are on the track of a great conspiracy. Arriving in New York, they follow Miss Guth, never taking their eyes from the suitcase in her hand. As she passes through the custom house they are on the continuous watch. They follow her through the streets of New York in a taxicab, arriving shortly after she does at her Fifth avenue apartment. Entering the parlor shortly after she has come to the house, the big dramatic and comedy scene of the picture is enacted. The Frenchmen are filled with various emotions. Civility to a lady, duty to France and a feeling that they are in the presence of a great national criminal. Captain Lepard is torn with varied feelings. We see the young French officer evidently deeply in love with the girl he is about to take before the consul of his country. The whole situation is turned to a tremendous laugh when Miss Guth finally discovers what they are interested in, namely the plans which she has in her bag. These she shows to the gentlemen to their intense chagrin and disappointment. Captain Lepard is simply flabbergasted. Miss Guth had fell in love with him until she became aware of his peculiar uncertain attitude. She now feels that Lepard merely made love to her thinking that she was a German spy and for the purpose of capturing her. She tells him so. The impulsive Frenchman throws himself upon his knees and tells her it was nothing of the sort, that in his heart he had a deep and passionate regard for her. He begs her to accept him as her suitor, which she finally does. There is a clever comedy ending to the scene which must be witnessed to be appreciated. By Roy Norton.—Released September 13.

THE MILLIONAIRE AND THE RANCH GIRL.

Essanay

Nellie Blair and her father, an invalid, are in hard circumstances, due to the long illness of the latter. They have mortgaged their ranch and the mortgage is held by a young millionaire in a distant city, a local agent, however, representing him. Howell, the agent, an unscrupulous and crafty schemer, loves Nellie, and having proposed to her unsuccessfully, finally resolves to make use of the mortgage which he, by law, may foreclose at any time. Howell calls on the old man and insists on being paid. Blair deprecates his lack of funds and begs for more time. Howell leaves, finally, with a half-way promise to let the matter stand for a few days, and on his way back to town encounters Nellie. He again presses his suit, but she scorns him, and when he turns on her with blazing eyes, showing her the mortgage and threatening her with the loss of her home, she brands him a coward and hurries away sobbing. Some few days later Milton Rodd, the young millionaire, in his office in the city, receives word from Howell explaining in highly exaggerated terms the flat refusal of Blair to pay the mortgage. Rodd immediately writes Howell and in the body of the letter orders him to collect the mortgage, but adds a significant postscript to the effect: "But if they are financially unable to meet this, give them all the time they desire." This letter plays an important part in Howell's campaign for the girl's hand, and presents a strong situation in the story. The crafty agent tears off the postscript and presents to Blair merely the body of the letter, which orders the agent to evict Blair and his daughter upon refusal to pay. The next day the old man and his daughter are evicted, and are forced to take up their abode in a tent. Howell again comes on the scene with his promises and temptations, but Nellie orders him away. Milton Rodd at this time suffers a breakdown from overwork, and is advised by his physician to go to the country for a rest. Having heard of the eviction of the Blairs, he resolves to make the ranch house his home during his vacation, and a few days later he is comfortably established on the premises. By a lucky accident Nellie and her father, out for a walk, come into the yard for a drink of water and meet Rodd. Nellie refuses to speak to him and Rodd learns their identity from one of his ranch hands. Scouting trouble, and suspecting that something is not quite right, Rodd follows Nellie and her father to their tent, and though she again refuses to talk, he obtains sufficient information to be convinced that Howell was not on the square. He learns the whole wicked scheme when he forces Howell to produce his letter and also the detached postscript. With this as his proof of his own innocence, he forces Howell to accompany him to the Blairs' temporary abode and makes him confess to his evil scheming. When Howell leaves the girl expresses her gratefulness, and it is only too evident that a love affair is well started between them.—987 feet. Released September 3.

A DOG ON BUSINESS.

"Weary" William, who is hungry and obsessed with a desire to make some easy money, hits upon a really excellent idea. The inspiration comes when he finds a stray pup, which appears to be in about the same fix as he—hungry and homeless. "Weary" appropriates the dog and plans his campaign. He finds that he needs more dogs, a bunch of dog collars and a sign. After he has corralled a score or more of canines with collars, each bearing the name "Rover," he gets busy with a sign which reads to the effect, "\$100 reward for the return of my pet dog, bearing collar with the name 'Rover.' Mrs. Dogonyou, 22 Stung street." The sign is posted, and "Weary" lingers close by to await developments. Things start immediately. A copper wanders by and reads the sign with interest. The hobo, unafraid, hurries back to his corral, selects a canine, and hurries back to the copper's beat. The limb of the law is easily roped in, pays five dollars for the dog, and hurries off to claim the reward. "Weary" repeats his little game with a dozen or more pedestrians, among whom are a bevy of pretty girls, a baker, banker, a sport with a tennis racquet, and a wandering Jew. When he has sold out he resolves to go around to 22 Stung street, and watch the fun. It is not long before the crowd arrives, scores of them, each dragging a pup and each confident of receiving the reward. Imagine the crowd's dismay when they find that 22 is the number of an empty house! The finish of the film is fast and furious, when the hungry bull pup, purchased by the Jew, catches him by the seat of the trousers and refuses to let go.—940 feet. Released September 7.

AN INDIAN GIRL'S AWAKENING.

Silver Bell, the winsome daughter of old Gray Wolf, is sought by Fleetfoot, a likely young man of the tribe and a good huntsman. Gray Wolf sees no reason why his obstinate daughter should not become the squaw of Fleetfoot and despite her pleadings to be permitted to stay in her father's tepee she is sold to Fleetfoot for the consideration of Tu-tu, the horse, and a red blanket. Silver Bell unwillingly accompanies Fleetfoot on their way through the woods to the tepee of the young brave. On their way they meet a white man, Jack Sherwood, a miner, and to this latter Silver Bell appeals for protection from the angry fists of her new lord and master. Sherwood listens hesitatingly and learns that the girl was sold against her will and that she would rather die than live with Fleetfoot. In the end he forces Fleetfoot to come with him to Gray Wolf's tepee, and with an offer of much wampum persuades Gray Wolf to reconsider his sale, and in the end Sherwood finds himself the owner of the pretty Indian maiden. The buck stumbles away with Tu-tu and his red blanket, murmuring threats against the white man who, much to the wonder of Gray Wolf and his daughter, refuses to take the girl with him. It is plainly evident that Silver Bell has fallen in love with her protector, and the next day she slips through the woods to the miner's tent and presents him with a pair of pretty moccasins. Sherwood is delighted, but the girl informs him that as she is now his she will be content to stay with him as his servant. This is a pretty situation for Sherwood, but not fully realizing the real depth of the girl's infatuation for him, he sends her back to her father's tepee. On the way she meets Fleetfoot and an angry altercation takes place in which the brave tells her that he will kill the white man. The girl, fearing for the white man's life, hurries back through the woods and arrives at Sherwood's tent just as the buck is preparing to make short work of the miner. Silver Bell's scream awakens the white man and he and the Indian are soon grappling. The former proves the stronger, and wrestling the knife from Fleetfoot's hand he hurls it away. Fleetfoot sneaks away, leaving Sherwood and the Indian girl together. Sherwood expresses his gratefulness and Silver Bell confesses her love. It is more difficult this time to drive her away, but when she is gone the rattling of the stage coach down the canyon suggests a return to civilization. Sherwood is packing his camp outfit when the coach lumbers up and stops at the camp. Sherwood runs forward, when his wife steps out and throws her arms about his neck. This is a surprise for Sherwood, but not more for Silver Bell, who has returned to the camp

with another present for the white man, a pretty red blanket of her own weaving. She understands what it means, and as the coach rolls away sinks on her knees and bursts into tears.—854 feet. Released September 10.

WHIST.

Mrs. Henry Blink decides to give a whist party and does so. The guests arrive and are soon occupied in this most profound sport. Suddenly, from across the courtway, comes the crashing, ear-splitting crescendos from Schopheimer or somebody's melody in G flat. It happens to be Professor Porfiro, an earnest student of the piano, polishing up the ivories. The first strains bring groans from the whist players, and all agree that the pianist across the hall is a nuisance. Blink resolves to put a stop to it, and, arming himself with a few choice Havanas, steps around the corridor to the professor's room. The others across the court watch with interest the animated discussion and sigh relievedly when the musician accepts the weeds, lights one and settles down with his back to the piano. Silence reigns again and the game has progressed to where Blink is about to sweep the board clear when—horror of horrors—a sound like the wailing of a lost soul drags itself out on the night air! Blink again rises and again goes to reconnoitre. He locates the clatter at last, which comes from the trombone of Willie Wilts, another occupant across the court. In much the same manner Willie is silenced, and the whist players go on with their game. There are other repetitions of musical interruptions when Fritz Spielhouser, a clarinetist, and lastly Sandy McPherson, a short, stout Scotchman, starts the "Blue Bells of Scotland" on their squeaky instruments. Sandy absolutely refuses to lay aside his beloved instrument for the cigars and indicates that he prefers his pipe. Blink scratches his head and tells Sandy he'll be back with something he may like. In a short time he returns with a bottle of Scotch whisky, and Sandy's eyes light. In a short time, with a glass between them, they have become most agreeable, while Blink, under the warming influence of the Scotch, has quite forgotten his social duties. Blink finally suggests that they find the other musicians and organize an orchestra. This is effected, and the whist players, who have despaired of Blink ever returning, and who have returned to their cards, are suddenly startled by the blaring of brass, the thrumming of stringed instruments and the squeaking of reeds and wind pipes. The catastrophe comes when Mrs. Blink, suspicious of what may have happened to her spouse, hurries with resolute steps to the apartment of Professor Porfiro. Her suspicions are confirmed. Blink is not under the table, but on it, with a glass of Scotch in one hand, the bottle in the other, and an "Ip-i-yaddy-ay" on his lips. A description of her treatment of Blink will be reserved until you see the film.—545 feet.

HE MET THE CHAMPION.

Willie Nutt, an aspirant to athletic honors, thinks he sees some easy money when he reads Professor Brawn's notice in the lobby of a theater offering \$100 to anyone who will put him on his back. Willie resolves to make a try, and passing a book store observes in the window a volume labeled "How to Wrestle." No sooner seen than bought, and Willie immediately goes into training. Willie reads the book as he walks home, and becomes interested in the passage, "grab your opponent by the calf of the left leg and force him on his knee. Willie wants to experiment, and a passing Chinaman, with a bundle of wash on his back, is the victim. The two are soon struggling together, and a lively match ensues until the Chinaman breaks away and runs down the street yelling "murder" and "police." Willie's next victim is an automobilist, stretched out under his machine, hammering at a loose bolt. Willie drags the chauffeur from under the machine, throws down a blanket for a mat and proceeds to lay about the surprised fellow for all he is worth. The autoist resents the attack, however, and Willie is somewhat the worse for the encounter when he is kicked on his way. Willie's other victims are a chap scrubbing a walk, a woman beating a carpet and a young fellow washing windows. Willie gets off comparatively easy with the two former, but when the window washer gets him he hurls him through the window onto a dining table, demolishing an excellent repast. He does not linger long, however, but is hurled out of the window again, bruised and sore. After other adventures Willie feels he has had sufficient training and goes to the theater to meet the champion. When the usual invitation is extended the audience Willie is on his feet and with his valuable book in his hand goes to meet the champion. The following scene is one of the funniest ever. Willie constantly consults his book, and is an easy mark for the big wrestler. The latter finally takes him by the neck, hurls him around his head several times and deposits him on the mat, flat on his back. After some time Willie is able to arise and then and there makes the solemn resolve: "Never again!"—455 feet. Released September 14.

UNREQUITED LOVE.

A Visit to the Country. Introducing a family party in which the two vivacious and pretty sisters prove of the greatest interest to us. Which One Does He Love? Under this sub-title we watch an interesting flirtation between the sisters and a youth, who is evidently a close friend of the family. I Love Your Sister. Here he unfolds his mind to one of the maidens, asking her to intercede with her sister in his behalf. This she does, in spite of her own great love for him. Will You Sanction Our Engagement? The parents are visited with this query and express their pleasure at the outcome of the pleasant courtship. The Wedding. Stared magnificently and lavishly costumed, this scene proves delightfully entertaining. I Have Nothing to Live For. The pathetic side of the drama is now introduced. The acting of the less fortunate sister in this portion is a wonder of dignified pantomime. A Year Afterwards. The disappointed maiden has gradually declined until she has become an invalid. The sister and her husband both exhibit the greatest kindness to her at all times. The Flower Fete—Rest at Last. While the rest of the family are happily engaged in a day at the flower carnival the invalid girl passes away. To add to the pathos, the happy party on their return, thinking she is asleep, shower their friend with flowers.—Gaumont, 584 feet.

CALINO TAKES NEW LODGINGS.

He Moves. With all the awkwardness at the command of the usual crowd of teamsters and baggage smashers. Hanging Pictures. A rather quiet prelude to the numerous "near tragedy" events which are to follow. Fixing Shelves. Offering the comedian a remarkable opportunity to display his utter inability to cope with the easiest situations. A Little Help. The aid of all neighbors is enlisted more to radical confusion than to profit or aid. The maneuvers of this group are so erratic that any audience will be continually surprised as well as amused. The Chandelier. The film, which is a satire on the flimsy flat buildings of Paris, finally closes by

Kleine

Calino being easily dragged through the ceiling by irate neighbors, who object to his driving nails up through their floor in his efforts to hang a chandelier.—Gaumont, 427 feet. Released September 3.

THE WAY OF THE TRANSGRESSOR IS HARD.

The Crime. A confidential secretary, hard pressed for personal funds, overpowers a bank messenger and obtains a goodly sum. The messenger is hidden in an office-chest. *His Wife Discovers the Deed.* In the course of their search detectives call upon the guilty man at his home. They come, however, for information only. Now, however, he becomes so frightened that he betrays himself to his wife. *Heartbroken.* She, broken in spirit, confides in the family and requests their aid. A brief consultation proves there is no opportunity whatever of proving the husband innocent. *A Way to Avoid a Criminal's End.* His old father, though heartbroken because of his boy's crime, would still aid him to avoid the legal consequence by supplying him with a revolver, trusting him to take his own punishment. *Waiting for the Report.* Now, while the guilty man's little daughter prays for him, the family in fearful agony await the end, the partial vindication of their name. *His Courage Fails.* Struggle as he will with himself, he cannot bring his courage to the sticking point. His cowardly agonies are awful to look upon. A powerful warning to every man who sees the film. *The Arrest.* When his fear has conquered and he is about to flee, the police arrive, and he is forced to leave his sorrowed family.—Gaumont, 952 feet. Released September 6.

INGRATITUDE.

I Hereby Bequeath. A fairly wealthy farmer foolishly gives all his effects to his son on the condition that a comfortable living be given him until his death. *Six Months Later.* The son has proven untrue to his trust and developed a fierce cruelty toward his kind but unwise father. *His Only Friend.* But for his sweet-natured grandson, the old man would often suffer for the bare necessities of life. The two become great companions. *The Revolutionists.* Incited by a rowdy leader, organize to rob the Royalists of the neighborhood. Word of their progress soon covers the countryside. *The Marquis Tries to Save His Treasure.* A local lord of great wealth hears of their approach and attempts to hide his treasure box, but is frightened into flight before he finishes his task. *Overtaken.* After an exciting chase along the highroad, across fields and through deep forests, he is forced through fatigue to stay his flight. *The Hiding Place.* Seeing capture is inevitable, he throws the box of jewels into the bushes. *Found.* Here they are discovered by the old farmer's grandson and given to the abused old man. *The Band of Fanatics—Complete Ruin.* Now the revolutionists find excuse to drive the ungrateful man from his home and burn it to the ground. *Forgiven.* In this scene the old man forgets the past and gives his aid to his son who has so ill-treated him.—Urban-Eclipse, 749 feet.

MILITARY KITE-FLYING AT RHEIMS.

Preparing the Kites. Showing in detail the extending of the planes by use of jointed frames. For transportation the kites are folded into a very small space. *Sending Into the Air.* Even before a kite's sections are entirely joined it begins to tug heavily upon the ropes. *Suspending the Car.* After several powerful kites have been sent into the air upon one line a car is attached, carrying in some cases several men. *The Windlass.* A close view of the large reel which carries the kite-line. Two strong men are required to handle this. *In the Air.* We now follow the kites and cars about and among the clouds for a little while. *The Descent.* Which is accomplished easily and impressed us with the utility of these large toys in the hands of grown men.—Urban-Eclipse, 256 feet. Released September 7.

ROBERT, THE DEVIL.

The Terror of the People. Because of the appearance of a strange demon in the sky. *Duke of Normandy Banished for Helping a Condemned Man.* The condemned man proves to be Satan in disguise. *The News Arrives at the Castle,* where Robert's servants flee from him. *Driven from the Country.* The Duke is forced to leave his estates. Although Robert has lost his weapons by gambling, he accepts a challenge to fight for the honor of a dumb princess. *His Squire Borrows the Sword of the Duke of Cerus.* This squire Satan uses all his influence to make trouble for Robert. *The Victory.* After a hard contest Robert wins the encounter. *Cerus Wins the Credit,* using as proof the armor and sword which Robert used. *Robert Finds a Flower Which Heals the Princess.* Acting on the advice of a necromancer Robert braves a host of wicked spirits and obtains the healing flower. *The Vindication.* The princess, now able to speak, announces her champion.—Gaumont, 998 feet. Released September 10.

AN EASY WINNER.

The Quarrel. About a woman, of course. *Challenge.* According to the prescribed rules of the highest society. Accomplished with painful dignity. *Substitute.* One duelist decides to hire a friend, who is possessed of greater courage than he is himself. *Disguising.* The substitute is made into a perfect likeness of the cowardly beau. *Arrangements.* Carefully completed by the seconds of each party. *Gentlemen, Are You Ready?* The battle, which is magnificently won by the hired duelist. *The Cause of the Duel.* The maid arrives to see and admire the grand finale. *I Am Not the Man You Think I Am.* When she congratulates the victor and assures him of her love, he finds it impossible to maintain his disguise but still holds the girl.—Gaumont, 463 feet.

A POWERFUL VOICE.

A Room With a Piano, Please. An aristocratic appearing guest arrives at a small hotel and orders this style of room. *One Hour Later.* His voice, heard throughout the building, is of such sweetness that guests and servants neglect their business to listen. *In the Street.* Here, by power of his voice, he commands vehicles and buildings at his will. *At the Restaurant.* A short song wins him especial service. *At the Cafe.* Here strangers insist upon treating him and waiters out-do themselves. *The Signalman.* Policemen have no power against these tones and readily grant all the possessor asks.—Gaumont, 456 feet. Released September 13.

THE ARTISAN.

The Workman Helps the Unemployed. A wayfarer in search of work is aided by a strange quarryman. *A Good Comrade.* The progress of their friendship is watched for a little time. *Can You Give My Chum a Job?* Through the influence of his benefactor, the journeyman obtains a position. *Six Months Later—Rivals.* Fate has ironically made the two chums rivals for the hand of a mutual friend. *A Noble Heart—Rescuer of His Rival.* One of the men enters the quarry just as blasting operations are about to commence. His comrade rushes forward and saves him, but is fatally injured, and as he dies he joins the hand of his comrade and the girl. A fine dramatic story based on the heroism and self-sacrifice which is so frequently displayed by humble folk.—Urban-Eclipse, 457 feet.

THE TRAMPS.

If I See Another Woman Kiss You I Will Throw Vitriol at You. The landlady of an inn sees her husband flirting with a girl, and threatens to throw some vitriol over him if he does not discontinue. She forthwith obtains a wine bottle full of the poison. *Two Good Customers.* The vitriol by accident is given to some tramps. The mistake is discovered, the innkeeper and his wife are arrested, and the tramps are followed. Consternation reigns supreme in the lives of the poor tavern owners. *We Have Poisoned the Men.* They fully believe they have been guilty of criminal carelessness and are enjoying real contrition. *Give Us the Same as Before, Please.* The tramps are found unconscious, and when revived are offered the best wines in the inn as a recompense. This does not satisfy them, however, and they ask for more of the liquor supplied them before. To pacify them their request is granted, but the onlookers are amazed to find that no ill effects follow, beyond a further advance in intoxication.—Urban-Eclipse, 525 feet. Released September 14.

THE MAN WHO DIED.

James Jardine is wealthy, but he would willingly give his money to regain his health, though the best surgeons have pronounced his paralysis incurable. William Jardine, his graceless brother, comes as a self-invited visitor and usurps to himself the rights of the household, and even comes to regard James as an intruder. He is rather well pleased when it is believed that the helpless man has rolled into the lake and takes complete possession of his legacy. But James Jardine was not drowned. As he sat in his wheel chair a couple of automobilists, with alcoholic kindness, decided to give the invalid a ride, and in raising him to put him into the car they knocked the chair into the lake. Soon they tired of their company and unceremoniously dumped him beside the road, where he is found by Dr. Griggs. Griggs tells Jardine that his paralysis is curable, and while the treatment is being given Jardine gives no hint to his brother. Love comes with health and Alice Griggs goes with him as his bride when he returns home. He is not a welcome visitor when he arrives, for Bill is riotously enjoying himself with some of his boon companions, and does not relish being turned out of the house with but a small allowance, but James is mindful of the many insults and annoyances and the time of reckoning has come.—990 feet. Released September 1.

THE HEALING FAITH.

Harold King is a clerk in the Export Bank, and Evelyn Morse is a frequent visitor to her father, the president of the institution. Harold loves her and to his delight finds his love returned, though her ambitious father has other plans for his beautiful daughter. Harold is dismissed from the employ of the bank and, to add to his misfortune, he is told that he suffers from tuberculosis. He writes to Evelyn that he cannot hold her to her promise, but the girl has much of her father's spirit; the advantage of the open-air treatment is made plain to her and she persuades Harold to marry her. He does not want to, but disease has weakened his will for the time being, and he bows to her dominant individuality. Evelyn hurries him off to a sanitarium and obtains employment, skimming and saving for the man she loves since the banker has disowned her for marrying against his wishes. Harold rapidly regains his strength and presently is discharged from the sanitarium as completely cured. Meanwhile Evelyn has lost her place in the factory where she was permitted to earn the pittance that brought health to her husband, and she is about to be evicted as Harold appears upon the scene to become the head of the household.—990 feet. Released September 5.

MATILDA'S WINNING WAYS.

"Bach" Skinner is a regular lady killer according to his own belief, but his five feet of fascination are not appreciated by the women he seeks to impress, and some of them handle the runty little "masher" with no gentle force. "Bach" finally centers his affections upon Sally Handell, who teaches the kindergarten class. "Bach" intrudes upon the teacher in the class room only to be thrown out by the janitor, but the opposition merely makes him the more determined and he hits upon the plan of disguising himself as a child—an easy matter with his few inches—and having his housekeeper take him to school. The scheme works well for a while, but Sally is engaged to be married and her sweetheart comes to take her to the minister, bringing with him the superannuated and attenuated relief teacher. The new teacher does not appeal to "Bach's" fancy, and when she announces that she wants to kiss all the little boys and girls "Bach" decides upon an impromptu graduation. The teacher reaches for him and in the struggle his wig comes off. That's enough for the teacher, and she runs after him, the chase ending in the water, where the teacher rescues him and drags him off to the minister. Sally and Jack have just been made man and wife, and in their new found happiness they agree with teacher that, having saved "Bach's" life, she is entitled to it. "Bach" resigns himself to the inevitable, but they do not live happy ever after.—900 feet. Released September 8.

SAVED FROM RUIN.

John Mortimer is staying with his wife, Marian, and her sister Beatrice at Monte Carlo, and is fast ruining himself at the gambling tables. Claud Charlton is a great admirer of Marian, and one day, seeing her husband lose his fortune at the Casino, he despatches a note to her that if she will meet him he will advance her husband sufficient to set him on his feet. Beatrice, who has noticed Claud's attitude towards her sister, is suspicious when the note comes by messenger, and opens it. Heartbroken at learning of her brother-in-law's misfortune, she decides to keep the appointment herself. At the appointed time, heavily veiled, she meets Claud, but a gust of wind allows her partially concealed face to be seen, and Claud, greatly surprised, hears the whole story. He is generous hearted enough to reassure the trembling girl, and advances Mortimer the money for the sake of one whom he says he has found to be an angel in disguise and whom he decides to marry.—682 feet.

DEER HUNTING IN THE CELEBS ISLANDS.

A most interesting picture showing how in this beautiful East Indian Island they hunt the deer on horseback with lassoes on the end of poles. 302 feet. Released September 2.

MAGGIE HOOLIHAN GETS A JOB.

Maggie Hoolihan, fresh landed from Ellis Island, having just come over from one of the little villages in the remote west of Ireland, was

Lubin

Pathé

anxious to immediately commence to make her fortune, so she applied to Mr. Jinks' house in Jersey City for a job as maid. Having a very strong recommendation from the priest of her native village, she was soon installed in this position. While the family are out, she incidentally brushes Jink's coat with the carpet sweeper and drops it in the street. This attracts the attention of Officer Clancy, who, looking up, sees her fresh rosy cheeks. It does not take him long to make up his mind to go in, and the two soon become fast friends, and Maggie invites him to stay to supper. This was her undoing, for the Jinks family returns, find Clancy and Maggie sitting in the parlor eating the succulent meal that they had returned to partake of, and it did not take but a few moments for Jinks to throw them both out. Clancy then uses his influence to get Maggie a job, and takes her first to a laundry, where she soon has to leave in a hurry when she hurts another employe with her hot iron and also ruins some very fancy lingerie. Thinking to keep her under his own eye, he next gets the captain of the precinct to give her a job as scrubwoman at the station house, but when she unlocks the cell doors and allows the prisoners to escape, it is easy to see that this is not her sphere. Finally Clancy decides to marry her and to give her a permanent job for life, and he accordingly takes her to his home and introduces her to his children, only ten in all, not counting the dog. Here she settles down and looking after this family keeps her busy, while she leaves it to Clancy to get together the fortune she hoped to make.—930 feet. Released September 3.

WHO IS BOSS?

When Mr. Younghusband was married he made up his mind that, come what might, he would be the boss in his home. When his wife received a short note from her mother announcing her intention of calling upon them for lunch that day, Mr. Younghusband saw the time was coming when he would have to set his foot down. The esteemed lady duly arrived, but during lunch an angry discussion took place, and Mr. Younghusband then began to show that he was the boss. He threw dinner and furniture out of the window and made his mother-in-law leave the house, as she did not seem amenable to reason. He was then able to recline in his chair with his hands in his pockets and say, "I am the Boss."—216 feet.

ZOOLOGICAL GARDENS IN ANTWERP.

The Antwerp Zoo covers a fair extent of ground, and is generally considered an important one. A large number of views of birds and animals have been taken. The monkey house has also come in for much attention, and various comic incidents add a touch of whimsicality.—741 feet. Released September 5.

THE GAMBLER'S WIFE.

John Darrell had a comfortable home and a charming wife, but was unable to conquer his insatiable desire for gambling. One night, when he and his wife are entertaining three other gentlemen at dinner, a game of cards is proposed and at the earnest solicitation of his wife he promises to play but a short while. Unfortunately, he does not keep his promise, but continues to play, and the longer he plays the larger his losses become, until he has lost everything to his pseudo friend, Hubert Dickman. Finally, as a last resort, to recoup, and against the wishes of his wife, who endeavors to restrain him, he stakes his home against the money he has already lost. Needless to say, he loses. In despair he retires to his room to think things over, and, reading a letter from his wealthy uncle in which he refuses to help him until he has conquered his passion for gambling, the idea comes to him to rob his uncle. Preparing, he sets out suitable clothes and gets out his gun, and then, lying on the sofa, falls asleep. But bad dreams come to him—he sees himself arise, disguise himself and enter his uncle's house by the window. He then sees himself taking the money from his uncle's bureau, and being disturbed, shoots and wounds the old man, but he himself is shot and captured. There is then mutual recognition by uncle and nephew—but at this moment he rolls off the sofa horrified, and unable at first to believe that it was only a dream. Meantime Dickman has told Mrs. Darrell that he has won the home, and she who never plays determines that she must make an effort to regain the fortune her husband has so recklessly discarded. Staking her jewels against some of the money, she wins, and finally secures, not only all that her husband had lost, but all the ready money that Dickman had on him. Having accomplished her purpose she bids the footman show him out and returns to her husband to tell him of the altered state of affairs. He would fall upon her neck and smother her with kisses, but she tells him that he cannot kiss her until he swears to cease playing forevermore. After a moment's hesitation he takes the required oath, destroys the cards and embraces his wife, feeling sure that he will stick to his promise after the dreadful lesson his dream had given him.—975 feet. Released September 7.

LUCY AT BOARDING-SCHOOL.

Maisie is foremost amongst the girls at boarding-school in exchanging jest and puns over the wall with a number of young boys, one of whom gives her a packet of cigarettes and teaches her to smoke. Maisie is an apt pupil, and, delighted with the soothing influence of her cigarette, she slips away to offer up incense to my Lady Nicotine in peace and quietness. She smokes like a chimney, and a suspicious whiff betrays her whereabouts and her wrongdoing to the headmistress. Maisie then retreats into a cellar room, pulling the door to and holding it fast; but, unawares, she catches her dress in the door, and it is cut by the headmistress as a means of detecting the culprit later on. Her pupil's first feeling of dismay upon discovering what has happened is quickly followed by the conviction that she must render the evidence against her useless by a politic counter-stroke, and she accordingly cuts a piece out of the dress of each of her school-fellows after bedtime. Unluckily, she has omitted to notice that her underskirt has also been damaged, and this betrays her on the following day, when she is rigorously punished.—528 feet.

THE BELGIAN ARMY.

Military service in Belgium is compulsory, although part only of the term of service is spent with the colors. Actually the army numbers some 48,000 men, although, with the addition of the reservists, 160,000 men could be taken into the field. Antwerp, where are situated the principal barracks, affords, with its semi-circle of forts and large open spaces on the right bank of the Scheldt, facilities for maneuvers and military training. The Belgian soldier is fairly well set up, is not altogether unenthusiastic regarding his occupation, and, on the whole, the little kingdom's army compares favorably with others of small countries.—472 feet. Released September 9.

THE APPEAL OF THE PRAIRIE.

John Henderson, prospecting in the far west, is lost on the plains without food or water. Luckily, Lonefox, the young son of the Sioux chief, while riding, finds him and drags him delirious to his father's camp, where attention and care are bestowed on him and he recovers. Before going on his way Henderson gives Lonefox a valuable ring for having saved his life. Fourteen years elapse, and Lonefox has graduated at the Spendex Indian College, while Henderson, having met with great success in life, is now president of a bank in the East. Lonefox, on the strength of a recommendation from the college, obtains a position in the bank, but one day Charles Holstein, to be avenged on Lonefox, who has refused to be a party to certain villainous schemes, places a roll of notes in his pocket. The money is soon missed and Lonefox is denounced as the culprit. Pleading his innocence to Henderson, the latter notices the ring on the Indian's finger, and mutual recognitions follow, with the result that Lonefox is acquitted of the crime and taken by Henderson to his home and introduced to his wife and daughter as the man who had saved his life years ago. At a lawn party Lonefox excels in archery, but is mocked for being an Indian by Holstein, who is a suitor for the hand of the daughter. Lonefox is also in love with Elsie, who, when he proposes to her, refers him to her father, knowing full well that he will not permit her to marry an Indian. This, together with the sight of Elsie and Holstein together, excites his Indian blood and he seizes a dagger with the intention of committing a crime. His training at college, however, appeals to his better nature and stops him from this, but the call of race is too strong and, destroying his diploma, he departs back to the West. Here he hunts out his tribe, and is welcomed back by his father, who, wrapping his own blanket around his shoulders, leads him into his tepee to once more revert to the manners and customs of his race.—990 feet. Released September 10.

WHEN WE WERE IN OUR 'TEENS.

Diplomacy is one of the most valuable traits in a man's make-up. By it he loses nothing and often gains much; besides, it prevents trouble. When we are in our 'teens, diplomacy stands us good in love's young dream. Tom did not possess this quality and when May showed to him her latest painting, Tom said "Punk," for in truth he was anxious to discourage her hobby for painting, knowing full well that she would never become a great artist. Howard, his rival, was more diplomatic. He praised her efforts, and is at once the top-notch in May's esteem. This perturbs Tom, and he at once plans to trip Howard up. Disguised as a tramp, he, with the butler's assistance, steals the painting and in the presence of May tries to sell it to Howard, who, not recognizing it as May's, calls it "the worst ever." May, however, knows her own handiwork, and seizing the canvas bids them "beat it" for as regards her they are both in the "in bad" class.—475 feet.

AN OLD STORY WITH A NEW ENDING.

Cupid has often started something he hasn't finished and possibly he hugely enjoys the disappointment of the victims of his folly. Miss Pauline Smith is forelady of the factory, and the girls, jealous of her, plan a practical joke, by placing one of her cards in a pair of overalls which they are getting ready for shipment. The overalls are later on purchased by a Rube who is recognized as the village Beau Brummel. He, finding the card, becomes "chesty," and immediately writes the following letter to the fair unknown: "Dear Miss:—I found your name and address in a pair of overalls I just bought. Suppose we round up this romance by us two getting married. I know I could love you. Just say the word.—Jay Downs." This letter is delivered by the mail carrier to the girl, who is highly indignant and answers: "Dear Sir:—I don't want a silly noodle who gets mashed on a girl he never saw. I don't know how my card got in those overalls. I want a fellow who can afford something better than a 47c pair of breeches. Yours respectfully, Pauline Smith." Result:—Conceit gets a jolt.—512 feet. Released August 18.

THE AFFAIR OF AN EGG.

Have you ever, when you ordered "medium boiled in the shell," anticipated that these same hen products may hatch out a delightful romance? No? Well, here is an occasion of a near-romance—"near" because it was a trifle side-tracked. A romantic rustic maiden, while gathering the fruit of the nests for market, conceived the bright idea of sending a tender missive with her name and address on one of the eggs, relying upon Cupid delivering it to the affined one. But Cupid fell asleep at the switch, and the next we see of the egg is when it is served at a restaurant to a young man. Espying the writing thereon, he at once repairs to the address given. At this address he meets an old maid of fifty, fondling a cat. To his query she answers that the lady in question resides here and that she is the lady. No, this is not possible for the lady he asks for is the one whose name is written on the egg. Here is where the romance is scrambled, for she tells him that she wrote that when she was a girl many years ago. You see the poor maiden knew nothing of cold storage where the egg had reposed all those years.—295 feet.

MUGGSY BECOMES A HERO.

When we left Muggsy in our last subject he had just redeemed himself with his sweetheart Mabel. Hence it is that when Mabel is requested by mamma to accompany her to the church meeting, she sends him a note asking him to meet her after service and he may walk home with her. Muggsy is there on time all right, but fate conspires again. The sisters Frost, two spinsters, on their way to church, were accosted by a couple of burly tramps who frightened the poor old ladies so that they were afraid to make the return trip unaccompanied, so the pastor asks that some of the men folks escort them. Poor Muggsy is booked, much to his chagrin, and when the trio reach the deserted part of the road the tramps again appear. Muggsy assures the ladies of his protection so to to fear not. This declaration the tramps regard as a joke. Well, the affair is on, and although Muggsy next appears in a torn, disheveled condition, his opponents have to be carried bodily to the cooler—both knocked out. Mabel is justly proud of her Muggsy.—693 feet. Released September 1.

A SUMMER IDYL.

Albert Woodson, a talented young artist, became madly infatuated with Cora Irwin, a fellow artist. Cora's atelier was the rendezvous of

the members of the higher Bohemia, and at her little receptions there always gathered the men and women of arts and letters. Among them was Albert Woodson, and during the course of one of these affairs he proposes marriage to the seemingly nonchalant Cora, who regards his protestation as a joke and laughingly rejects his proposal. Despondent, Albert goes to his home and decides to take a long walking trip in the country, where he hopes to crush that infatuation for the heartless Cora. As he trudges through the fields, his mind is occupied admiring the beauty of the land, which entralls him so as to almost forget the cold-hearted artist. Here he meets a pretty little shepherdess as she feeds her sheep. Her artlessness and beauty make such an impression on him that Cora has now gone entirely from his thoughts. It is a case of love at first sight, and it is not all one-sided, for the little maid is attracted by him. She indeed falls deeply in love with him. Cora, meanwhile, has regretted her action, and learning Albert's address, sends him the following letter: "Dear Albert:—I was only teasing when I laughed at your proposal. Come to me.—Your Cora." This note reaches Albert while he is out strolling with the little shepherdess. He mentally compares the two and decides in favor of the country maiden, so Cora's plea is ignored. To be by the little one's side, Albert engages as a farmhand, and the poor old grandpa of the girl, with whom she lives, seeing them so much together, anticipates that he will soon be left in loneliness. Cora, determined to win him back, makes a more subtle endeavor. She writes a second note. "Dearest:—Why don't you come to me? I am giving a little reception in your honor. Do please grace the occasion. With heart yearning, Your own Cora." Before sealing the letter she encloses the butt of a cigarette which she has been smoking. Albert at first is inclined to treat this second letter as he did the first, but the sight and aroma of the cigarette conjure up in his mind the fascinating scenes of Bohemia and his old infatuation returns. The city's call is irresistible, and back he goes to the gayeties of the metropolis. The farm scenes shown during the course of the story are undoubtedly the most beautiful ever photographed, showing farm life as it really is.—991 feet. Released September 5.

LITTLE ANGELS OF LUCK.

Edward Rose, as president of the Independent Sugar Company, has proved a formidable antagonist of the giant Sugar Trust. His is the only concern which has withstood its advances, and so it is a most desirable acquisition. Rose has received an intimation, that really amounts to a threat, it would be of mutual benefit should he submit gracefully. He, however, is adamant in his defiance, showing a commendable pugnacity that is admired by the trust's president himself. But in every battle we must look for the traitor, and Rose's partner plays the Judas, so that the next morning finds Rose a ruined man, sold out to the trust by his own partner. Crushed in spirit Rose goes home, where his wife is now acquainted with the disaster through the newspapers. The two little children are amazed and hurt at their papa's cold negligence, and are at a loss to know why he should so ignore them, and they become little eavesdroppers at the door of the reception room into which Mr. and Mrs. Rose have gone to talk over the calamity. From what they hear they understand that the president of the Sugar Trust took papa's money away from him, so they take the savings from their little bank and tender it to help papa. Their papa is too occupied with his gloomy thoughts to notice the little ones. Suddenly a bright idea occurs to Alice. "We will go to see President Sugar Trust." Writing a note and enclosing their savings they start off, these two innocent children, for Wall Street, having gotten the address from the telephone book. There they trudge hand in hand, a sort of new species of lambs in the street. They insist upon seeing the Sugar King at once. Brought before him, little Alice hands him her note which reads:—"Dear President Sugar Trust:—Papa sees you took all his money. Please take our's instead and give him his.—Alice and Ruth." At the same time she proffers her savings. The old gentleman, being a family man with children and grandchildren in whom he is wrapped up, is deeply touched by the innocent candor of these little tots, and, turning to his desk, writes a letter to their papa, with which they return, their absence not even having been noticed. This letter offers their papa a position as General Manager of the sugar interests with a salary of \$15,000 a year.—998 feet. Released September 8.

Among the Picture Theaters

FROM OUR CORRESPONDENTS.

CALIFORNIA.

There is certainly a "moving picture craze" on in Los Angeles at present; picture shows are opening up faster than they can be counted, and strangest of all, even though the dull season, they are mostly playing to big business. The first of the big new ones to open was the New Broadway, by a Los Angeles pioneer moving picture man, Mr. T. L. Tally. Mr. Tally opened the first picture show here several years ago and has been in the business ever since. A unique feature of this theater is an arrangement by which the entire floor of the orchestra pit is raised while the orchestra is playing. At the commencement of the show the orchestra is completely hidden from view, but as the music starts they are raised slowly until at the desired level. Five reels of licensed pictures, two illustrated songs, and either vocal or instrumental specialties make up the performance. The seating capacity is approximately 900; ten, fifteen and twenty cents admission is charged.

The Liberty is another of the new places in which Messrs. Kaiser and Sturm are the moving spirits.

This house has a seating capacity of about 600, and ten cents admission is charged. The Liberty has a very imposing front, above which is a huge statue of liberty from which the place takes its name. The operating room equipment consists of two Edengraph machines and a dissolver. Four reels of independent film, an illustrated song and specialties make up the program, which is changed twice a week. A large pipe organ furnishes the music, the first one in this city used in a moving picture show.

The Isis is to be opened shortly by Messrs. Hogan and Jenson. Following out the suggestion of the name the lobby is fitted after the ancient Egyptian style of architecture, while on the inside the walls are paneled and one can see views of the pyramids, the Nile, the Sphinx, etc. Two Edison model B machines and a dissolver are the mechanical end of this house. The seating capacity is 250, independent films and illustrated songs will be the show, and ten cents the admission fee.

The old Walker theater has been taken over, fitted up and turned into a moving picture theater by W. H. Clune. The theater was originally controlled by Mr. Emil Olcovich, and opened under the direction of Mr. J. Harry Pieper as a vaudeville house; for some reason it did not make good and was closed. Later it was taken by Earl Kimball and another attempt to run it as a vaudeville house failed. Then, after being dark for a time, it was leased by Charles J. LeMoyne and a stock company tried it out with indifferent success. They sold to other people who christened it the Neilson, and Miss Neilson tried it out; and now it has come into its own, and is a moving picture theater, and to date is playing to a good business. It has a seat-

ing capacity of about 800, an Edengraph machine has been installed in addition to the regular equipment, and ten, fifteen and twenty cents admission is charged.

Five reels of licensed pictures, illustrated songs and specialties make up the program.

Among the smaller picture shows to open recently are: The National, by Messrs. Barlow and Wardell, with a seating capacity of about 200, showing three reels of licensed pictures and admission five cents. The Family, by C. C. McClintock, showing four reels of independent films and illustrated song for ten cents admission, and a seating capacity of about 300. Both of these places use the Edison Type B machine. The Floradora, by Messrs. Isenstein and Goldberg, seating capacity about 200, three reels independent films, and admission five cents. Powers machine used.

Where one year ago there were no picture shows outside of the business district, now there are upwards of ten in the outlying districts, and that not counting the airdomes, of which there are ten or twelve more. These outside theaters are mostly small ones, and are all receiving good support, especially those who are making an effort to get and hold the family patronage. The East Side theater has inaugurated a baby contest, this being the first time anything of that nature has been tried here, and judging from the enthusiasm that it has aroused it will be a great success. It was discovered recently that there was an ordinance requiring all operators to be licensed, and when one proprietor was fined for running without a licensed operator there was a scramble to get licenses, and the result is that Los Angeles is now considerably richer, and all moving picture shows have licensed operators.—H. E. WHITE.

PHILADELPHIA AND VICINITY.

Several new motion picture theaters are projected in Philadelphia, among the largest being one at Passyunk avenue and Morris street, which will cost, it is said, close to \$50,000. A syndicate of down town business men are said to be at the back of the venture and work is soon to be started on the theater.

The J. D. Allen Company will erect a new motion picture house at Forty-ninth and Yocum streets. It will be one-story high, with conventional facade. The cost will be about \$10,000 to \$20,000.

Work on the Jumbo Amusement Company's new picture theater at Front street and Girard avenue is progressing satisfactorily. The contract for the concrete work, to cost \$500, has been let and before long the theater will be ready for opening.

David Young, the pioneer motion picture theater man of Gloucester City, N. J., has sold his theater at King and Middlesex streets to outside interests and will retire from the business.

The town council of Havre de Grace, a thriving town on the Susquehanna river, Maryland, has decided to run the opera house there the coming winter and will give vaudeville and motion pictures.

A fuse burned out in a machine at a motion picture show at Reading, Pa., ball park and 1,700 men, women and children were thrown into quite a panic, not understanding the cause of the flames, bright lights, etc. Why the machine was not sufficiently enclosed in an operator's room as to prevent such an incident, was a subject the police looked into.

Kinemacolor motion pictures were first given the public here the past week at the Garrick theater, and jumped at once into popular favor. The "colored" pictures, as many call them, are particularly pleasing to women and children, and they have constituted, so far, the largest portion of the audiences at the Garrick. Prices were from ten cents up to fifty cents.

Said an uptown motion picture manager: "I sat out a performance in my own theater the other night and believe me, it's a good habit. And why? I learned that the seats in my theater were about as uncomfortable as they could be, and that it was disagreeable to sit in them—almost painful, in fact. What did my patrons think of them? was my next thought. Certainly they, like me, must be down on them, in more ways than one, and I decided I must have new and better ones. The new chairs are in, and rest assured they are easy, comfortable ones for I bought them only after I had seen the whole set now in the market. I know, too, that my patrons like them and enjoy seeing the show better."

The Bijou motion picture theater at Red Bank, N. J., managed by Charles W. Ritter, was destroyed by fire, of unknown origin, the past month, causing a loss of \$2,500. So far it remains undecided whether the theater will be rebuilt.

David Newman will build a cozy motion picture theater on North Gay street, Baltimore.

William Maneval's new motion picture theater at Windbar, Pa., recently opened, is proving a good success and he is earning it by good films and pictures.

The Shamokin Amusement Company has incorporated. It is capitalized at \$6,000, and will exploit motion picture theaters.

Hvman Harris will erect a picture theater at Newark, N. J., at a cost of \$5,000.

The Orpheus picture theater at Williamsport, Pa., has been acquired by E. C. Wright, an experienced theater man. He will make improvements.

Philadelphia is said to have 250 motion picture houses, counting in the vaudeville houses, with quite a number of new ones in course of erection. The fact is noticeable that nowadays only the nicest theaters are erected—the any-old-hall plan having gone out of date.—W. H. P.

BOSTON AND VICINITY.

Beginning Monday, August 29, the American Music Hall, which has been used by William Morris for vaudeville under its changed name of Orpheum Theater, entered upon a new policy of popular vaudeville and moving pictures under the direction of William J. Gane for Felix Isman. This change makes the Orpheum Theater one of the largest and finest theaters in the New England states presenting this form of entertainment. The performance is continuous from ten o'clock in the morning until eleven o'clock at night, and a new departure from anything yet seen in Boston, is a change of bill both afternoon and evenings. Admission is ten cents. The orchestra is under the same leadership as last year—that of Mr. Charles Frank. Mr. Morris is now erecting a new theater for himself.

The new "pop" vaudeville and moving picture house being built by the Gordon Business Amusement Company has been taken over by Mr. B. F. Keith. It was announced that the theater, which will seat 4,000, would become a part of the Marcus Loew circuit.

The Olympic Theater, which closed for a short time over the hot months, has recently reopened to good business. Mr. Bill Wheity is no longer manager of the Olympic, and Messrs. Laskey Brothers, the proprietors, have not as yet quite decided whom they will put in charge of the house.

James H. White of the Edison Manufacturing Company has been in Boston for the past ten days to direct the taking of panoramic views of the city. Mr. White has now moved his portable picture making plant to Nova Scotia, where work will be done on a picture play of "Evangeline," that is being prepared by the Edison Company. Mr. White expressed himself as being delighted with the moving picture theaters of Boston.

The new Park Street Theater, located in the Hapworth block,

Adams, has been opened under the management of James C. Sullivan.

Within the past month many new moving picture houses have been started around Boston, as the following items show:

The Pastime Theater in Hill's block, Tilton, has been leased by Herbert O. Mann. Mr. Mann also operates a moving picture and vaudeville house in Springfield. The shows will be run continuously from 10 A. M. until 10:30 P. M. Admission is ten cents.

Thomas Marion has purchased the Lyric Theater at 319 High street, Holyoke. Mr. Marion will remodel the house and open it as a high class moving picture theater. Admission will be ten cents.

Work on the new motion picture theater at Brighton is now well under way. Mr. W. H. Woods, the proprietor, expects to open the house early in September. It is stated that J. E. Dunne will have the management of the new house.

The Stowe moving picture theater, Main street, Chelsea, will be entirely remodeled. The building will be extended forty feet to enlarge the auditorium.

W. R. Gaylord, Oxford, is planning to open a new moving picture and vaudeville theater.

Frank Leairtt, Sanford, Maine, has sold his Theater Comique, and is making arrangements to build a large theater. The new house, when completed, will be one of the largest moving picture theaters in Maine.

A new house is being erected on Railroad street, Winchenden, which will be exclusively devoted to moving pictures and vaudeville. Admission will be ten cents.

The Pastime moving picture theater, Springfield, is having improvements made that are expected to cost \$5,000. The auditorium is being made considerably larger in order to accommodate all patrons, and the front is being entirely remodeled.

The New York Amusement Company is making the necessary arrangements for the erection of a high class moving picture theater at Franklin Hall, Springfield.

A new moving picture theater is being erected at the corner of Western avenue and River street, Cambridge. This is the fourth moving picture theater in Cambridge. Moving pictures and illustrated songs exclusively will make up the program, with admission ten cents.

Mr. Harry F. Campbell, who has been general manager of the Savoy Theater, on Washington street, Boston, Lotta Crabtree, proprietor, has bought out a moving picture and vaudeville house in Marlboro from C. E. Bradstreet, and will operate the house himself after making a few necessary changes in the auditorium and lobby. Independent films and illustrated songs will be run; no vaudeville will be used. Admission will be ten cents. Three years ago Mr. Campbell was assistant manager of Norumbega park Auburndale. From there he came to Boston in the fall of 1907 to take up the general management of the Star Theater, Boston. He remained there until last April, when he went to the Savoy. Up to the present time his career has been that of a successful moving picture manager. Competent sources state that Mr. Campbell paid \$5,000 for his theater in Marlboro.

Mr. Jake Lourie, one of the proprietors of the Beacon Theater, Tremont street, Boston, is now acting manager since Frank Browne resigned to open a house in Roxbury. Mr. Lowrie may become permanent manager, as he states he is very much taken up with the work.

The Back Bay Theater, Boston, Irving F. Moore, manager, and the Broadway Theater, Somerville, both reopened August 29.

The Moving Picture Operators' Union No. 182, I. A. T. S. E., organized a few months ago, now has nearly 150 members, and a working agreement with 41 houses using motion pictures. Up to the present time the agreement calls only for recognition of the union. Business Agent James F. Burke will introduce a new wage and hour scale which the moving picture managers will be asked to sign. The scale as at present outlined, will call for a flat rate of \$20 a week for an eight hour day, with every other Sunday off. The managers are now taking this under consideration and will probably have a general meeting of managers to decide how they should act in this matter.

Mr. Joseph E. Flynn will soon have his new moving picture and vaudeville house in Lowell completed. Mr. Flynn is one of New England's old time theatrical men, having been connected with amusement enterprises for many years. This is his first moving picture theater, however. Mr. Flynn offered the management of his house to Mr. George T. Appleby, manager of the Star Theater, Tremont Row, Boston. Mr. Appleby was

formerly employed by Mr. Flynn but declined the offer, as he is having much success with the Star.—A. H. R.

CONNECTICUT.

One of the most curious innovations in the moving picture business has taken place at Waterbury, Conn. Concordia Hall has been transformed into an Italian moving picture theater. It will show nothing but moving pictures and all illustrated songs will be in Italian. This is the first real Italian theater in the New England states, and is creating considerable comment and interest, owing to its curious features. The house is under the management of Marcello Mele of New York City, who is well known as an Italian amusement man.

The Le Gord Brothers have bought out the interest that W. H. Smith of Stafford Springs had in their moving picture theater.

Henry S. Davis has been engaged by Robert H. Norton to manage the new moving picture theater at Bristol.

Edmond Lessord of New Britain has opened a new moving picture which will be known as the Gem Theater. No vaudeville will be used. Admission will be ten cents.

The owners of the Bijou Theater, Bridgeport, have sold the house to R. F. Burroughs, and is now planning the erection of another theater on Fairfield avenue, which will seat almost 800.

The Nickette Theater Company, Bridgeport, opened an airdome on the lot next to its theater and has done an immense business all summer.

Charles I. Parvian has purchased from F. K. Parvian and E. P. Corprillian their interest in the Bijou Theater, Britain. Mr. C. I. Parvian will entirely remodel the theater and will reopen it early in the fall as a high grade moving picture theater.

R. F. Kinder is the proprietor of two of the finest little theaters in Bridgeport. These two houses, the Lenox and the Aico, are devoted exclusively to moving pictures and illustrated songs. The large patronage enjoyed by both houses is enough recommendation for that style of entertainment and proves that vaudeville is not needed as a part of a moving picture show, provided the moving pictures and illustrated songs are of the best calibre. Mr. Kinder is sole manager.

The Lincoln Theater, Bridgeport, R. N. Burroughs proprietor, Thomas Lynch manager, is also devoted to moving pictures and illustrated songs only. The Lincoln is a very cosy house and is extensively well ventilated. Admission is ten cents.

Smith's Bijou Theater, Bridgeport, is owned by Mr. and Mrs. W. E. Smith. The moving pictures, which are licensed, are changed Mondays and Thursdays. The Bijou also runs three acts of vaudeville. The house is large and commodious in every way and is doing a large business. The Smith's also operate several other houses in Connecticut and this fact enables them to give an extra large show for the money. Admission ten cents. Shows are run continuously.

Bridgeport will have a new house devoted to moving pictures and it will be open Labor Day. The new house has been christened the Empire. Messrs. Spitz & Nathanson proprietors. This house is an absolutely fire proof structure, will seat about 1,000 people and every attention has been paid to the comfort of the patrons. Several vaudeville acts will be given in connection with the pictures.

Bridgeport is one of the best theatrical towns in the New England states and the houses devoted to moving pictures are certainly reaping their share of the trade, as they well deserve, since the houses are models in every way.—A. H. R.

THE ROLL OF THE STATES.

ALABAMA.

The Princess, an exclusive moving picture house, was recently opened at 216 North Twentieth street, Birmingham, by H. M. Newsome, an enterprising moving picture exhibitor of that city. The house has a seating capacity of three hundred, a seven-piece orchestra, is equipped with a mirror screen and has an excellent ventilating system.

O. E. Plunkett, general agricultural agent of the Alabama Southern Railroad, is having moving pictures prepared for exhibition at the Ohio Valley exposition to be held at Cincinnati, Ohio, August 28 to September 24, showing the different industries of the state. Every line of industry will be represented and so extensive will be the exhibit that it will require a number of special cars to transport it.

ARIZONA.

A new moving picture theater, which will cater especially to miners, is being erected at Jerome by C. B. Howard, manager of the Elk's theater of that city.

ARKANSAS.

Freeman Owens, of Pine Bluff, has recently perfected a machine for taking moving pictures. At present he is carrying on his work in that city, but will probably locate permanently in Little Rock.

There is being erected at 405 Main street, Little Rock, what is said will be one of the most complete moving picture theaters in the South. The main features of safety, comfort and ventilation have been thoroughly cared for and to these are added beauty of decoration inside and out and handsome furnishings. A corridor extends the entire length of the building from which exits lead to the street and with these and the regular exits it is claimed the house can be emptied in two minutes. Best rooms will be provided for the patrons and uniformed ushers will be in attendance in all parts of the house. The floor will be carpeted, the house will be steam heated in winter, and a water cooling system will be installed in summer. The building is of brick, with fireproofing and concrete floor. The front will be of marble and French plate glass. The theater will be illuminated by one thousand electric lights. The cost of the theater will be about \$25,000.

CALIFORNIA.

Representatives of the New York Independent Motion Picture Company have been negotiating for a site in Edendale on which to erect moving picture studio and theater. Edendale has long been noted for its colony of pantomime actors and moving picture studios.

Plans are being prepared for a moving picture theater to be erected at 510 South Main street, San Francisco, by N. Allegritti.

The Premiums Theater Company, Inc., is erecting a theater on Fillmore street, between Geary and O'Farrell streets, San Francisco, which will cost \$45,000 and will be devoted to vaudeville and moving pictures. The theater will have a seating capacity of about 1,000 and will be an attractive structure. One special feature will be a dome shaped interior, patterned after the Mormon tabernacle in Salt Lake City, which is known the world over for its excellent acoustic properties.

COLORADO.

C. D. Stoddard will open a moving picture theater in the Sutphen building, Longmont.

CONNECTICUT.

Archie Sheppard of the Manhattan theater, New York City, is planning to erect a moving picture and vaudeville house in Bridgeport.

Edmond Lessord is now sole proprietor of the Gem moving picture theater of Stafford, having purchased the interest of his partner, William M. Smith.

DISTRICT OF COLUMBIA.

A moving picture theater will be erected at 507 Ninth street, Washington, by the District Amusement Company.

FLORIDA.

F. T. Montgomery, who recently purchased the Amusu theater of Jacksonville, has changed its name to the Grand.

The Royal Palace theater, of Fort Meyers is being reconstructed and enlarged and will be reopened about November 1 with moving pictures and vaudeville.

The Avenue Grand Amusement Company has erected a theater on Pennsylvania avenue, between Sixth and Seventh streets which will be devoted to vaudeville and moving pictures. The seating capacity is 1,000. Every precaution has been taken looking to the comfort of patrons and especial attention has been given to the matter of ventilation.

GEORGIA.

The Princess, a new moving picture theater, will be opened at Macon by Messrs. E. A. Horne, Cooper D. Winn, Sr., and E. H. Kernagan.

Wm. Oldknow, of Atlanta, will open the Savoy, a moving picture theater, at Cherry and Cotton avenues, Macon.

The Southern Amusement Company which operates the Orpheum theater in Savannah, will open another moving picture theater at 28 Broughton street east, that city, which, when completed, will be one of the handsomest theaters of its kind in the city.

IDAHO.

The Orpheum theater at Nampa, formerly owned by D. J. Decker, has been purchased by P. W. Alexander and C. W. Tachumy, of Caldwell.

The Bell theater, of Grangeville which has been closed for several months, will be opened as a motion picture and vaudeville house, under the management of F. H. Glenn, of Spokane.

ILLINOIS.

A moving picture theater has been opened in the Render building at El Paso.

Messrs. C. G. Bowman and Earl Furrer will open a moving picture theater at Easton.

Earl Kiser, an experienced moving picture man, with a view to giving the people of Centralia something new and novel in the way of moving pictures, has opened the Baker theater in that place.

A high class moving picture theater will be conducted at 69 North Neil street, Champaign, by L. R. Mathews, who has been in the government photographic service for a number of years.

The Jefferson Theater Company has been incorporated in Chicago with a capital stock of \$2,500 by Joseph Rosenberg, Harvey H. Costelle and Alfred Kaule.

The Hopkinson Amusement Company of Chicago is erecting the Hamlin avenue theater at 3820 West Madison street at a cost of \$75,000. It will have a seating capacity of 1,500.

The North Side Theater Company of Chicago has been incorporated with a capital stock of \$400 for the purpose of operating places of amusement. The incorporators are Alfred Hamberger, E. S. Hartman and A. O. Beck.

The Star theater, located at 1142 South Halsted street, Chicago, and operated by J. Finkelstein, has been reopened for the season, after having been closed for the past month on account of the hot weather.

The Ashland theater, an exclusive picture house, 1556 West Twelfth street, Chicago, R. W. Powers, owner and manager, is undergoing extensive repairs.

A first class moving picture theater has been opened in the Armory, at Delavan, by Mrs. Nora Hopper.

The Temple theater, of Elgin, formerly operated by Frank Thielen, has been purchased by F. Vanston.

Messrs. Charles F. Bender and Frank Foster are planning to erect a new vaudeville theater at 75 Stephenson street, Freeport.

The Grand theater, of Joliet, which has been closed for the summer, will open about September 1st with vaudeville and moving pictures.

The moving picture theater formerly owned by A. M. Warner, at Geneseo, has been purchased by Axel Peterson who will conduct it under the name of the Gem, and will endeavor to merit the patronage heretofore enjoyed by it.

The Empire and the Grand, two moving picture theaters of Morris, have decided to discard vaudeville and hereafter these theaters will be devoted exclusively to moving pictures.

A moving picture theater will be conducted in the Grayson building, Paxton, by E. E. Alger.

The Standard theater, of Pekin, which has been undergoing extensive improvements will be reopened about September 1st with vaudeville and moving pictures.

The Columbia, recently opened at 209 South Adams street, Peoria, is said to be one of the finest houses of its kind in the state. Several thousand dollars have been expended on the decorations alone and especial attention has been given to ventilation.

The Co-operative Amusement & Supply Company, 202-326 I. O. O. F. building, Bloomington, will open a chain of moving picture theaters, covering the same towns controlled by them the past season, with additional ones.

The Archer Amusement Association has been granted permission to erect a moving picture theater at 200 West Thirty-fifth street, Chicago.

The American Vaudeville, a moving picture theater, has been opened at Moline by A. A. Samuels.

The Biograph, a moving picture theater of Alton, has been purchased by F. W. Brill.

A moving picture theater is being erected at Milwaukee and Belmont avenues, Chicago, by Eugene Marx.

Plans have been prepared for the erection of a new vaudeville and moving picture theater to be located on Clark street, near Wellington, Chicago, by John Duncan, at a cost of \$65,000.

A new moving picture theater has been opened at Chandler-ville by W. H. Eck of Jacksonville.

The Starland Amusement Company of Chicago has been incorporated with a capital stock of \$2,400 by Fred Lowenthal, M. M. Franey and G. W. Kuntsman.

Articles of incorporation have been filed for the Ortho Film Company, of Chicago, with a capital stock of \$3,000. The incorporators are Fred W. Hochstetter, T. A. Vondreyka, Arthur Mulberger. It is the purpose of the company to manufacture and deal in moving picture films.

The Austin Theater Company, Austin Station, Chicago, has been incorporated by Albert E. Campton, Henry H. Rearden and Edward T. Barnard.

A. W. Crampton, Rock Island, will erect a vaudeville theater on the site occupied by the Majestic theater, next spring, at a cost of \$30,000.

The LaGrand theater, of Pontiac, formerly operated by J. J. Wilson, has been purchased by W. E. McKinney, Sr., and C. T. McKinney, of Bloomington, who will completely overhaul the same, making it one of the most attractive in the state and will continue to operate it under the name of the Cozy. Both are experienced in this line. W. E. McKinney, Sr., will have the management of the house.

INDIANA.

The Family theater, of Lafayette, owned and operated by W. D. Maurice and which has been closed during the hot months, will reopen about September 1st with vaudeville and moving pictures.

The Princess, West Fourth street, Marion, formerly owned by A. J. Isenbarger, was recently purchased by Leroy Todor, manager of the Star theater of that city, who will continue to operate it under the name of the Starette, maintaining the same high standard which has been established at the Star. Mr. Todor is a pioneer in the moving picture business in Marion and has attracted attention all over the country for his success in this field.

Mr. M. C. Stewart, of Sullivan, writes us that we were misinformed regarding our statement in a recent issue that the Lyric theater of that place had been purchased by W. W. Willis. Mr. Stewart was the original owner and still operates the house.

James Kolar is now sole owner of the Phoenix theater, Laporte, having recently purchased the interest of his partner, Otto Jenicek.

The Star theater, of South Bend, has been purchased by William Reider.

The Red Mill theater, a popular moving picture house of Columbia City, owned and operated by J. T. Belger, has been purchased by S. H. Randall, who formerly acted as operator.

The Crystal theater, of Elwood, recently celebrated its first birthday, under the capable management of Hugh Mosiman. When Mr. Mosiman assumed charge of the theater about a year ago and decided to discard cheap vaudeville and devote the house to moving pictures exclusively, there were those who predicted failure for the venture, but by close application to business Mr. Mosiman succeeded to such an extent that the house has been crowded at nearly every performance for some time.

The Lyric, operated by Geo. W. Benson, of Flora, is undergoing extensive repairs after which it will be reopened as an exclusive picture house.

The Colonial, a moving picture theater of Fort Wayne, having a seating capacity of about 1,000, will be opened about September 1st.

Edward Klein, Harry Brian and L. A. Crowley have taken over the Lyric theater of Fort Wayne and will operate it as a moving picture house.

The management of the Star theater, of Fort Wayne, has arranged to operate the same as a vaudeville house, with moving pictures.

About September 1st a vaudeville and moving picture theater will be opened at Eighth avenue and Washington street, Gary, by Messrs. Finn and Hyman, under the management of V. U. Young. It will have a seating capacity of 1,000 and when completed it will be one of the finest and largest in that part of the state.

The North Side Nickelo, of Greensburg, has been purchased by Mr. and Mrs. Walter Wilson, who are quite experienced in the amusement field and under their management it will doubtless be a success.

IOWA.

Des Moines claims to have the only moving picture film manufacturing company west of Chicago, in the Animated Picture and Film Company; F. Macheanz, president, and T. F. Shannon, secretary and treasurer.

The Princess moving picture theater has been opened in the McCloskey building, Decorah.

W. H. Forcum will open a moving picture theater at Grinnell.

The White theater at Le Mars has been purchased by G. M. Solon of Sanborn.

The Lyric theater, of Madrid, formerly operated by Norman Lamb, has been purchased by Earl Showgreen, of the same place.

George Cooper, Jr., of Maquoketa, has purchased the Lyric theater of that place.

Messrs. Billingsley and Bailey of Des Moines are making arrangements to open a moving picture theater at Osceola.

The Scenic moving picture theater of Ames has been purchased by Virgil Johnson.

The Lyric, a handsome new moving picture theater, was recently opened at Muscatine by Henry Fayle and F. E. Tewksbury. The house has a seating capacity of 250 and no effort has been spared to insure the comfort of its patrons. Special attention has been given to ventilation and the house is seated with roomy opera chairs.

Harvey Fulton, formerly manager of the Star theater of Dubuque has secured a lease of the Princess theater of that city for Joseph Hoop of the Standard Amusement Company. Mr. Fulton will later assume the management of both the Princess and Star theaters.

KANSAS.

A new moving picture theater has been opened at Wheaton by J. S. Froce and J. T. Higgins.

The Electric is the name of a new moving picture theater recently opened in Lansing by R. H. Smith of Leavenworth.

MAINE.

Frank Leavitt, who operated the Comique theater at Sanford, has sold his house and is preparing to erect a larger one which will be devoted to moving pictures exclusively.

KENTUCKY.

The American, a moving picture theater at 709 Madison avenue, Covington, was recently damaged by fire.

MARYLAND.

Plans have been completed for a moving picture and vaudeville theater to be erected at 1105 Gay street, Baltimore, for David Newman.

Architect J. E. Laferty is preparing plans for a moving picture theater to be erected at Charles and Cross streets, South Baltimore, for A. F. West.

The Knickerbocker Theater Company, of Baltimore, will erect a theater with a seating capacity of 1,800 at 404 and 410 East Baltimore, which will be devoted to vaudeville and moving pictures. At the present the site is occupied by the Lubin theaters, which have been purchased by the above company.

A moving picture theater will be erected at 1741 East Baltimore street by Adam Leicht.

The moving picture theater at 1105 North Broadway will make extensive improvements.

MASSACHUSETTS.

The Goldstein Amusement Company, which operates a chain of moving picture theaters throughout New England, is erecting a new moving picture theater, The Plaza, at Springfield, on Taylor near Main street, which will be opened to the public about September 1st.

The old opera house at Hudson has been converted into a moving picture theater.

MICHIGAN.

The Bijou theater, of Escanaba, owned and operated by A. E. Atkinson, who is known as the pioneer motion picture manager of that city, has been purchased by J. A. Frechette, who will make every effort to maintain the high standard heretofore set for the Bijou.

The Palace Picture Place of Traverse City has been thoroughly overhauled and transformed into one of the most beautiful and delightful theaters in that vicinity.

A new moving picture theater has been opened in the Welsh building at South Range by Messrs. Lawson & Paoli.

Articles of incorporation have been filed with the secretary of state, by Grand Rapids interests, headed by A. J. Gilligham, for the Michigan Fight Pictures Company; Capital stock, \$10,000. Among other things they ask to show pictures of prize fights.

MINNESOTA.

The Scenic theater, recently opened at Lakefield under the management of T. Wray Vaughan, has been so popular that in order to accommodate the crowds in daily attendance it has removed to the opera house where there will be ample space.

The Orpheum is the name of a high class vaudeville and moving picture theater recently opened at Duluth.

The Majestic, of Rochester, has been leased by Lester Schwartz, who will operate it as a first-class moving picture house.

The Alhambra, a new moving picture theater being erected on Seventh street, St. Paul, by the American Amusement Company has been leased by the Twin Amusement Company of that city, consisting of James Gilowsky, of the Majestic; W. A. Mustard and W. A. Sovelman, of the Palace, who will open it to the public about September 1st.

MISSISSIPPI.

Capt. W. D. Ament, the well-known moving picture man of the South is erecting the Majestic, his second moving picture theater in Meridian. The house which will be one of the most attractive in the state, will be fully equipped with every modern appliance and will cost \$25,000. Capt. Ament has had wide experience in the amusement field and owes his success to the fact that he makes the wants of his patrons his constant study and spares no pains to cater to these wants.

MISSOURI.

One of the most modern and attractive moving picture theaters to be found in St. Joseph will be opened on Edmond street, between Seventh and Eighth, by Fred Cosman, formerly manager of the Crystal theater of that city, and C. U. Philley, manager of the Tootle and Lyceum theaters. The theater when completed will have many novel features. A six-foot arcade will be built across the front. To the right and left of the fifty-foot front will be small shows, and in the center will be the box office which is octagonal. It, as well as all the rest of the front, will be marble, tile and mirrors, which will be continued into the lobby. Opening from the lobby is a foyer, also fifty feet wide, with retiring rooms for men and women. One of the shops, which will probably be used as a candy store, opens into the lobby, close to the foyer. The seating capacity of the house will be 800 and it is expected to be ready to open to the public about October 1.

The Syndicate Theater Company, of St. Louis, of which J. J. Ryan is the head, has been granted permission to erect a vaudeville and moving picture theater at 114 North Sixth street at an expenditure of \$10,000.

The Newman Amusement Company has been incorporated for the purpose of erecting a moving picture theater at the southeast corner of Sixth and Jules street. The incorporators are Frank L. Newman, B. G. Voorhees and C. J. Griswold.

The Majestic is the name of a new moving picture theater recently opened at Hannibal by Messrs. Cary and McDonald.

Articles of incorporation have been filed for the O. T. Crawford Film Company of St. Louis, with a capital stock of \$100,000. The incorporators are O. T. Crawford, J. C. Graham and others.

The Gem theater of Trenton, which has been closed during the hot weather, has been reopened under the management of Frank Rader.

MONTANA.

Messrs. Hansen and Hansen have opened a moving picture theater at Deer Lodge.

NEBRASKA.

A new moving picture theater has been opened at Alma by F. Retzman.

C. E. Gregory has opened a moving picture theater in the Brockus Opera house at Burwell.

NEW HAMPSHIRE.

The Pastime theater, at Franklin, has been purchased by Herbert A. Mann.

NEW JERSEY.

Samuel Klein is making arrangements to erect a new moving picture theater at 69 Pacific street, Newark.

NEW YORK.

The Electric Picture Company, of New York, has been incorporated with a capital stock of \$5,000 by Edward Mathews and others.

The Ikonograph Company of America, manufacturers of motion picture machines at 515 West Twenty-ninth street, New

York City, has filed a petition in bankruptcy, with liabilities \$21,707, and nominal assets \$50,549.

Wm. J. B. Haese is planning to erect a moving picture theater at 854 Clinton street, Buffalo.

R. H. La Fare, owner of the Mystic theater at Carthage, recently purchased the Wonderland theater at that place.

The Bingham Picture Machine Company has been incorporated with a capital stock of \$250,000 to manufacture and

repair moving picture machines, cameras and reels and to produce plays and maintain a booking company. The incorporators are E. Edsmonde, G. W. Bingham, M. Adair, of Brooklyn.

Ralph Julius Sachers has been appointed receiver for the Ikonograph Company of America, manufacturers of moving picture machines, 510 West Twenty-ninth street, New York City.

The opera house of Norwood will be converted into a moving picture theater.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED			
DRAMA			
Date.	Title.	Maker.	Length.
8-1	An Arcadian Maid.....	Biograph	984
8-1	Three Hearts	Lubin	900
8-2	An Unfair Game.....	Vitagraph	990
8-2	With Bridges Burned.....	Edison	1,000
8-3	Under Both Flags.....	Pathe	820
8-3	Witch of Carabosse.....	Eclipse	630
8-3	A Colonial Belle.....	Kalem	955
8-4	Her Father's Pride.....	Biograph	996
8-4	The Law of the West.....	Selig	1,000
8-5	The Legend of Scar-Face.....	Kalem	875
8-5	No Man's Land.....	Pathe	538
8-6	Her Mother's Wedding Gown.....	Vitagraph	1,015
8-6	Under Western Skies.....	Essanay	1,000
8-8	The House with Closed Shutters.....	Biograph	998
8-8	The Troubles of a Flirt.....	Pathe	
8-8	The Heart of a Sioux.....	Lubin	980
8-8	Forgiven	Selig	995
8-10	The Silent Witness.....	Eclipse	
8-11	A Change of Heart.....	Lubin	970
8-11	A Salutory Lesson.....	Biograph	980
8-11	The Return of Ta-Wa-Wa	Melies	950
8-12	The Call of the Blood.....	Kalem	940
8-12	The Attack on the Hill.....	Edison	
8-12	The Red Girl and the Child.....	Pathe	
8-12	Mrs. Barrington's House Party.....	Vitagraph	977
8-13	The Turn of the Balance.....	Vitagraph	980
8-13	The Girl on Triple X.....	Essanay	950
8-13	Entombed Alive	Gaumont	
8-15	The Usurer	Biograph	994
8-15	Oliver Twist	Pathe	
8-15	The District Attorney's Triumph.....	Lubin	775
8-16	The Estrangement	Gaumont	657
8-16	His New Family	Edison	
8-16	Daisies	Vitagraph	995
8-17	A Cheyene Brave	Pathe	938
8-17	The Perversity of Fate	Kalem	970
8-18	Human Hearts	Selig	1,000
8-19	True to His Trust	Kalem	820
8-19	Back to Nature	Vitagraph	970
8-19	How the Squire Was Captured.....	Edison	
8-20	The Shepherd's Dog	Pathe	699
8-20	Under the Old Apple Tree	Vitagraph	995
8-20	Dumb Half-Breed's Defense.....	Essanay	1,000
8-20	Refusing a Mansion.....	Gaumont	581
8-22	Dora Thorne	Selig	1,000
8-22	Cowboy Chivalry	Lubin	980
8-22	The Sorrows of the Unfaithful.....	Biograph	994
8-23	Neighbors	Gaumont	486
8-23	Love and the Law.....	Edison	
8-23	The Three Cherry Pits.....	Vitagraph	995
8-24	The Romany Wife	Kalem	980
8-24	Escape of the Royalists.....	Eclipse	670
8-25	The Romance f Circle Ranch	Melies	950
8-25	The Indian Raiders	Selig	1,000
8-26	The Valet's Vindication.....	Edison	
8-26	The Canadian Moonshiners	Kalem	975
8-26	The Lover's Well	Pathe	985

Date.	Title.	Maker.	Length
8-27	The Vow	Gaumont	868
8-27	The Castaway's Return	Pathe	633
8-27	Rose Leaves	Vitagraph	995
8-27	The Deputy's Love.....	Essanay	1,000
8-29	The Emigrant	Selig	995
8-29	Memento of the Past	Pathe	636
8-29	The Stronger Sex	Lubin	990
8-29	The Modern Prodigal	Biograph	992
8-30	Jean and the Calico Doll.....	Vitagraph	970
8-30	From Tyranny to Liberty	Edison	
8-30	The Shepherd and the Maid	Gaumont	706
8-31	A Game with Fame	Kalem	975
9-1	The Road to Richmond	Selig	1,000
9-1	The Man Who Died	Lubin	990
9-2	Won in the Fifth.....	Melies	950
9-2	The Man Who Learned	Edison	
9-2	A Life for a Life	Vitagraph	995
9-2	Saved from Ruin	Pathe	682
9-2	White Man's Money the Indian Curse.....	Kalem	980
9-3	The Millionaire and the Ranch Girl.....	Essanay	987
9-3	Unrequited Love	Gaumont	584
9-5	A Summer Idyl	Biograph	991
9-5	Led by Little Hands	Selig	910
9-5	The Healing Faith	Lubin	990
9-6	The Big Scoop.....	Edison	
9-6	The Way of the Transgressor is Hard.....	Gaumont	952
9-7	The Gambler's Wife	Pathe	975
9-7	Ingratitude	Eclipse	749
9-8	Little Angels of Luck	Biograph	998
9-8	Jim, the Ranchman	Selig	1,000
9-9	Alice's Adventures in Wonderland.....	Edison	
9-10	Robert the Devil	Gaumont	998
9-10	An Indian Girl's Awakening	Essanay	854
9-10	The Appeal of the Prairie	Pathe	990
9-12	Little Boy	Selig	1,000
9-13	An Easy Winner	Gaumont	463
9-13	The Great Secret	Edison	
9-14	The Artisan	Eclipse	457

COMEDY			
8-1	Her First Long Dress.....	Selig	640
8-1	Shrimps	Selig	360
8-1	Betty as an Errand Girl.....	Pathe	610
8-2	An Ancient Mariner.....	Gaumont	431
8-2	The Ace of Hearts.....	Gaumont	554
8-3	Mulcahy's Raid	Essanay	550

DAILY LICENSED RELEASES.	
MONDAY:	Biograph, Lubin, Pathe, Selig.
TUESDAY:	Edison, Gaumont—Kleine, Vitagraph.
WEDNESDAY:	Essanay, Eclipse—Kleine, Pathe.
THURSDAY:	Biograph, Lubin, Melies, Selig.
FRIDAY:	Edison, Kalem, Pathe, Vitagraph.
SATURDAY:	Essanay, Gaumont—Kleine, Pathe, Vitagraph

Date.	Title.	Maker.	Length	Date.	Title.	Maker.	Length.
8-3	A College Chicken.....	Essanay	448	TOPICAL			
8-4	Mrs. Bargainday's Baby.....	Melies	950	8-6	Fiftieth Anniversary of Yokohama.....	Pathe	243
8-4	Ah Sing and the Greasers.....	Lubin	840	9-7	Military Kite Flying at Rheinms.....	Eclipse	256
8-5	No Rest for the Weary.....	Pathe	361	NATURE STUDY			
8-5	The Wooing O't.....	Vitagraph	980	INDEPENDENT			
8-5	The Moth and the Flame.....	Edison	675	DRAMA			
8-6	The Lord's Prayer.....	Gaumont	470	8-1	Hunting Bats in Sumatra.....	Pathe	371
8-6	The Latest Fashion in Skirts.....	Pathe	715	INDEPENDENT			
8-9	The Lady and the Burglar.....	Edison		DRAMA			
8-9	The Water Cure.....	Gaumont	488	Date.	Title.	Maker.	Length
8-9	The Death of Michael Grady.....	Vitagraph	935	8-1	The Soldier's Honor.....	Eclair	635
8-10	The Borrowed Baby.....	Kalem	905	8-1	Irony of Fate.....	Imp	
8-10	Her Photograph	Pathe		8-2	Her Private Secretary.....	Powers	
8-10	Up-to-date Servants	Essanay	827	8-2	A Miner's Sweetheart.....	Bison	1,000
8-17	The Count That Counted.....	Essanay	975	8-3	Sons of the West.....	Nestor	975
8-18	Shorty at the Shore.....	Lubin	990	8-3	The Glove	Ambrosia	200
8-18	When We Were in Our 'Teens.....	Biograph	475	8-3	The Spitfire	Champion	900
8-18	An Old Story With a New Ending.....	Biograph	512	8-5	A Cowboy's Generosity.....	Bison	1,000
8-18	Her Winning Way	Melies	950	8-5	The Restoration	Thanhouser	1,000
8-19	Running Fire	Kalem	175	8-6	Louisa Miller	Itala	1,000
8-19	A Short-Lived Triumph.....	Pathe	794	8-6	His Baby's Shirt.....	Powers	
8-19	Bumptious Takes Up Automobiling.....	Edison		8-6	Magdalene	Gt. Northern	
8-20	Buying a Mother-in-Law.....	Gaumont	374	8-8	The Buried Man of Tebessa.....	Eclair	677
8-22	A Miscalculation	Pathe	554	8-8	Once Upon a Time.....	Imp	
8-23	Four Little Tailors	Gaumont	506	8-9	A Man's Way.....	Powers	
8-24	Troubles of a Policeman.....	Pathe	810	8-9	The Mad Hermit.....	Thanhouser	1,000
8-24	Take Me Out to the Ball Game	Essanay		8-10	The Hermit of the Rockies.....	Champion	900
8-25	Wilful Peggy	Biograph	997	8-12	Lena Rivers	Thanhouser	1,000
8-25	The Dream Pill	Lubin	480	8-13	Winning a Husband.....	Powers	
8-25	The Anarchistic Grip	Lubin	500	8-16	The Sewing Girl.....	Powers	
8-26	The Men Hater's Club.....	Vitagraph	985	8-16	The Girl Reporter	Thanhouser	1,000
8-27	How Jack Won His Bride.....	Pathe	354	8-19	She Stoops to Conquer	Thanhouser	1,000
8-29	Kids Will be Kids	Pathe	361	8-20	A Woman's Power	Powers	
8-31	Buying a Bear	Eclipse	495	8-23	A Dainty Politician	Thanhouser	1,000
8-31	Advertising for a Wife	Pathe	915	8-23	The Gunsmith	Powers	
8-31	Who's Who!.....	Essanay	525	8-24	The Sheriff and His Son	Champion	900
8-31	You Stole My Purse.....	Essanay	475	8-27	The Mail Carrier	Powers	
9-1	The Affair of an Egg.....	Biograph	295	8-31	The Cowboy and the Easterner	Champion	900
9-1	Mugsy Becomes a Hero	Biograph	693	COMEDY			
9-3	Calino Takes New Lodging.....	Gaumont	427	8-1	She Surveys Her Son-in-law.....	Eclair	410
9-3	The Wrong Box	Vitagraph	985	8-2	Jenk's Day Off.....	Thanhouser	1,000
9-3	Maggie Hoolihan Gets a Job	Pathe	930	8-3	Fricot Drinks a Bottle of Horse Embrocation....	Ambrosia	200
9-5	Who is the Boss?	Pathe	216	8-4	Yankeeanna	Imp	
9-7	A Dog on Business	Essanay	940	8-6	Almost a Hero	Powers	
9-8	Matilda's Winning Ways	Lubin	900	8-11	Hoodoo Alarm Clock	Imp	
9-9	Lucy at Boarding-School	Pathe	528	8-13	Madame Clairö	Powers	
9-13	A Powerful Voice	Gaumont	486	8-23	The Deceivers	Powers	
9-14	The Tramps	Eclipse	525	8-26	The Latchkey	Thanhouser	1,000
9-14	Whist	Essanay	545	8-30	The Burlesque Queen	Powers	
9-14	He Met the Champion	Essanay	455	8-30	The Horse Shoer's Girl	Powers	
9-15	The Schoolmaster of Mariposa	Selig	1,000	SCENIC			
SCENIC				7-5	Aviation at Montreal.....	Centaur	
8-6	Teneriffe, the Gem of the Canaries.....	Gaumont	505	8-8	Competition of the Police and Guard Dogs.....	Eclair	258
8-8	Jewish Types in Russia.....	Pathe		SPORTS			
8-9	Picturesque Waters of Italy.....	Gaumont	417	DAILY INDEPENDENT RELEASES			
8-10	Feeding Seals at Catalina Islands.....	Essanay	170	MONDAY: Imp, Eclair, Thanhouser.			
8-10	On the Banks of the Zuider Zee, Holland.....	Eclipse		TUESDAY: Lux, Nestor, New York Motion Picture, Powers			
8-11	Lost in the Soudan.....	Selig	1,000	WEDNESDAY: Actophone, Ambrosio, Columbia			
8-13	Drifts of Snow in Chamonix Vale.....	Gaumont		THURSDAY: Capitol, Centaur, Imp, Thanhouser			
8-16	Across Russian Poland.....	Gaumont	338	FRIDAY: Lux, Nestor, New York Motion Picture, Pantagraph			
8-17	Paris, Viewed from the Eiffel Tower.....	Eclipse	375	SATURDAY: Gt. Northern, Itala			
8-20	A School in New Guinea.....	Pathe	285				
8-24	Scenes in Norway	Pathe	154				
8-27	In the Pyrenées	Gaumont	122				
8-30	Ancient Castles of Austria	Gaumont	299				
8-31	A Cruise in the Mediterranean	Eclipse	420				
9-5	Zoological Gardens in Antwerp	Pathe	741				
INDUSTRIAL							
8-5	U. S. Submarine Salmon.....	Edison	325				
8-10	The Ibis	Pathe					
8-15	The Duck Farm.....	Lubin	225				
8-19	The Eriks	Pathe	197				
8-22	Butter Making in Normandy	Pathe	440				
8-24	Shipbuilders of Toulon, France	Eclipse	296				
9-9	The Belgian Army	Pathe	472				
SPORTS							
8-3	The Barrel Jumper.....	Pathe	144				
8-3	Camel and Horse Racing in Egypt.....	Eclipse	355				
9-2	Deer Hunting in Celebes Islands.....	Pathe	302				

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, SEPTEMBER 15, 1910

No. 6



Friday, September 16th

Two Waifs and A Stray

Somehow This Picture Takes a Hold on Our Feelings and We Must Acknowledge the Human Side of Our Nature Gets the Best of Us Where Children Are Concerned --It Shows That Our Hearts Are in the Right Place and Such Pictures as This Keep Them There. Length 985 feet.

Saturday, September 17th

A Lunatic At Large

When This Subject Is Let Loose There Is Going to Be Some Fun at Large--It Will Put a Stitch in Anybody's Side and Will Make a Mummy Double Up With Laughter. Length 997 feet.

Tuesday, September 20th

Jean, The Match-Maker

A Refined Comedy in Which a Dog Is Employed as a Match-maker and Results in a Novel Love Episode--Many Delightful Surprises and Situations Amid Country Scenes and Exquisite Stretches of Nature Make This Picture a Very Pleasing One. Length 1000 feet.

Friday, September 30th

A Home Melody

A Drama in Which the Music of a Home Melody Restores a Mother's Reason Dethroned by Shock. Length 907 feet.

Friday, September 23rd

A Modern Knight Errant

This Picture Has a Hunch on the Dramatic End of the Business--It Is Full of the Red Blood Interest of Human Nature--We Cannot Help Feeling Glad That We Are Real Men and Women When We See Such Pictures as This. Length 967 feet.

Saturday, September 24th

Renunciation

A Society Drama With a Romantic Plot--The Honor and Ability of a Young Actress Win the Admiration, Respect, and Apologies of Those Who Would Have Ignored Her. Length 999 feet.

Tuesday, September 27th

Her Adopted Parents

A Story of the Cherished Love and Memory of a Daughter for Her Parents Which Led Her to Adopt an Old Couple and Make Their Lives and Her Own Happy and Blessed. Length 988 feet.

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Love's Old, Sweet Song

A charming comedy drama of the marriage that followed a camping trip and the winning back of a recreant husband. Length about 990 feet.

RELEASED MONDAY, SEPTEMBER 19th

Zeb, Zeke and the Widow

The widow was from the city and amused by the flirtatious rustics. Zeb and Zeke took it seriously. A ripping comedy. Length about 925 feet.

RELEASED MONDAY, SEPTEMBER 26th

The Sheriff's Capture

The deputies captured the outlaws, but the Sheriff captured the girl. A spirited and novel western subject. Length about 990 feet.

RELEASED THURSDAY, SEPTEMBER 29th

The Path of Duty

You may remember the seacoast subjects we released last fall. If you do you'll know this is good. If you missed those don't miss this. Length about 990 feet.



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THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE
ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

ED. J. MOCK AND PAUL H. WOODRUFF, EDITORS.

LAURENCE F. COOK, ADVERTISING MANAGER.

LONG DISTANCE TELEPHONE: HARRISON 3014.

EUROPEAN OFFICE: 36 MAIDEN LANE, COVENT GARDEN, LONDON.

S. RENTELL & CO., Representatives.

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Terms of Subscription.—UNITED STATES, CUBA and MEXICO.....PER YEAR \$2.00
CANADA.....PER YEAR 2.50
FOREIGN COUNTRIES WITHIN THE POSTAL UNION.....PER YEAR 3.00
SINGLE COPY......10
DISTRIBUTING AGENTS: The Western News Company and its International Branches.

NOTICE TO ADVERTISERS.—Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue. Regular date of issue, the first and fifteenth of each month. New advertisements will be accepted up to within three days of date of issue, but proof of such advertisement can not be shown until the appearance of the edition containing it.

NOTICE TO SUBSCRIBERS.—Remittances should be made by check, New York draft or money order, in favor of THE NICKELODEON. Foreign subscriptions may be remitted directly by International Postal Money Order, or sent to our London office. The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.



Scene from the Edison Feature Film, "Ononko's Vow."

THE NICKELODEON

VOL. IV

CHICAGO, SEPTEMBER 15, 1910.

No. 6

MOTOGRAPHY AS SCIENCE'S AID.

WE are accustomed to regard motion pictures as essentially recreative or entertaining by nature. We think motography in terms of the drama or the comedy rather than in the diction of applied science. Yet the art of the living picture is distinctly and vitally scientific. Its adaptation to entertainment is entirely secondary—merely one of many possible uses.

The study of muscular action was perhaps the first scientific use to which motion pictures were put by Marey in the late '80's. He used a succession of photographic dry plates in a specially constructed camera; so scientific pictures really antedated dramatic or even scenic pictures. The old experiment of photographing a falling cat at one-tenth second intervals, to determine just how the animal managed always to land on its feet, constituted scientific motography.

It was inevitable that with the technical development of the art its application to scientific investigation should find many new opportunities. The accurate reproduction of visible motion is in itself a valuable laboratory accomplishment. Add to that the power to translate to a visible velocity either an extremely high or an extremely low rate of motion, and the means for the investigation and study of moving bodies is complete.

On another page Mr. Jacques Boyer describes the motographing of the flight of small insects whose wing vibrations reach a very high velocity. For this work, of course, special apparatus was necessary; but the resulting images are just as much "motion pictures" as is the most laughable comedy turned out by a camera stock company.

But the velocity of insects' wings is as nothing to that of the subject chosen by Privy Councilor Cranz, of Berlin, for his investigation. He has successfully taken motion pictures of flying bullets. The film, exposed in its entirety in the fraction of a second, is projected at such a leisurely rate that the image of the bullet may take a full minute or more to cross the screen. Thus one is enabled to view with deliberation the action of the bullet in penetrating various obstacles placed in its path, and thus to obtain a correct idea of the action of both projectiles and armor. A full description of the apparatus used, with illustrations, will be published in an early number of *THE NICKELODEON*.

Motion pictures of anatomy have been shown in this country. About two years ago Alban Köhler of Weisbaden was able to make such pictures of the thorax and these were exhibited here. It is now announced from Munich that Dr. E. Kaestle, Dr. H. Rieder and Engineer Rosenthal have succeeded in getting motion pictures of the internal organs of the human body. They have made observations of the stomach during digestion, and they find that the assumption is wrong that there is a rhythmic contraction of the stomach dividing it practically into

two portions. This marks an interesting advance in the use of the Roentgen, or as it is popularly termed, the X-ray.

No work of the kind, however, is known to have been done in this country. There are here no great Roentgen research laboratories, and what research has been done is to the credit of private laboratories or else as the by-product of some institution busy with its clinical work. The cost of such biograph reproductions as that of Rieder and his companions is prohibitory. It is too great for the ordinary private investigator or for the college or hospital assistant, and in fact, comparatively few institutions would be able to meet the expense. One reason for this is that the radiograph of the body is life size. No means has as yet been devised to reduce it in size, for it is a direct shadow, and a plate twelve to sixteen inches square is necessary for every exposure and for a full series of motions several hundred plates or feet of film would be needed. It would be necessary further to provide a quick-working mechanism to shift the film along, the rate of speed being many feet per second. There are mechanical difficulties, therefore, as well as cost, so that it is only a powerful institution that can undertake experiments of this kind. The institution that has carried forward the series of films of the stomach, noted in the dispatch, is the Imperial Bavarian Ludwig Maximilian University at Munich in which Dr. Rieder occupies the chair of psychotherapy.

Readers of *THE NICKELODEON* are already familiar with the work which has been done by combining the motograph and the ultra-microscope. Forms of life which are invisible even with the ordinary high-powered microscope are now filmed and projected on a screen as a matter of course. Some of these films have even been released as popular subjects and shown in the nickel theaters.

It is safe to say that the application of motography to scientific demonstration has only just begun. Astronomy, physics, chemistry, biology, all offer virgin fields for motographic exploitation. The developments in these fields will be recorded in *THE NICKELODEON* as they occur, that those connected with the motion picture industry may keep pace with the marvelous progress of the most universal art ever devised by man.

THE PUBLIC AND THE CRITIC.

"HUMAN interest is not human at all. It is sheer animal appeal to deep down qualities in us which we share with the horses who pause on the street to rub noses, with the sheep who nestle in compact groups in the corner of the field, with anything, in fact, which is alive and feels even vaguely the need for companionship and sympathy. Human interest is an appeal, not to man as man, but to man as a part of struggling, slowly progressing nature working its way

over millions of years out of chaos into mystery."

So says Colin Bennett in the *Kinematograph*, at any rate. That is why he thinks we are prone to wax all too intellectual in criticising motion pictures—to frown too heavily upon little technical faults of toning or tinting. The emotional effect's the thing, he says; not the technique. What cares the dear public for the niceties of the art, the delicacy of balance which, like enough, only the connoisseur observes? And it is the dear public, the Great Average, to whom the pictures must appeal. Make 'em cry; make 'em laugh; but don't strain their intellect.

Mr. Colin is right in saying that the man who would judge a film in its true light as to its audience-drawing qualities must go to view it with the audience's state of mind; also that neither photography nor artistic preparation will suffice to hold public interest in a picture that is poorly thought out. There is no doubt that the more lasting effect is made by an appeal to the emotions, and not to the intellect.

But it is not through our emotions that we advance. We have no better story writers today than we had a hundred years ago, because the appeal of the story is emotional. But we have better pictures today, simply because we have better *means* for making pictures—not better *material* for pictures. The pictures themselves may appeal to the emotions; their development and improvement are purely intellectual.

So while it may be the public's unwitting function to perceive only the impression and not the analysis, it is the critic's function to consider the cause, the method and the result. He must be "human" enough to weigh the emotional value of his subject; he must be intellectual enough to see and understand its physical faults. It is his purpose to aid the producer of the pictures in improving his product. The very admission that there is room for improvement argues the necessity for the intellectual brand of criticism; for there can be no such thing as improvement in the emotional appeal. We may appeal to an improved extent to the higher emotions, but the ability to make that appeal is spontaneous and not subject to progressive development. Are actors today any better than they were a century ago?

If we must have critics, let them watch the photographic, artistic and mechanical details of our pictures. Intelligent criticism along these lines does more than tell us what is good or bad; it gives us a permanent basis for future improvement. The resulting pictures may not appeal any more deeply, but they will appeal more broadly to that class of observers whose intellects are not subservient to their emotions.

THE AMERICAN BOY AND GIRL.

"YOU cannot 'sissify' the American boy," says Mayor Gaynor, of New York. "He will not permit it—and you do not want him to do it. I have never seen a prize fight, but I have no quarrel with the man who wants to see one. If pictures of a prize fight will teach a boy how to defend himself when called to do so, then, I say, let him see the fight pictures. The man who rails against prize fighting is the very man who would wallop his son well if the latter did not know how to defend himself when attacked by another boy. The man with red blood in his veins knows that blows such as boys will exchange

do not kill, and the right blow, rightly landed, may make a man of a boy who has had too much book learning and too little physical development."

Mayor Gaynor is right, of course. But he might have gone further and said that you cannot spoil the American girl. Where else in the world are the girls so free from affectation, so intolerant of sham and hypocrisy?

And the reason for all this is freedom—their freedom to play their own games, to select their own shows, to follow their own instinct. Parental watchfulness is a beautiful thing, but you cannot beat natural instinct, after all, to lead clean-minded boys and girls in the right path.

The National Board of Censorship was established because of the children. So was the Chicago Police Censorship, the San Francisco Censor Board, and all the rest of those courts of morality which have been established as guardians to the motion picture.

In all the miles of film subjects turned out every week by our licensed and independent producers, not a picture is produced or will be produced that may not be shown to any boy or girl in the land. Those who, knowing the pictures, still protest that they are harmful to children are of that peculiar temperament which considers ignorance necessary to innocence—the sort of people who speak of the "contaminating influence of the world." In tilting at their little windmills with ostentatious virtue, they remain blissfully unconscious of the fact that they are revealing an unwholesome mental condition of their own.

It must not be overlooked, of course, that many of those who would deny to children some of childhood's choicest pleasures are totally unacquainted with that which they ostracize. Such people are narrow and unreasonable, it is true; but that does not help the matter. Education is the only cure for this condition; and as education cannot be conveyed through the pictures themselves, since those at whom the educational process is directed will refuse to view the dreadful things, we must resort to the press, just as our enemies have done.

Every exhibitor who advertises in his local paper, or numbers its editor among his friends, should be active in securing as much publicity for his pictures as possible. He should point out their suitability for children especially; for that is the most frequent point of attack. What is needed is a series of stories of children who have been benefited by seeing motion pictures. It would be worth while to make an effort to find such cases; for there are many of them, and most newspapers would be willing to publish the facts.

Italy has enacted a law licensing moving-picture shows, and subjecting such displays to local censorship. Alarm over the rapid increase in crime among the juvenile population prompted the measure, as the officials believe that many of the youngsters recently apprehended were incited by bad picture exhibitions. Before a moving-picture show can be given, a license will have to be procured, and local commissions must pass on the propriety of the scene. All pictures of an educational character, representing natural scenery, cities, monuments, sports, industries, episodes in National life and kindred views have the fullest right of exhibition, but whenever the commission concludes that a scene depicted of the stage or fake order will have a demoralizing influence, it will be promptly suppressed.



Flight of Insects Filmed

By Jacques Boyer*



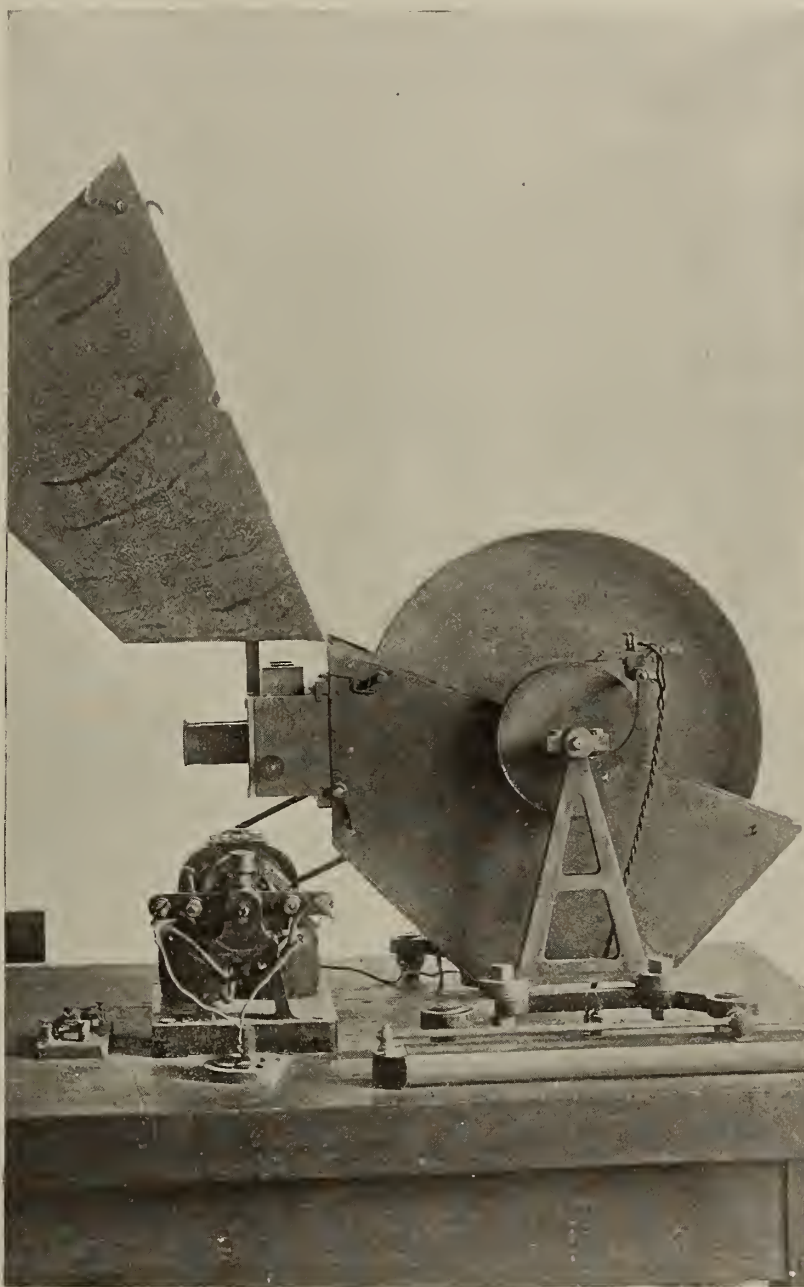
THE imperfection of our senses prevents our direct observation of the excessively rapid and brief movements of insects and other animals. In order to be able to analyze the fleeting impressions which these movements make upon our senses, we must have recourse to special methods, the most valuable of which is chrono-photography. This method, which was devised by the celebrated physiologist Marey, gives very exact results, which are not affected by any mechanical connection between the moving animal and the registering apparatus, but when the motion lasts less than one-hundredth of a second, as is the case with the movements of the wings of most insects, even Marey's instruments are insufficient. It is necessary to employ an apparatus by which many more than one hundred photographs can be made in one second. This difficult problem of obtaining motion pictures of the flight of insects was successfully solved by Bull, the assistant director of the Marey Institute.

In Marey's apparatus and the modern motion picture apparatus which is based upon it, the images are received upon a strip of sensitive film which moves intermittently through the focus of a lens which is periodically covered and uncovered by a shutter. While the shutter is open one view is photographed on the film, which remains motionless during the exposure. The shutter is then closed and the film is displaced rapidly to expose a new surface for the following picture. Theoretically, the number of photographs made per second could be increased indefinitely by augmenting the velocity of the film, and the rapidity with which it is stopped and the shutter is opened and closed, but there is a practical limit to this increase in velocity.

In order to obtain greater speed Bull, inspired by the earlier researches of Lendenfeld, Mach and Salcher, Boys and others, substitutes a continuous for the intermittent motion. Bull's apparatus consists essentially of a cardboard cylinder $13\frac{1}{2}$ inches in diameter, round which is wrapped a strip of film $42\frac{1}{2}$ inches long, which is destined to receive 54 photographs

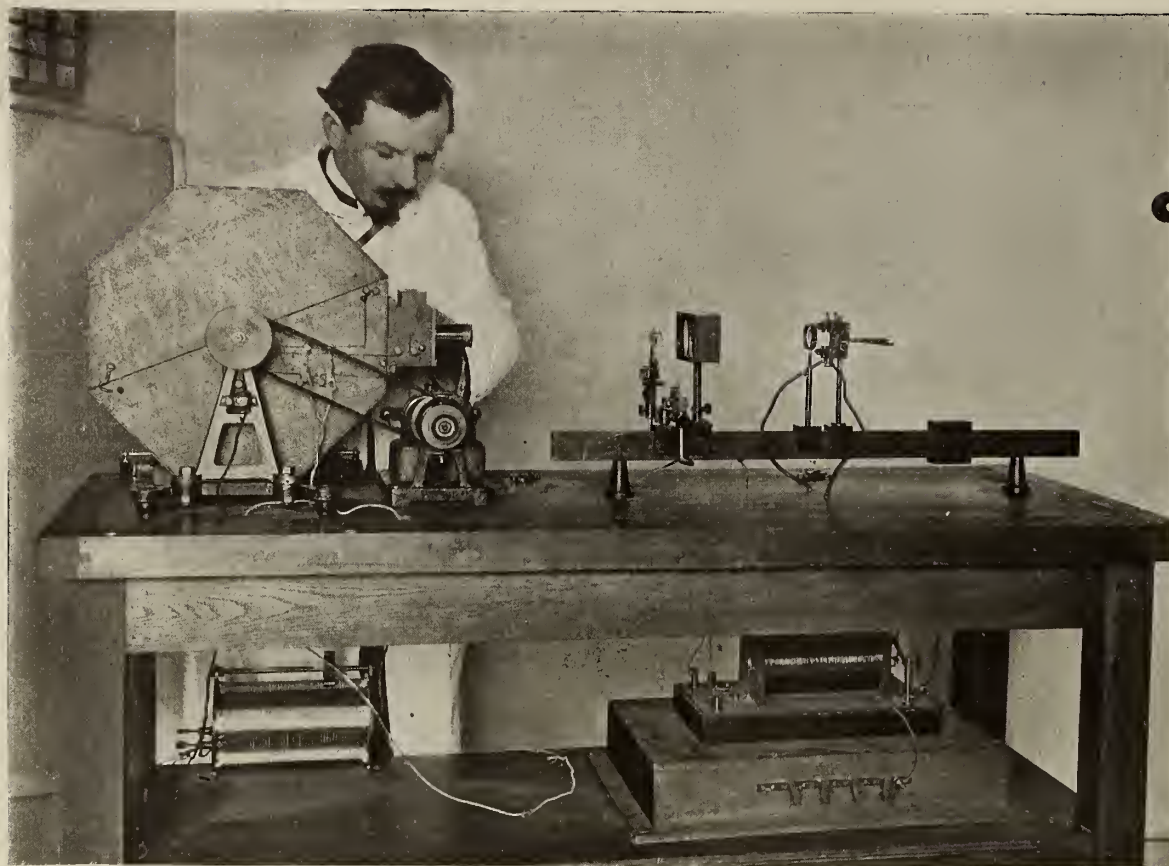
of the standard dimensions used in motion pictures. This cylinder is turned by an electric motor. In order to be able to operate in daylight, the cylinder is inclosed in an octagonal wooden case, the upper part of which can be removed for the insertion and removal of the films in the dark room. The lens is placed in a little wooden camera attached to the front of the case. This camera contains an inclined mirror which reflects the image to a ground glass screen above, and by turning a little wheel, this mirror can be moved aside to allow the image to fall upon the sensitive film. The axle of the cylinder carries an electric interrupter, which can produce as many as 2,000 interruptions in a second. The interrupter consists of a disk of ebonite, in which are imbedded 54 strips of copper which are pressed by two metal brushes, as in the commutator of a dynamo. The passage of each strip of copper under the brushes closes and opens the primary circuit of an induction coil, producing in the spark gap of the sec-

ondary circuit a spark, the brightness of which is increased by a small condenser, connected in parallel with the secondary circuit. The sparks, barely 1-25 inch long, are formed between two pointed magnesium electrodes, about 1-12 inch in diameter. Behind this spark gap is a condensing system composed of two plano-convex lenses, like the condenser of a projection lantern. In some cases Bull adds a third condensing lens placed immediately behind the spark gap. All of



Camera and Reel for Motographing the Flight of Insects.

*Scientific American.

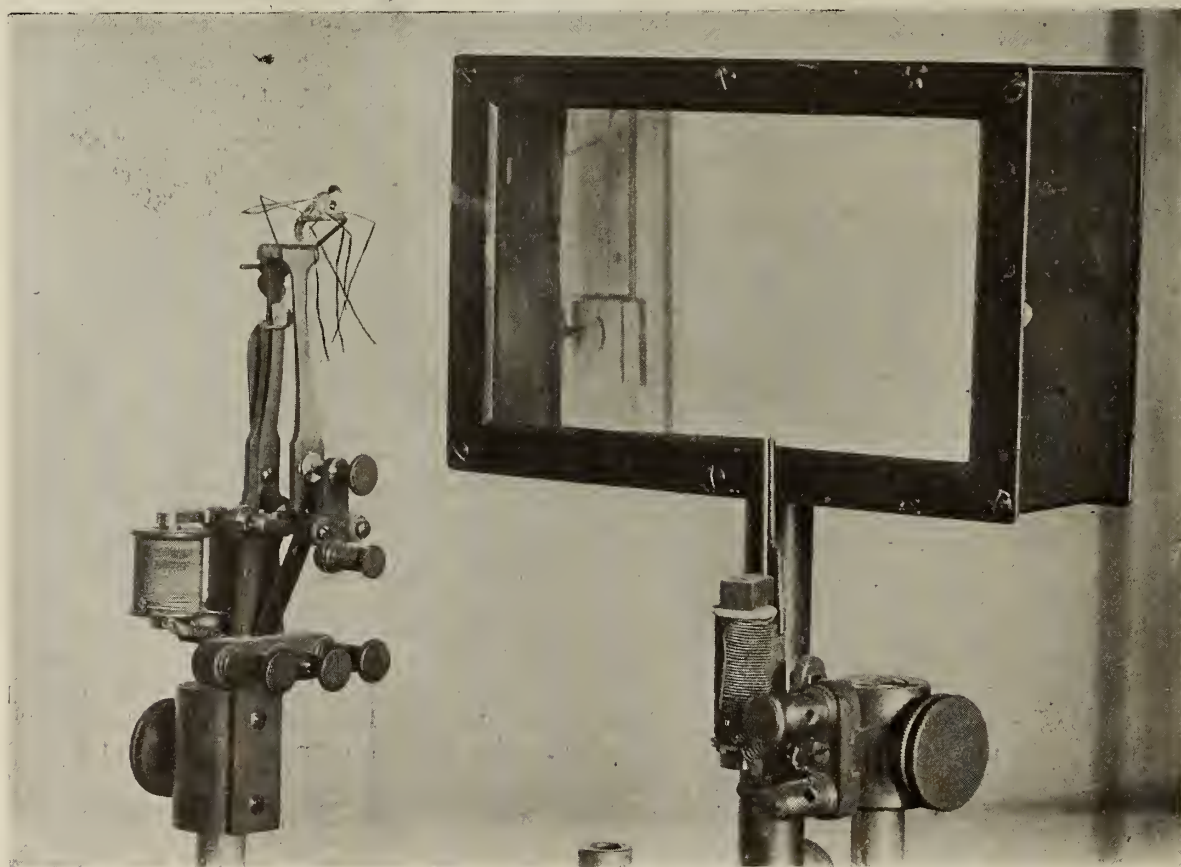


Apparatus for Motographing the Flight of Insects.

the lenses of the apparatus are made of quartz or Iceland spar, which do not, like glass, absorb the ultra-violet rays, which have great photographic power and are very abundant in the spectrum of the electric spark. With a condenser lens made out of quartz, achromatized with Iceland spar, Bull obtained the very strong impressions shown in the accompanying illustrations. But the silhouettes of a moving insect obtained with this arrangement would be open to misinterpretation. In order to avoid this, Bull devised a stereoscopic camera by placing two objectives in front of the octagonal case, and using two spark gaps in the same circuit, so that two sparks are produced simultaneously by each interruption of the primary circuit, and two images of the insect starting its flight are formed side by side upon the sensitive film. In order to prevent double exposures the apparatus

is provided with a shutter, operated by electricity, which opens when the cylinder begins to turn and closes when a complete revolution has been accomplished. It will be observed that in this method, owing to the brief duration of the electric spark, no intermittence in the movement of the film and no closing of the shutter between successive exposures are required. The shutter, which is placed close to the film, consists of a brass plate having two square openings of the dimensions and mutual distance of the two stereoscopic pictures. A thin plate of steel covers these two openings, while the cylinder is at rest.

Under the impulse of a spring, which is released by an electric current at the proper moment, the steel curtain drops and the series of pictures is impressed on the moving film. At the exact moment when the revolution is accomplished a second steel curtain, sim-

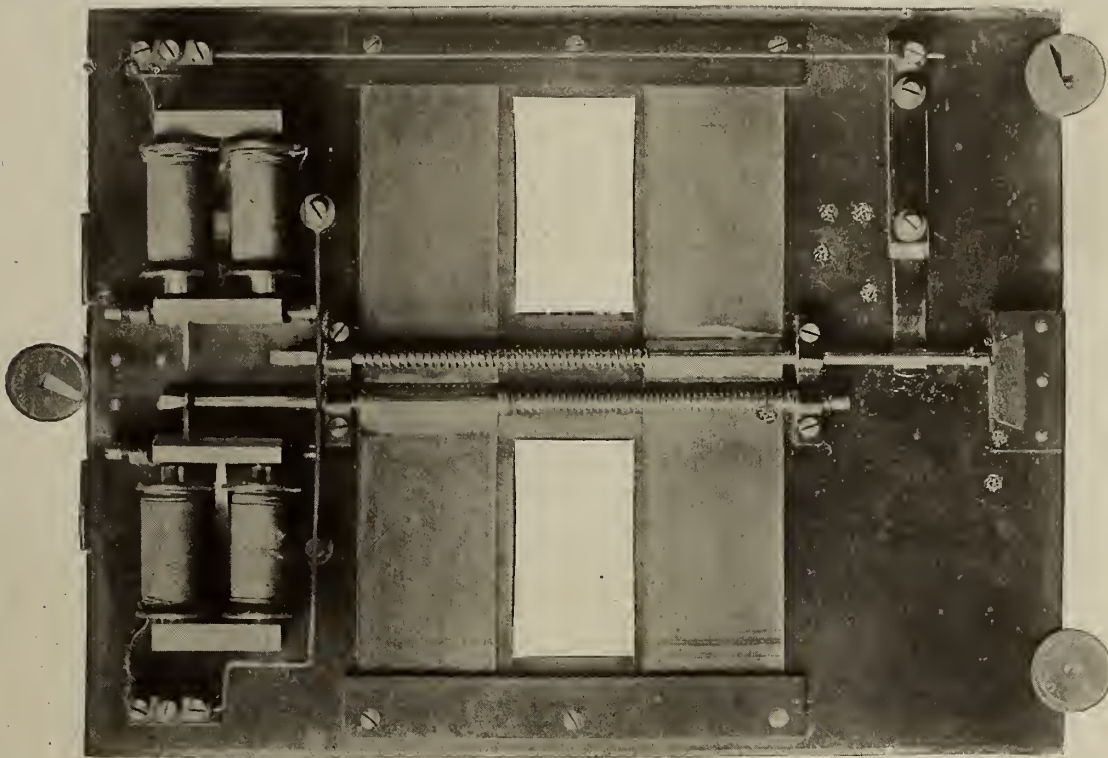


Dragon Fly Released by the Camera Shutter.

ilar to the first, descends and closes the openings. The electric circuit of the shutter is independent of that of the spark coil.

The interval of time between consecutive images is measured by means of a tuning fork which makes fifty double vibrations per second and operates an electro-magnetic signal. This tuning fork is so arranged that the ends of its vibrating prongs are photographed during the experiment. By counting the number of photographs of the moving insect taken during an entire vibration of the tuning fork, the interval between successive photographs can be easily deduced. Furthermore, an operator with a trained ear can estimate the velocity of rotation of the apparatus with considerable accuracy by comparing the sound produced by the succession of sparks with the note produced by a tuning fork of known pitch. The accuracy of the results obtained by this method can be controlled by the photographic method described above,

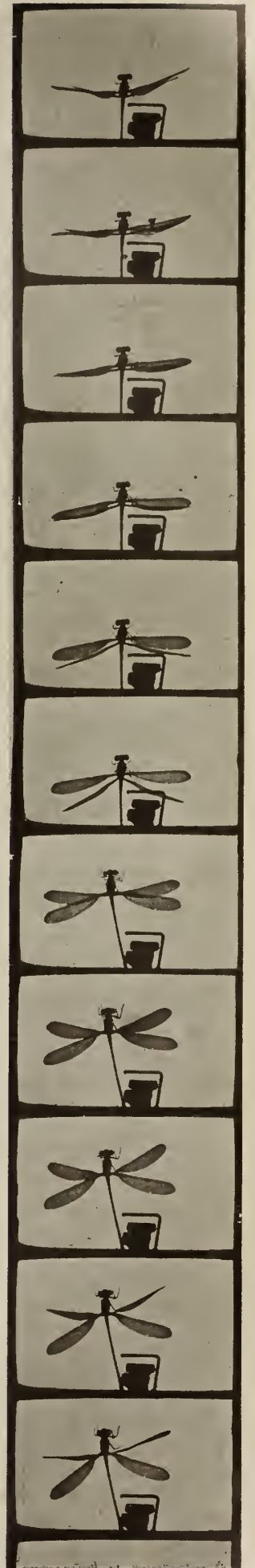
and for other insects which hesitate before taking flight, another artifice was employed. The insect was confined for a very short time before the experiment in a glass tube with its open end cut obliquely and directed toward the light. The opening was covered by a hinged shutter of mica, kept closed by a very delicate spring, which also closed the electric circuit operating the camera shutter. The imprisoned insect, moving toward the light, pressed against and opened the mica door, and thus broke the circuit. At this moment the operator closed a



The Shutter of the Stereoscopic Camera.

and the succession of pictures can be made with any desired rapidity. Finally, Bull places in the field of the lens a divided scale engraved on glass, by which the displacement of the insect in the field can be easily estimated. Having described the apparatus, let us see how it is employed in photographing the flight of insects. Bull regarded it as essential to give the insect entire liberty of movement during the experiment. In order to direct the flight in the field of the lens, he placed the apparatus near a window, because insects fly toward the light. The difficult problem of starting the mechanism exactly at the instant when the insect enters the field of view was solved by the following ingenious methods: In the case of flies and other Diptera the insect was held captive for a few seconds before the experiment, by means of an electro-magnetic clamp, attached to one leg. This clamp was intercalated in the circuit of the shutter, so that it liberated the insect exactly at the instant when the first steel curtain fell. For Hymenoptera (bees, wasps, etc.)

second break in the circuit. When the insect had taken wing, the mica door fell shut, and re-established the connection, opening the camera shutter and causing a series of pictures of the flight to be impressed on the moving film. For *Coleoptera* (beetles), which hesitate still longer before taking flight, the arrangement described above was replaced by a little horizontal plate of aluminum, balanced by a counter-poise. The end of this plate projects slightly from the end of the glass tube. When the insect, in crawling out of the tube, reaches the end of the plate and flies away, the coun-



Flight of a Dragon Fly as the film shows it.

terpoise descends and closes the circuit of the shutter.

By means of these very ingenious devices, Bull has obtained admirable motion pictures, which have demonstrated some very interesting facts. In particular, he finds that the motions of the wings of all insects present the same general character. Let us, for example, follow the evolutions of a dragon-fly. On commencing its flight the insect first depresses its anterior and then its posterior wings, at the same time bringing them in front of the head. The end of the wing describes a curve, concave above and in front, with its general direction inclined about 45 degrees to the line of flight. When the wing has arrived at the end of its course, it describes a loop of greater or less breadth, and returns to its point of departure. The posterior wings describe a similar course, but always lag behind the anterior wings. In all of the insects studied by Bull the return course of the wing intersects the outward course, forming a figure 8. The widths of the two loops of the 8 vary in the same individual, according to circumstances. It is very remarkable that the frequency of the wing-beats varies very little in normal conditions. When the insect takes flight, its first wing-beats have an amplitude much smaller than that of the subsequent ones, but the period remains almost unchanged. The insect regulates the velocity of its flight, not by the rapidity of the motions of its wings, but by changing their inclination. Although in normal conditions the period of the wing-beat remains constant, it is increased by fatigue and by cold, and is diminished by various influences.

New Uses for the Motion Picture

The moving picture is branching away from its former path of pure amusement, and will, according to the plans of various organizations, be used in future to instruct and edify. Its sphere of operation will no longer be confined to the nickel theater with its stucco front and glaring lights; henceforth it will also find a home in churches, schools and lecture rooms.

Prof. Thomas of the department of English literature in the Newton (Mass.) high school, recently made the prediction that before many years moving pictures will be adopted by the public schools as a medium of making vivid the subject in hand.

"In my opinion," he said, "moving pictures have an educational value which will be recognized. At a small cost moving picture machines can be installed in the public schools. Subjects of historic and literary value can be thrown on the canvas, resulting in the pupils gaining a grasp of the subject impossible in any other way."

The Board of Education of Detroit is also imbued with this notion, several members having under consideration the adoption of moving pictures to teach geography in the public schools.

"It is only a question of time when we will be using motion pictures in our schools to teach such subjects as geography and history," says Dr. Charles Kuhn, president of the board of education and head of the Detroit child study commission.

"We already have many of the schools equipped with stereopticon lanterns and we have a collection of slides that rank with any in the country.

"It is much easier to impress a thing on a child's mind by letting him see it than it is by reading it to him or having him read it. We have found in the several

terms in which we have used the lanterns to teach geography that the subject becomes more real to the pupil and he becomes more interested in it than formerly. The motion picture is but a development of the stereopticon and I think will be even more efficient as an instructor than the stationary views.

Pursuant of a similar purpose, the Moral Education Board with headquarters at Baltimore, plans to give moral instruction throughout the United States by means of the graphic method of illustrated lessons. The board is contemplating the construction of an institute in Baltimore for the purpose of thorough work in illustrated lessons and the completion of a set of sixty lessons adapted to American schools. This will require an endowment of \$500,000, \$150,000 of it for a building and the remainder for the development and extension of the work.

In Detroit, the churches and Sunday schools are planning to conduct a moving picture theater. The plan has already received the approval of the Wayne county Sunday school superintendents' association, and negotiations are now in progress to raise the necessary funds to take over a theater already established or build one.

"The new theater will be run strictly on business principles and will be just the same as any other theater said Mr. Trump. "We may keep open Sunday and we may not, we may charge five cents and we may charge ten. We will use a good many of the films that the other theaters use, but in addition we will have special films on Biblical and semi-religious subjects. They are available in the eastern film exchanges. Travel and other educational pictures will have an important part. We may and we may not have vaudeville in connection. The details of the plans are not yet arranged. Most of the money has been raised."

In the meantime Supt. J. Henry Ling of the Central M. E. Sunday school is giving moving picture shows for the young people of that church now and then. The Central M. E. Sunday school of Detroit has an enrollment of about 1,500 and is one of the largest in the country. Situated as it is in the heart of the city, it draws its members from the boarding and rooming house element of young folk who are only temporary sojourners in the city and must depend for their social life on the church.

"We realize that the moving picture has assumed an important place in the public life," says Supt. Ling, "and we believe that, properly censored, it can be made a great agency for good and a suitable adjunct to educational church work."

In Buffalo, the health department is going into the moving picture business. It is planning to give to the citizens free shows wherein will be presented object lessons in the preservation of health and the prevention of disease. The slides already prepared cover typhoid fever, general sanitation and hygiene, milk and its relation to public health, tuberculosis, and general health problems. These slides and films will also be loaned to the regular motion picture exhibitors. Already a beneficial effect has been observed.

Such movements as this add dignity to the status of the motion picture, and help to remove the undeserved stigma of cheapness and vulgarity which hasty thinkers have put upon it.

The city commission of Hutchinson, Kas., has passed an ordinance, effective immediately, prohibiting the showing of prize fights, and also the printing in newspapers of any views of such fights.

Why Laura Jean Libbey went on the Stage

By Richard Henry Little*

“NICK CARTER, the King of Detectives?” The old book shop man shook his head sadly. “Nope, they don’t call for Nick any more. I don’t know where you’ll find him. Yes, I do, too. He’s probably doing a turn in some vaudeville theater if he hain’t peddling pop out at the ball game. And I ’spect you’ll find Bill the Kid, or the Nemesis of Dead Man’s Gulch, right with him.”

The old book shop man sighed heavily. “Nope,” he resumed, “and I haint got any more ‘Millionaire’s Bride,’ nor ‘Lord Dofunny’s Heiress,’ nor ‘Bertha the Beautiful Typewriter,’ nor ‘Wilfred, Mildred, or the Murder in the Haunted Castle.’ Times have changed. Bertha M. Clay and Nick Carter and old Man Beadle and all the rest of ’em have been put out of business. That’s the reason that Laura Jean Libbey has gone on the vaudeville stage. I saw lots of stuff in the papers about Laura Jean going on the vode’vill stage in New York, and not one of the pieces I read told the reason.”

“Well, Father William,” we asked, “and, pray, what is the reason?”

“Because,” said Graybeard, “the nickel theater motion picture shows has put ’em on the bum. Mary the cook don’t sit up nights now spelling out just why the young Lord Mollycoddle threw down the hussy Lady Vere de Vere to wed sweet little Kitty, the street sweeper’s daughter. Nor does little Lucy with the pompadour who works behind the lace remnant counter in the department store sneak around behind the water-cooler to find out if Wilful Madge poisoned her husband, old Millionaire Manyscads, and how she got out of jail to marry young Percy Honker, who had always believed in her innocence?”

“Nope,” resumed the former purveyor of thrillers and yellowbacks, “times has changed. Messenger boys don’t walk along the street any more counting the cursed redskins that Little Thunder, the Boy Scourge of the Arapahoes, killed, or watch him while he sticks his knife into Big Charlie, the White Chief of the Kickapoos. And they don’t care any more whether Nick Carter, disguised as a fish peddler, gets out of the grave where the counterfeiter buried him or not. They get their thrills now at the nickel motion picture shows.”

Father William went on to explain that the former clientele of Laura Jean Libbey and Bertha M. Clay and Nick Carter and old man Beadle now get its literary delights at the picture shows.

“It’s easier,” said Father William. “You just pay a nickel and sit in a chair and you don’t have to spell the words out. You see the whole busienss right there before you. These motion pictures work out a regular plot, only instead of reading how the beautiful Mildred threw herself into the arms of her faithful sweetheart you can catch her right in the act. No, siree, these nickel motion picture shows have certainly put a crimp on literature.”

To illustrate his point Father William brought out a magazine containing the synopsis of the plots of the week’s crop of new film pictures. He picked out one at random and submitted it in evidence.

“Here you are,” said Father William. “Y’see it says this film is called ‘Rosemary for Remembrance,’ and it says that the heroine is a country girl whose sweetheart falls from grace one dark night by drinking with the boys. His father casts him out and he goes to the city to make a man of himself. He succeeds and keeps straight and cleans up a fortune on the stock exchange and marries a swell heiress. The little country girl keeps the rosemary he gave her for remembrance and dies of a broken heart, still kissing the little faded floweret.”

“Now,” says Father William, “can’t you see it? Wouldn’t that plot give The Duchess cards and spades and make Bertha M. Clay throw a back somersault with joy? But the girls that eat that kind of stuff alive, without salt, paper, or salad dressing, would rather see the hero getting a fine bun on and disgracing himself all over the village and his paw putting the Indian sign on him and telling him to beat it than to read the story. And then they see him salting down the mazuma in New York and making love to the heiress and the big wedding with all the people there. Why, they get so excited seeing the whole thing right before their hands and face that they feel as though they were invited. And then at last the scene shifts back to the dear old village with little Jane, the farmer’s daughter, sitting down back of the haystack kissing the bunch of rosemary and dying while the fat woman at the piano plays ‘She Was Happy Till She Met You.’ That’s why Laura Jean Libbey has gone into vaud’ville.”

“I’ll bet, by heck, that The Duchess is making beds in a boarding house, and that Bertha M. Clay is writing patent medicine ads for dandruff cure, and that Nick Carter is driving an ice wagon. It’s a good thing they didn’t invent motion pictures two or three hundred years ago. They would have put old Bill Shakespeare himself out of business.”

Father William, anxious further to prove his point on the decadence of literature and why Laura Jean Libbey threw her pens and the bottle of lavender ink into the East river and fled to the shelter of the vaudeville theater, grabbed his hat and led the way to a motion picture show. He didn’t have to go far. There are thousands of them in Chicago. In one short block on Madison street there are four. The place was crowded and was fourteen degrees hotter than a Turkish bath.

“Look,” whispered Father William. “There’s a woman that used to buy up all of Bertha M. Clay and Laura Jean Libbey before the ink on their books was dry. And there’s a messenger boy there that I’ll bet has got seventeen life and death messages in his pocket right now. He used to make me take novels back if there wasn’t at least two hundred of the ‘cursed redskins’ ‘biting the dust’ in every one of ’em. Sure, all my old customers are right here.”

The motion picture film came to a close with the fond lover clasping his weeping sweetheart to his breast while a preacher came in and married them then and there to the soft strains of “Has Anybody Here Seen Kelly?”

The next picture made Father William sit up and

*From the Chicago Tribune.

laugh with sardonic glee. It was a film that pictured mackerel fishing off the coast of Norway.

"Ha, ha!" snorted Father William as he glared malevolently at his former customers. "Ha, ha! Stung, by jiminy!"

Motion Pictures of Bullets

The photography of flying bullets has been developed during the last few years by Privy Councilor Cranz at the military academy in Berlin. Mach's method is used and shows the bullet in flight together with the powerful air-waves, and eddies following the bullet. Privy Councilor Cranz has also secured exposures of automatic pistols and shots fired from them by a special cinematographic method. The time interval between two successive exposures is only about $1/5000$ of a second, so that four hundred separate pictures are taken during the apparently minute interval between the firing of the automatic pistol and the moment it is ready for the next shot. If these pictures are then thrown upon a screen slowly by means of a cinematograph, we can follow every movement of the pistol mechanism, the shot, the ejected cartridge, and observe the powder gases, the leakage at the breech, and even the scattering of the unconsumed powder gases. The author became acquainted with the truly marvelous Cranz method as the result of an invitation issued in May of this year by the ministry of war to the members of the congress of ballisticians. As Privy Councilor Cranz intends to publish detailed information concerning the arrangement of the apparatus and the pictures produced, I shall not enter into this any further here. I will close by giving a brief sample of the wonderful results obtained with Cranz's method.

The cinematograph began to work in the darkened lecture room of the military academy. We see a pig's bladder, filled with water, suspended by a thread. The lecturer calls our attention to the fact that a projectile is approaching the bladder from the right at a speed of about 1,000 yards a second. On one of the following pictures the small projectile becomes visible at the margin upon the right. We then see how this little object gets nearer and nearer to the bladder, strikes it suddenly and vanishes in it. At the same time a huge cloud of powder follows the projectile. A very small quantity of water spurts from the bladder at the point of impact. The bladder itself hangs perfectly still on its thread. In the meantime the projectile has passed through the water contained in the bladder, strikes the bladder wall on the opposite side and carries the elastic bladder with it for a considerable distance. At this stage it seems as if it was not the projectile, but a long human finger which grows out of the bladder. Suddenly, however, the bladder's limit of elasticity is exceeded, the substance tears and the small projectile reappears, moving away more and more to the left in the succeeding pictures. The skin of the bladder does not spring back to its former position, as might be expected, but is kept horizontal in tube-like form, by the water rushing after the projectile. At the same time an additional amount of water squirts from the opening made by the projectile where it entered the bladder. The cloud of powder has come nearer and nearer to the bladder and, in conjunction with the spouting water, gradually obscures the entire image.

The photography of projectiles, indicated here in its principles, certainly is one of the most interesting and truly marvelous achievements which photography has ac-

complished in the last few years. In its further development it will no doubt yield still more remarkable results. —*Techno-Photographisches Archiv.*

Test Case for "Amateurs"

A case to test whether the Missouri state labor laws allow the employment of children under 16 as "amateurs" in moving-picture shows began when State Factory Inspector W. W. Williams filed an information with Assistant Prosecuting Attorney Falkenhainer against Lou Wagner of No. 4124 Easton avenue, St. Louis, who is charged with having hired as a singer little Miss Lillian Schafer of No. 4609 Evans avenue. The girl is only 8 years old, and, therefore, considered prime evidence.

According to Mr. Williams, the girl was employed by the management of the show and received second prize at a performance, consisting of \$2. The information is issued on two counts, the first charging the man with employing the girl after 7 o'clock in the evening and the second on the charge of having the girl sing for public entertainment.

"I am taking this means of getting a legal opinion on the employment of amateurs in moving-picture shows," said Mr. Williams. "If this phase of work is found to be violation of the labor laws of Missouri, we will have jurisdiction over all similar cases, but if the court decides it is not a violation, we will back up and get off the job.

"Allowing children to be employed as amateurs is getting to be a big proposition here in St. Louis. Of course, if prizes are not awarded, the cases are not violations of the law and the occupations are not gainful ones. In investigating affairs, however, I find that there are many girls 8 to 10 years old who go to these shows and participate for prizes.

"I believe, from my investigations, that many moving-picture shows in the city have eliminated this feature from their performances, but there still are many places where it is practiced. Now, if these children would make an appearance as an amateur once in a while it would not be so bad, but there are many moving picture shows in St. Louis which have these amateur features and on different nights. These children go to one theater one night and another the next, and so on through the week.

"Some parents claim they allow their children to participate because they believe the performance to be educational, as they desire their children to be actresses, but there are many who are in the business merely for what is in it financially.

"St. Louis is the place where we have the most trouble. St. Joseph does not give cause for annoyance, but in Kansas City an energetic young man provided a novel means of getting the amateurs employment and making a salary. He organized a sort of union and each amateur he provided with an opportunity of winning a prize had to pay him 25 cents a night whether they won a prize or not.

"The law as it exists today does not make the idea clear as to what it covers. There should be a provision whereby a permit could be obtained for a child who wished to participate in a first-class performance at the theaters. I find that these children are invariably accompanied by their parents and keep up their studies. However, the employment of children in stock companies where the pupil is being taken away from its studies should not be tolerated."

New Amusement Patents

By David S. Hulfish

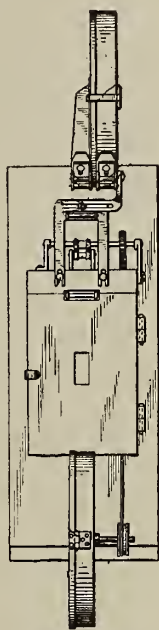
It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

959,598. Automatic Vending Machine. Harry Sales Pond, Chicago, Illinois.

959,601. Fireproof Magazine. The film magazine has a narrow passageway extending from it and through which the film must pass. Roller guides are provided associated with the narrow passageway to prevent rubbing contact between the film and the sides of the passageway. Nicholas Power, New York, N. Y.

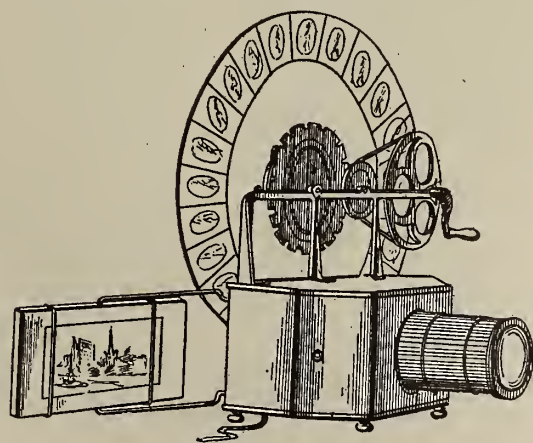


959,601.



959,675.

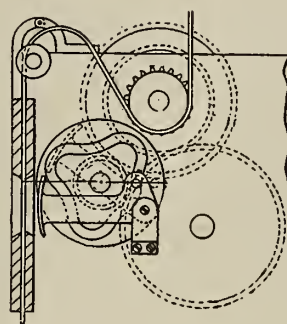
959,675. Motion Head. The improved feature is found in the feed reel. The upper reel feeds from the center, the reel being placed loosely upon a horizontal spindle and the leading end of the film being taken out at the side of the reel and threaded through the intermittent mechanism of the motion head. A take-up reel winds up the film into a roll of large diameter suitable for placing upon the feeding spindle without rewinding, which, of course, is the object of the invention. Dallas C. Woodworth, Chicago, Illinois.



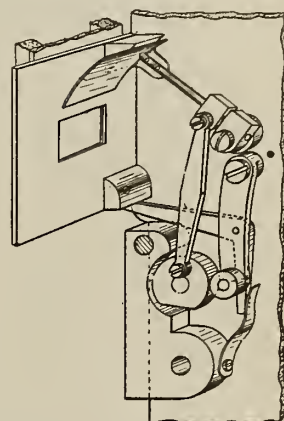
960,519.

960,519. Projection Apparatus. A combination motion picture and fixed-slide lantern of design for toy use, taking both m. p. and stereo projection with the one lens. Charles F. Dutton, Jr., Cleveland, Ohio.

960,793. Kinetoscope Shutter. The inventor thus describes his improved shutter: A moving picture machine having an exposure opening, means for intermittently moving the film past the exposure opening, a shutter pivoted at right angles to the axis of the exposure opening and means for oscillating said shutter past the exposure opening a plurality of times to each cycle of the machine, one of said movements taking place during the downward movement of the film and substantially at the same speed as the movement of the film. George W. Bingham, Brooklyn, N. Y., assignor to Bingham Manufacturing Co., of same place.

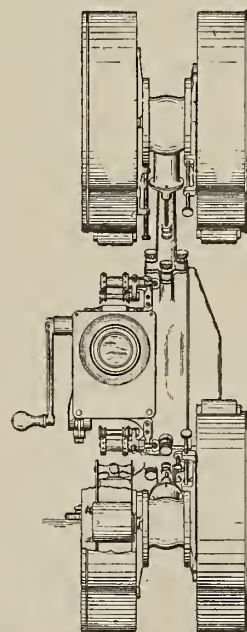


960,793.



960,794.

960,794. Kinetoscope Shutter. A reciprocating plate or film window co-operates with an oscillating shutter during the period of shift of the film. George W. Bingham, Brooklyn, N. Y., assignor to Bingham Manufacturing Co., of same place.



961,536.

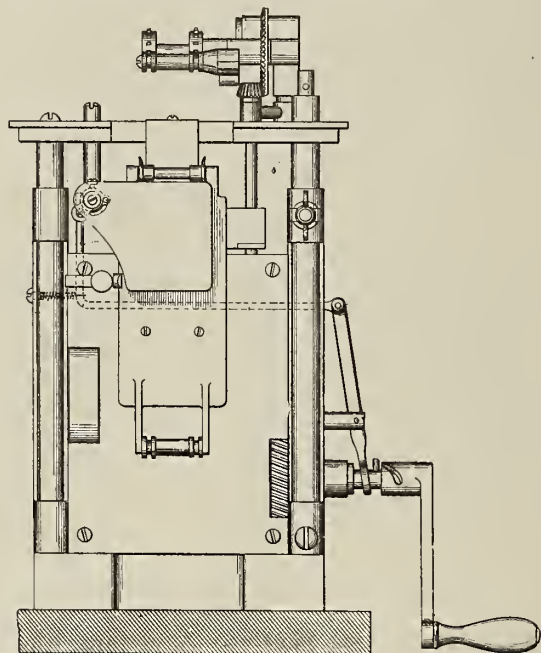
960,795. Reel. The reel has a hollow hub with slots and tongue, and a spring inside the hub clips the end of the film being wound. Eugena A. Bircher, Rochester, N. Y., assignor to Stephen H. Kendall, of same place.

960,925. Synchronizing System for Taking Pictures. The system requires the projection operator to wear a head telephone. Commutators at the phonograph and at the

motion head co-operate to maintain silence in the receiver when the pictures are being projected at the proper rate for the phonograph, but produce a sound in the receiver when the motion head is being turned too fast or too slow. Gustav E. Hoglund, Chicago, Illinois, assignor to William N. Selig, of same place.

961,092. Panic Bolt. When the bolt handle is pushed upon from the inside of the house, the bolt is withdrawn and the door is unlocked. August Arens and Ernest L. Teich, New Britain, Conn., assignors to P. & F. Corbin, of same place.

961,253. Projection Apparatus. A mechanical arrangement of lantern lenses and reflectors for making a quick change from the projection of transparent lantern slides to the projection from pictures on opaque surfaces or from solids. William L. Patterson, Rochester, N. Y., assignor to Bausch & Lomb Optical Co., of same place.



961,655.

961,327. Panic Bolt. The feature of novelty is the adjustment between the toggle and the bolt. Henry G. Voight, New Britain, Conn., assignor to Russell & Erwin Manufacturing Co., of the same place.

961,536. Film Reel Device. The reel support is placed at the side of the center line of the motion head and supports two reels, either of which may be brought into line with the center of the motion head. Alvah C. Roebuck, Chicago, Illinois.

961,655. Safety Shutter. The principle upon which this shutter operates is such as to open the film window when the handle of the motion head is turned, no matter how slowly. Edward H. Sperberg, Chicago, Illinois., assignor to The Selig Polyscope Co., of same place.

962,381. Film Splicing Device. Small tables with aligning pins are moved apart to cut the film and moved together to lap the film properly for splicing. Hugh H. Nickerson and William J. Cousins, Pontiac, Mich.

Radio Motion Pictures

A remarkable stride has been made in the field of medical photography by the inventing of a means of taking cinematographic Roentgen ray photographs of human organs in movement. Two Munich doctors, Dr. E. Kaestle and Prof. Dr. H. Rieder in collaboration with a Munich engineer, Dr. J. Rosenthal, have now, by some important improvements, brought the invention to a stage where it is available for practical use. The process has been given the name of bioroentgenography.

One of the first organs to be examined in the course of normal movement by means of the cinematographic Roentgen apparatus has been the human stomach. Al-

ready it has been found that a readjustment of our ideas will be necessary in regard to the digestive movements of this organ.

In order to make the tissues of the stomach available for Roentgen photography, which, under normal circumstances they of course, are not, a small quantity of circonoxyde, a harmless chemical, is added to the food. Twelve to thirteen bio-roentgen pictures can be taken with the ingenious apparatus in twenty-two seconds, the period required for a complete digestive movement of the stomach. The pictures are taken during a pause in breathing, in order that the clearness of the photographs may not be unfavorably influenced by the movement of the lungs.

It is confidently expected that diagnosis of innumerable ailments will be greatly simplified by the new discovery.

Cupid's Spotlight

A motion picture romance had an exciting climax when the bride and groom tried to escape from their friends to a waiting taxicab, only to discover that a zealous picture machine operator had rigged up his spotlight so that it could be turned full in their faces as they came down the steps of the bride's home. Robert Richardson is the ticket taker at a motion picture theater at Driggs avenue and South Fourth street, Brooklyn, and Rebecca Cohen lives opposite, at 779 Driggs avenue. They fell in love and were married at the home of the bride's parents. The young couple had hoped to avoid the usual bombardment of slippers and rice by sneaking away in the dark to their taxicab, but their plans went awry in a sudden and surprising manner. Opposite, in the show house, the operator, in his little, iron cell near the ceiling, kept watch from a small window overlooking the street. Finally he saw two shadowy figures dash down the Cohen front steps. They were only shadowy for a couple of seconds, however, when all at once they found themselves in the center of a disc of blinding white light. The operator had turned the theater's spotlight full on them from across the street. They made the best kind of a target for half a dozen old slippers and enough rice to make puddings for the entire German army.



Expressions We Frequently Hear

"A Regular Scream of a Reel."

Of Interest to the Trade

By L. F. Cook

Baxter street, New York, is noted above all things for the class of the barkers who hold forth in front of its many clothing stores. Competition has made these barkers keen, and it is said that they can tell to a dime just how much money you have in your pocket by looking into your eye.

Be that as it may, Baxter street will soon be a "has been" if it don't look out, as Fifteenth street, or the film part of it at least, will soon take its laurels away, and with a rush at that. In the space of a few feet you can now find the Yankee Film Company, Uncle Sam Film Manufacturing Company, Atlas Film Company, Champion Film Company, Lux and Le Lion, Motograph, Acme Film Company and the General Supplies Company. Imagine, if you are good at imagining, the fate of any venturesome soul who would stand in the middle of the street and even softly whisper the fact that he wanted film, and had the money to pay for it. Zingo! Baxter street would be like Broad street, Philadelphia, on a Sunday morning by comparison.

Among the exhibitors things are beginning to take on the regular fall aspect again. All of the houses have reopened as well as many new theaters, all of which are doing good business. In fact everybody claims that this will be the biggest season ever experienced. These claims seem reasonable, and can be attributed to the fact that motography is constantly making innumerable devotees who are new to its delights of moving pictures.

The bad, misleading poster seems to be as bad as ever here, if not worse, and undoubtedly is making great harm to the industry as a whole. In this respect the downtown theaters seem to be the worst offenders, although there are a few notable exceptions where posters are not displayed, the managers of these houses contenting themselves with simple announcements of their programs. Yet these exceptions seem to be doing a good business.

The Outside of The House

Many exhibitors, while giving considerable attention to the beauty and decorations of the front of their theaters, neglect some of the little details which go a long ways toward pleasing the eye of the passer-by and making a patron of him. The matter of brass railings, for example, is one of some importance; not only in the lobby, to aid in handling the crowds, but about the boxes and galleries inside the house.

Another important detail is that of appropriate and pleasing frames for posters or photographs. No careful exhibitor likes to spoil the appearance of a handsome entrance by covering its walls with posters suspended by tacks or paste. Posters should always be framed, wherever they appear about the entrance, and if the frame may rest upon a handsome easel, so much the better.

The Newman Manufacturing Company, Cincinnati, is specializing in the manufacture of brass easels,

frames and rails, and has a variety of them to suit the tastes of all exhibitors. Prices on these goods are so reasonable that the most unpretentious theater can be properly equipped and greatly improved in appearance and consequent drawing power.

The company also makes electric signs, mechanical attractions, and other specialties, besides making to order almost anything the exhibitor may require. The address of the company may be found in our advertising pages, and a request will bring interesting information.

Shop Talk

Our frontispiece this issue is a scene from the Edison feature film "Ononko's Vow." The suggestion for this picture came up last fall during a visit to Deerfield, Mass. The place is the site of two of the most celebrated Indian massacres in our colonial history, and it was felt that this fact with the beauty of the surrounding scenery would make an extremely interesting and instructive picture.

From the very inception it was known that the picture was going to take more than an ordinary amount of time as the first of the two celebrated massacres, the "Bloody Brook," occurred in September, 1675, and the latter, the "Raid Upon Deerfield," in February, 1704. This involves the unusual combination of winter and summer in the same film. Having first carefully prepared the scenario the Edison company sent a large party to Deerfield in mid-winter when the snow was several feet deep enacting the winter portion of the story. Then when the summer foliage was at its best the second party was sent to represent "The Bloody Brook Massacre."

The two events are connected in the film by means of a simple, but romantic story in which a young Indian chief, a boy in the first part, grown to manhood in the second, is the hero. His father dies in the services of the whites in the first massacre and in the second one with equal fidelity he gives himself up to torture and death to save the white girl, a member of the same family who figured earlier. Fortunately his sacrifice is not fatal as he is rescued at the last moment. He is then asked to accompany the family back to their village to take up his home with them, but he refuses saying that his home is with his own people.

We leave him standing alone on the snow-clad hills with arms folded, a majestic and pathetic figure.

Scenically as might be expected the picture is beautiful and it gains an added and exceptional interest from the fact that it shows Mr. George W. Sheldon, the venerable historian of New England, now over 90 years of age, as the narrator of the tale. The picture is released September 30.

* * *

Beginning with "Alice's Adventures in Wonderland," which was released September 9, and on each subsequent release Edison films will be shown with an entirely new form of title. The main title and each sub-title will be enclosed in a simple but very characteristic frame so that

an Edison film can be recognized at any stage of its showing. Criticism has been made in the past that because of inconspicuous titles it was difficult for anyone not in the trade to distinguish an Edison picture. With the new style of title it will take the public but a very short time to become familiar with the design and thus always recognize the picture as an Edison. The title reading matter is simple, artistic and clear employing various sizes of type with both capitals and small letters. The frame design is simplicity itself, allowing the maximum of room for the titles and trade-mark (the well known script "E"), but at the same time elegant, novel and characteristic.

The first of the long expected Canadian pictures, done by a portion of the Edison stock company in the Canadian northwest, will be released September 20. The film, "An Unselfish Love," gives a clear idea of the marvelous farming possibilities of that country. Two more Canadian pictures will be released in the near future, one of them involving the northwest mounted police. These pictures were produced with the co-operation of the Canadian Pacific Railroad Company.

"Over Mountain Passes," to be released September 27, and "Chuncho Indians of the Amazon River, Peru," on October 14, are scenic and industrial films respectively, taken by special operators sent to the Andes mountains for the purpose.

John Pelzer, sales manager of the Edison company, left September 1 on a protracted trip in the interests of the company. His first stop was Albany, N. Y., after which he proceeded west, stopping at Rochester and Buffalo. His itinerary embraces all the principal cities of the middle west and will carry him as far as Omaha, Neb. Returning Mr. Pelzer will visit Pittsburgh, Philadelphia and Washington. He will call upon all licensed exchanges in the various cities on his route.

* * *

Mr. Victor Smith, cashier of the Vitagraph company, with his family will start for southern California September 16, to visit his father and brothers who live in that section of the country.

Mr. Walter McAdams, who has been with the Vitagraph company for some years, has started in business for himself in the theatrical district on upper Broadway with a full line of costumes, "make-ups" and other theatrical accessories.

A lady in Cleveland, Ohio, wrote the Vitagraph company expressing her appreciation of some of its pictures. In part she said: "A few nights ago a play was produced by your company entitled 'Uncle Tom's Cabin.' Most every one having read the book, of course, were anxious to see the pictures. Your production was appreciated far more than pen and ink could write. Your play was touched up by the theater having a quartette sing: 'My Old Kentucky Home,' 'Good Night,' 'Way Down Upon the Suwanee River,' and 'Nearer My God to Thee' in their appropriate places and the effect was splendid."

This is an evidence of what appropriate music will do even with a good picture like "Uncle Tom's Cabin" and it is gratifying to learn that the exhibitors appreciate the suggestions given in the Vitagraph bulletin for the introduction of these musical selections.

The Vitagraph company came near losing one of its employes by drowning recently. Mr. Edward Atkinson of the costume department was in bathing off a yacht at Coney Island, and while swimming a false tooth plate in

his mouth became lodged in his throat. He was unable to breathe and sank for the third time when Mr. Joseph J. O'Donnell, a friend who was on the yacht, saw him sinking, jumped into the water and rescued him.

About six years ago Mr. Atkinson saved Mr. O'Donnell from drowning and they feel that they are both willing to quit even.

* * *

It is not improbable that the vaudeville audiences of the present day will be given opportunity to see the most famous of all the Lubin chases, "Meet Me at the Fountain," in a splendid revival done in the brilliant photography of today and played with a finish that was not demanded in the days when this subject was young. In its day "Meet Me at the Fountain" was a sensation, but few of the present day audiences paid much attention to pictures then and it would be a real novelty to most audiences.

In this connection the Magnetic Film Service of Cincinnati reports that a revival of last year's "A Hot Time in Atlantic City" is enjoying a new popularity. With a new print and booming by means of the Hennekan & Co. posters this rapid action comedy is helping to break records in Ohio houses.

* * *

The Essanay Film Manufacturing Company has appointed Mr. Harry McRae Webster to take charge of producing at the Argyle avenue plant during the absence of Mr. G. M. Anderson, who is returning to the west for more of those famous western subjects. Mr. Webster is widely known as an actor and stage manager, and comes to Chicago from Philadelphia.

* * *

A deplorable accident to the Pathé Frères plant at Bound Brook, N. J., demands the sympathy of the trade. A fire in the negative store house, an isolated cement building on the grounds, killed two men and destroyed a valuable stock of negatives. With their customary enterprise, however, Pathé Frères have already taken steps to replace the negatives, and immediate releases are not affected. One of the victims was an inveterate cigarette smoker, and this is believed to have caused the fire.

J. A. Berst, vice-president of Pathé Frères, who has been in Paris, is expected back before October 1.

Protest Against Strike Pictures

Resolutions of protest were recently adopted at the meeting of the Central Labor Union at Washington, D. C., against the exhibition in moving picture theaters of scenes which purport to be representations of strikes, strike rioting and of disturbances generally which have been induced by labor troubles. The resolutions were introduced by F. C. Roberts, representative of Columbia Typographical Union, and the delegates were unanimous in indorsing them. Mr. Roberts' formal motion was directed primarily against several local moving picture theaters, and in explaining its purposes he said he believed that wrong impressions were spread among citizens generally by pictures which wrongfully represent striking workmen wreaking vengeance on employers, wrecking property and committing other crimes. "Anything which casts a stigma upon the working classes of the country is likely to be harmful," said Mr. Roberts.

A copy of the resolutions was sent to the American Federation of Labor, in an effort to make the fight a national one against the so-called "strike films."

The Projecting Arc

To be thoroughly efficient the moving picture operator must understand every part of his equipment. An understanding of the machine, of course, is most necessary, but that which the public actually sees,—the projected picture,—is of the greatest importance. As this picture is a result of the arc lamp it is well that every operator should thoroughly understand the principle upon which this arc operates.

So far as its light is concerned, an arc is produced by little particles of white-hot carbon. This light is caused in the following manner: Two carbons being placed in position and connected to an electric current of the proper character, the current, when turned on, will flow from the positive to the negative carbon. This current carries with it minute particles of carbon which strike against the carbons and each other so rapidly and with such force as to create a great heat, which in turn burns these little particles of carbon that have broken off or pulled away from the negative carbon.

There are various grades of materials for making this light, but for moving picture purposes a carbon which will produce a clear white light while burning is the best. Also, carbon will stand an intense heat (in fact, the greatest heat known to science is produced by carbon arcs) without disintegrating, and also leaves a minimum of dust, dirt and smoke.

The requirements of a perfect carbon are three: It must be free from impurities, as they will alter the color of the light; second, it must be uniform in hardness to insure evenness in burning and a steady light, and this hardness must be of the right degree to secure the best color of light for the purposes to which the carbon is to be put. This is because the color of the light depends upon the temperature, running from red to white, and the temperature increases with the hardness of the carbon. Yet the harder the carbons the more expensive they are to produce, so many use a cheaper carbon, which gives a yellowish light.

Some time ago, an American chemist working in the laboratory of a leading American concern, discovered that by placing a core of certain chemicals in the center of a perfectly pure hard carbon, he could produce a clear, white light, of a character that eliminates the sharpness of the ordinary carbons, producing a light of practically the same kind as the calcium light.

It was soon found that this carbon was ideal for moving picture work, and the Charles L. Kiewert Company took steps to put it on the market. However, on account of the absence, in this country, of the necessary amount of the pure raw materials, it was soon found necessary to have the carbons made in Germany; yet the "Bio" carbons are purely an American product.

The Kiewert people are large electrical manufacturers and they set the best engineers and chemists in their workshop and laboratories to work on this new carbon. All their energies were directed toward developing a carbon that would produce a light equal in quality to the calcium light, yet having the throwing power of the arc light. Having achieved this, they tried to improve or lengthen the burning life of the carbon. As a result of all these labors the Bio carbon was finally offered to the moving picture trade, strictly on its merits, and has made good. It produces the

highest quality of light, burns evenly, requiring little of the operator's attention for trimming, stands up under "forcing" in a most remarkable manner, and lasts 25 to 40 per cent longer than ordinary carbons included in their tests.

These are pretty broad claims, but the continued growth of the demand for Bio carbons seems to substantiate them.

Fire Underwriters Make Film Rules

The committee of consulting engineers of the National Board of Fire Underwriters has recommended the accompanying rules and requirements governing the storage and handling of nitro-cellulose films in connection with motion picture film exchanges:

Film Storage. (a) Each reel of film to be kept in a separate metal box with tight-fitting cover, except when being examined or repaired.

Note.—A reel ordinarily contains 1,000 feet of film 1 11-32 inches wide, and weighs about 5 pounds; diameter of reel is approximately 10 inches.

(b) Films should be stored in a separate building, or vault, not exposing other property; if permitted in a building with other occupancy, to be in standard fireproof vaults or safes.

Vaults. In buildings of non-fireproof construction to have self-supporting brick walls, not less than 12 inches thick, laid in cement, and extending from the ground. Top and bottom of vault to be waterproof and made of brick or concrete arches of the same thickness as walls (arches may be sprung between steel beams if the latter have standard protecting coverings), no wood top flooring to be used. Size of vault not to exceed 750 cubic feet. Opening into vault to be protected on outer side of wall with standard vault iron doors at least 3-16 inch thick, and made smokeproof by closing against a rabbet at top, bottom and one side, hinge side of door to close into a groove; door and wall frames to be of equivalent construction to the standard iron fire door, vault pattern; and on the inner side of the wall by an iron door of at least No. 14 U. S. gauge. Fixtures inside vaults to be of incombustible material. No lights other than stationary vapor-proof incandescent electric lamps, properly guarded, to be installed inside—switch to be outside and provided with pilot light or other indicator. No heat to be permitted in vault.

Mlle. Pilar Morin in Pantomime

Mlle. Pilar Morin enacted the celebrated pantomime L'Enfant Prodigue at a special matinee given at the Liberty theater, New York, September 9, under the auspices of Klaw & Erlanger. This is the pantomime play which achieved a great success this summer, among the fashionable resorters at Bar Harbor, Maine. Mlle. Pilar Morin is under special contract with the Edison company to appear in some of its feature films, and her exceptional talents as an actress, therein displayed, have made her name celebrated throughout the country.

General Film at Cleveland

Certain negotiations between the Lake Shore Film & Supply Company, Cleveland, Ohio, and the General Film Company, New York, have led to a rumor that the latter will soon absorb the former. The United Film Exchange, Cleveland, will also probably be included in the deal.

The National Waterproof Film Company is now waterproofing all film handled by Turner & Dalinken, San Francisco, who are thus enabled to wash all their films every week, assuring their customers of a clean service.

Synopses of Current Films

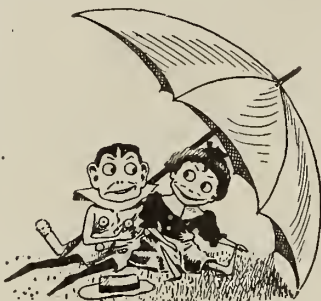
BERTIE'S ELOPEMENT.

Selig

action—in order that they may execute a flank movement on the stern old parent of the demure Gladys. An exchange of notes between the lovers—a new use found for old shoes—and Bertie leads the invading forces ably supported by one ladder and a bundle of nerve—the fair queen of his dreams is rescued from her castle. The eloping twain outdistances the pursuing father and his arrival at the parson's house is just too late to be on time. He had been outgeneraled at all strategic points—and the day was won—and two was one.

BIG MEDICINE.

A hurry-up comedy of the minute type destined to show to what extent one's imagination can control one's destiny.—Released September 19.



THE SERGEANT.

A story laid in the Great Yosemite Valley during the eighties. Col. Westley has an only daughter who is the one softening influence in his rugged nature. She is fond of taking morning rides over the trails, and is usually accompanied by Robt. Adams, a sergeant at the post, who is detailed by the father to look after her safety. The companionship of these young people soon ripens into love, and despite the disparity of the rank of Adams and his sweetheart's father, they plight their troth. At the opening of the story we see them riding away from the post. Upon arriving at Nevada Falls, a favorite spot, they leave their horses and proceed on foot in order that they may ascend to a more advantageous height from which to view the gorgeous scenery that surrounds the grand historical Yosemite Valley. While engaged in this pastime, an Indian renegade steals their horses, leaving them afoot many miles from the post. The evening is stealing upon them when they discover their loss and in their effort to follow the foot prints of their horses they lose their way and are compelled to spend the night in the wilderness. The colonel, becoming alarmed, sends out a searching party that finally succeeds in finding the missing couple. Upon returning to the post the sergeant is placed under arrest despite the pleading of his unhappy sweetheart. Now a lapse of a month occurs and we

see a thrilling battle with the Indians in which the colonel, accompanied by his daughter, is cut off from the men and about to be taken by the Redskins. It is at this time that Adams, only a private, shows his heroism by making a desperate dash through the lines of the enemy, rescuing the colonel and his daughter from the murderous savages, though wounded almost to death. His recovery and promotion to first lieutenant soon follow, and with the consent of the colonel to his marriage with the lady of his choice, ends a pretty story of love, heroism and devotion to duty.—1,000 feet. Released September 22.

THE OLD SWIMMIN' HOLE.

The busy cobbler drops his tools to make happy the childish heart of little Nellie Leach, who was reading a paper to the old workman that turns out in reality to be a letter from his old friend and comrade informing him of his good fortune, saying his back pension has been granted to the extent of \$1,500, and can be had by calling at the writer's office at any time. The old soldier's heart is lightened, but a sad misgiving look falls from the veteran's eyes, that bespeaks foreboding of evil. Receiving the money and kind expressions from his old companions, he goes to his little shop that seems to hold more happiness for him than all the money in the world. The light that little Nellie had put into his life in her childish patter was vigor to him—she was to be his beneficiary. The treasure is placed under the cot that has served as the only bed the old soldier has enjoyed for almost a score of years. Pero's eyes had caught a glimpse of the treasure through the little window and he vowed to gain it. Securing same, he buries it near the creek; but not unnoticed by the boys of the "ole swimmin' hole." When the loss is discovered and weighs heavily upon the old soldier, his greatest comforter is little Nellie, whose tenderness sheds rays of sunshine to lighten life's burden for him. Finally, when the box is found, his happiness knows no bounds. Retribution and all ends in peace and contentment.—1,000 feet. Released September 25.



A KENTUCKY PIONEER.

John Winslow, an early pioneer of the grand old state of Kentucky, had labored hard and long to prepare a home on the shaded hillsides near the Ohio. Martha Saunders, the girl whom he had hoped would become mistress of the cabin, was watching the daily arrival of the stage coach in the little village of Greentown, Ohio, for some word from John. Weeks and months passed by and letters and encouragement passed between them. Finally, when all was in readiness, Winslow writes the widow and sends a guide, saying her arrival would hasten the time when her daughter would become his wife. In a few weeks Mrs. Saunders, her daughter and the

guide arrived in the old fashioned pioneer wagon and were welcomed by the Kentuckian and his neighbors in a manner befitting his future bride. Martha was the admiration of the settlement. Black Hawk, an Indian near the Winslow farm, was profuse in his entreaties for the friendship of Martha. Tokens of love were offered and his squaw grew jealous and more so when Black Hawk saved Martha's life when she was in danger of an approaching bear. This only served his purpose of carrying her off. Winslow, hardened to his country surroundings, knew no fear and sought the Indian camp. The squaw and Martha make good their escape. The camp, on discovering their absence, was thrown into a furious rage and vowed vengeance. The pitched battle between the pioneers and the raging Indians is fought with all the stubborn bravery that characterized the early settler and the complete rout of the Indians and the recapture of Martha in the shade of spreading elms, completes a beautiful story of pioneer days.—1,000 feet. Released September 27.

TWO WAIFS AND A STRAY.

Vitagraph

The puzzling problem of caring for his two motherless children and getting in his ten hours of labor each day without neglecting either his responsibility as a father and his duties as a bread winner the poor man is absorbed with a mental conflict which might well tax a stronger and better equipped mind. In this subconscious state he leaves his little ones to get through the day as best they can, and while on his way to work is struck down by an automobile. His injuries are not apparent, and he refuses assistance; but the accident produces a concussion of the brain, aberration, and he loses consciousness of all preceding events. In this blank state of mind as to his individual identity he wanders from place to place until he reaches a farmhouse in the country, where he asks for food, secures employment and finds a home. His children have been waiting for their father's return until, exhausted and hungry, they appeal to a kind neighbor, who helps them from her scanty means, giving them a dollar to buy food until they hear from their father, or are taken care of by the children's society, an officer of which has called to look into their case. The boy, Dick, a bright youngster, decides to go into business with the dollar and take care of his sister, rather than be separated from her in the care of the society. They start out to make their way in life, after establishing themselves in the back yard of a piano factory, transforming an unused packing box into a shelter. Grace purchases a stock of newspapers and disposes of them to the passengers and passers-by at the railroad station, while Dick starts as a bootblack. They manage to keep themselves in food and under cover in their improvised apartment. The good farmer and his wife, where the father of the two waifs is living, have a little girl whom the mother takes to town on a shopping tour. While in the city she loses the child and returns home heartbroken. The child wanders about, is picked up by the two waifs, who take her to their retreat and care for her. The Children's Aid Society announce their excursions and vacations for poor children. The farmer and his wife read about them, decide to visit the society's country home in search of their little one. They go and find their daughter, who tells them how she was cared for by Grace and Dick, and by them brought to the excursion. The man and his wife meet the little protectors of their child and invite them to their home for a vacation. They accept, and when they reach the farmhouse they meet their father, whose mind is restored at sight of his children. They are given a home with the good people under the same roof and direct care of their father, who has made himself a valuable and faithful employee.—985 feet. Released September 16.

A LUNATIC AT LARGE.

A college professor, named Tuttle, instructor of zoology and "bug-ology," becomes insane and is committed to an asylum for the insane. A Mr. Ward, living near the asylum, receives word from a friend that an eminent scientist, Professor Burling, specialist in entomology, will visit America and will call on him. Professor Tuttle escapes from the asylum and wanders off into the woods in search of rare specimens of insect life. Professor Burling, passing through the same wood on his way to visit Mr. Ward, sits down to rest and incidentally finds some interesting species of life. He carefully examines them with his magnifying glass, which he puts back into his satchel, then falls asleep. The escaped lunatic comes along, finds the eminent scientist enjoying his nap, takes his satchel and goes in further search of the animalculae kingdom. He saunters along until he comes to the home of Mr. Ward, enters and proceeds to make himself at home by removing his shoes and coat, seating himself at the table and examining things with the magnifying glass. The maid comes in. He hops around like a frog, examines her hair and plucks the bow from her cap, which he investigates very carefully, thinking it some rare species of butterfly. The girl runs from the room and summons her employer. Mr. Ward looks at the foolish professor, who jumps onto the table and does other surprising capers which sets his host guessing until he sees the satchel with the name "John Burling" on it. He tries to make his guest at ease, and while he is talking the lunatic jerks the buttons from Mr. Ward's vest as if they were beetles or some other living thing that might escape him. Humoring his eccentric friend, Mr. Ward induces him to retire. While all this is going on the guards at the asylum discover the escape of Professor Tuttle and start out to find him. They call at Mr. Ward's, who informs them he has no tidings of Professor Tuttle. They hasten away. They have no sooner gone when the real Professor Burling comes to visit Mr. Ward, who mistakes him for the escaped lunatic, ties him to a chair and calls up the asylum to come and get him at once. They get there in a buggy, but fail to recognize the captive as the lunatic, whom they describe and whom Mr. Ward identifies as the man he is entertaining. They release Burling, rush into the bedroom and find the "bird" has flown through the window. They all start in pursuit; the chase is exciting, and the daffy professor proves himself to be a regular "cut-up," jumping up into the trees and doing some extraordinary stunts from the lamp-post and anything else that gets in his way, until he is captured in a lake, into which he makes an Annette Kellerman dive. Professor John Burling is disgusted with his experience and decides to get away from it all. Mr. Ward seems to be in wrong with his distinguished guest, but after much explanation and reconsideration of the matter they look at the whole affair as a huge joke, and have a jolly good laugh over a social glass and a friendly cigar.—997 feet. Released September 17.

JEAN, THE MATCHMAKER.

Bent on having a summer's vacation, two working girls hire a tent and pitch their camp on the shore of a beautiful lake amid rural and quiet surroundings. As fate would have it, two farmer lads, living with their widowed mother not far distant from the camp, are making their way through brush and lanes until they unexpectedly come onto the bivouac of the girls, mutual embarrassments are shown, and the boys, who are bashful swains, stand not on the manner of their going, making a hasty and awkward retreat. The boys tell their mother about the two "peachy" girls, and she decides to send them some freshly cooked doughnuts, and employs the faithful dog, "Jean," as a messenger, and the dog at once carries them to the girls, much to their surprise. The boys make another venture to the camp, but meet with little encouragement; they are not assertive, and their natural timidity and boorishness amuses the girls exceedingly. The young fellows are not discouraged in their advancements, and find "Jean" a ready emissary in their embarrassment. She makes many visits to the camp with tokens of their respect and love. The girls are puzzled by these frequent visits from the dog and decide to discover the source of her supplies and the place from whence she comes. They sally forth, and in going encounter a cow, which stands in their way. They become frightened; their shouts for help bring the two boys and their dog "Jean" to the rescue. The boys now summon up courage and, when the girls tell them about the dog and their wish to learn where she came from, the boys offer them their escort and invite them to their home. The girls accept; the boys introduce them to their mother; they are invited to take dinner, and things progress very satisfactorily and happily to all concerned. The young people go out for a stroll, leaving the mother and "Jean" alone. The mother begins to think that her boys are hopelessly smitten with the girls and gives way to a gloomy foreboding of a double marriage, the innocent and good old dog trying to prove herself her comforter and that she did not know she was being used as a match-maker.—1,000 feet. Released September 20.

A MODERN KNIGHT ERRANT.

Cyril, a young college student, starts out to find employment during the summer vacation to enable him to more comfortably pursue his studies during the fall and winter. He secures work with a farmer and turns in with the rest of the hands. Living in the neighborhood is a sweet young girl named Mary, whose mother, a widow, and a lame brother make up the household. She becomes acquainted with Cyril and soon they are the best of friends, which arouses the jealousy of Tom, a big bully of a fellow who prides himself on his ability to rub it into everybody else, and does not fail to do so whenever he gets a chance, not even sparing Mary's poor crippled brother, upon whom he wreaks the wrath of his pent-up jealousy. He tries to bully Mary into cutting off her friendship for Cyril and accepting his attentions. Cyril sees Tom grasp Mary's arm and threaten her, learns the reason and challenges the bully to fight him. Cyril asks Mary to retire, and the two men have a fist fight, which is very exciting and strenuous, in which Cyril proves himself the master completely to the overthrow of Tom, who sullenly slinks away with the jeers and ridicule of all the boys in town. Mary is nervously waiting to hear the issue of the battle and hoping anxiously for Cyril to win. Her brother comes, tells her Tom is completely vanquished. Mary runs to Cyril, who is nursing a sprained wrist. He is trying to bind his handkerchief around it. She offers to do it for him, and just as their hands touch their hearts respond. She throws her arms around his neck, while he enfolds her in his arms; then she breaks away and runs for the house, frightened at her impulsiveness. Cyril—well, he just looks as if he were the luckiest and happiest man in all Christendom.—967 feet. Released September 23.

RENUNCIATION.

Love with a romance is by far more interesting than the ordinary article. While the romantic part of it is not always intentional it is undoubtedly desirable, so, when the hero, Jack, son of a wealthy and eminently aristocratic father, finds himself in love with the heroine, a chorus girl, we find ourselves interested in the story. The young girl is of irreproachable character, poor but ambitious to make her way in life and succeed in her chosen profession. She applies to a prominent manager for a chance to show her ability to act, and she impresses him very favorably, but he cannot give her the desired opportunity. She leaves her name and address with him for future reference. The manager is a personal friend of Jack's father, and while visiting him Jack comes in and the conversation turns to the stage. Jack mentions his acquaintance with the young chorus girl; the manager takes her card from his pocket, saying she had applied to him for a position and he had found her a very capable and charming young lady. Jack declares his love for her and his "dad" proclaims his objections to actresses in general and chorus girls in particular. The father goes to see the girl and induces her to give up his son, and he suggests that she can cure the boy of his love for her by assuming drunkenness when he and the son call on her by the father's suggestion to the son that he would like to meet the young lady and see for himself the sort of a person she is. She reluctantly gives her word that she will do it, hoping her loss will be Jack's gain. The son joyfully and readily consents to his father's going to visit his sweetheart, feeling assured he will be won by her personality. At the father's request his friend the manager is invited to accompany them. Word is sent to the girl that they will call to see her. She receives the note. With breaking heart she summons all her fortitude to her aid to give up the man she dearly loves and prepares to make herself objectionable to him. Her visitors arrive; the son is shocked and disgusted when he sees the girl apparently in a beastly state of intoxication. He silently leaves the rooms with his father. The manager lingers long enough to tell her she is a great actress and offers her a position in one of his companies. The father cannot help but admire the character of the young woman and how honorably she fulfilled her promise to him. His managerial friend speaks enthusiastically of her superb acting, and there and then the manager makes out a contract engaging her at a good salary for the season. The father will supplement it with a present of money. Jack overhears their conversation, discovers the deception which has been played upon him, and determines to have the girl in opposition to everything and everybody. The father and the manager go at once to see the girl; she spurns their offers of money and contract. She has lost more than fame and fortune in the loss of Jack and his love. At this moment Jack enters, tells her he knows all, and asks her to be his wife. She replies, "Not until your father gives his consent." The old gentleman is only too willing that his son should marry a woman who had acted not only well but nobly, and readily places her hand in the hand of his son, adding his blessing to his consent.—999 feet. Released September 24.

HER ADOPTED PARENTS.

Her grief is intense, accountable perhaps by the years of companionship with her parents, whom she mourns, and probably by the fact that she has remained a spinster to prevent possible separation from those she loved. Regularly at each meal served in her home the woman has two seats for the loved ones as if they were in the same places they occupied at the table when living. This she seems to do religiously as a sort of memorial. The depression of loneliness becomes so great she buys a small house in the country where she can spend her summers. The house is occupied by an old couple who are so reduced in circumstances they are dispossessed and obliged to go to the poor house. The maiden lady, who has now moved into the place, learns about the old couple from a neighbor. She goes to the poor house to see them. She is deeply and favorably impressed with the old people, and in memory to her parents and a desire for companionship she asks the couple to become her adopted parents and make their home with her. The old gentleman is willing that his wife should go with her, but with becoming independence prefers to stay at the public institution. The old lady goes home with her foster daughter, but cannot bear to be separated from her husband. She sneaks out of the house at night and returns to the poor house and her life partner. She left a note telling her good friend that she had gone to join her husband. The good woman discovers the absence of her adopted parent, finds the note, upbraids herself for separating the old folks, and immediately goes to them and tells them she wants them both to live with her. She persuades them to accept her as their daughter, and they are all back in the old couples' home of many happy years to remain in still greater happiness for the balance of their lives under the adoption and care of a daughter whose love and respect for her own parents made her love and respect others.—985 feet. Released September 27.

A HOME MELODY.

It is not unusual in the home where the taste for music prevails we will find strong evidences of love and culture. Seated at the harp, Mrs. Leslie is playing that instrument. Mr. Leslie at the piano and their little girl sings, producing a beautiful home melody which is greatly appreciated and enjoyed by their friend and visitor, Mr. Blank. On the edge of a placid river Stella, the little daughter, is seen making her way to a canoe which is partly drawn up on the shore. She gets in it just as her mother follows and lifts her from the boat, and they wander through the fields to a shady tree, where Mrs. Leslie seats herself with her arms lovingly about Stella's shoulders and gradually falls asleep. While the mother is sleeping the child goes back to the river and the canoe. Her father comes along, and the child, leaving her Teddy-bear in the boat and dropping her hat, runs to him. He carries her across fields, where they find the mother sleeping and go on in their romp and fun. The mother awakes, misses her child, rushes to the river, discovers the canoe, which has been upturned, then she sees the child's hat and Teddy-bear. Her mind is deranged by the shock; she tries to throw herself into the stream and is prevented doing so by two men who hear her screams of anguish and come to learn the cause. She wanders along the river bank and disappears. The husband learns of her derangement and immediately notifies the police, who institute a search, but find it fruitless. The poor woman goes aimlessly about until she is found by the friend (whom we saw in the first scene) playing the harp of a street musician, instinctively feeling for the melody of home. The friend takes her to her family. She does not recognize them until she comes in contact with her harp, upon which she begins to play the home melody. The friend has the husband play the piano and the child sing. Gradually reason is brought back on the tender strains of the home melody and with it happiness and unity.—907 feet. Released September 30.

A MOHAWK'S WAY.

Dr. Van Brum, the white medicine-man, is a being totally devoid of fellow-feeling, in fact a contemptible despot. The Indian medicine-man has failed to cure the little papoose, over whom the brave and his squaw bend in abject anxiety. The medicine-man's incantations proving fruitless, the brave decides to seek the white doctor's aid. Van Brum refuses to waste his time on this Indian, and in reply to the poor fellow's earnest entreaties, knocks him down. The doctor's wife, however, hears the Indian's pleading and surreptitiously goes to administer to the fever-stricken papoose. The remedy is in the form of pellets, a bottle of which the good woman leaves with the squaw, with the injunction to give the baby more at regular intervals. The little one convalesces immediately, and the innocent squaw looks upon the bottle as cabalistic. In fact the entire tribe regard it a supernatural charm, and so hold it in awe, the squaw hanging it by a chain around her neck as a fetish. This in a measure sets to rest the enmity that has existed with the Indians for the doctor. His tyranny has made him an odious neighbor. This condition of peace does not last long, for the doctor offers an insult to the squaw while she, with others, are cavorting on the river bank. She resorts to the bottle's charms for protection, but at this the doctor laughs, until she draws a dagger. The doctor, a coward, is thwarted. The Indians, upon hearing of the episode, declare war, and start after the doctor, who has fled with his wife on horseback. By a short cut the Indians waylay the fugitives and the doctor, after an exhibition of his despicable cowardice, meets his just deserts, while the wife is carried to the camp where she is about to suffer the same fate as her husband, when the squaw appears and, in gratitude, demands her release. This the braves are loath to do until she holds up the mysterious medicine bottle, the sight of which strikes terror and they withdraw. The squaw and brave then escort the woman to the river, where she is taken aboard the old ferry and carried across to safety in the British camp on the opposite side—991 feet. Released September 12.

IN LIFE'S CYCLE.

James Mullen, living in retirement at his country villa since the death of his wife, finds consolation in the love of his two children, Clara and Vincent, aged ten and twelve years respectively. It has been their custom to visit their mother's grave and place a wreath of flowers upon it. Seven years later, the children now grown, Vincent leaves for the seminary to study for the priesthood, while Clara undertakes to console their father, promising not to forget their mother's grave. Vincent, now a seminarian, writes to his sister of how happy he is in the call of the church. Clara, while returning from the postoffice, whither she had gone in quest of a letter from Vincent, meets a handsome young man from



the city. This stranger immediately lays siege to her heart, which feeling is more than reciprocated by Clara. She yields to the temptation to meet him clandestinely and during these meetings the stranger tries to persuade her to elope with him. At last she consents and, leaving a letter for her father, she runs off to the city with the tempter. Vincent has a premonition of something wrong and hastens to his father's side where he learns the truth. He breathes a prayer for her deliverance, but she is made to suffer for her false step. She goes through a purgatory ten years with this man who not only denies her the right to the name of wife, but subjects her and their child to abject poverty, he drinking up what little she earns. In a drunken brawl at the saloon he falls against the rail of the bar, injuring himself fatally, but before he dies, he, in a measure, makes reparation by marrying Clara. During all this time Vincent has attended to the mother's grave, begging her intercession before God in his sister's behalf, the whereabouts of whom he is ignorant. After the death of her profligate consort Clara takes her little one and starts off to make a last visit to her mother's grave. Here she falls prostrate, praying for help and forgiveness. In this position she is found by Vincent, who arrives on his regular pilgrimage. At last his prayers have been answered for later Vincent, Clara and her little one are folded to the old father's breast.—997 feet. Released September 15.

A SUMMER TRAGEDY.

Clarence Topfloor is given his week's vacation with pay, and makes great preparations for his stay at the seashore. In pressing his trousers he badly scorches them, but thanks to a long coat he is able to hide the damage. So off he starts to give the seaside belles a treat—Adonis II. While Clarence is making these preparations, Mabel is starting off on her vacation. They are, of course, unknown to each other. Mabel vows that she will return from her sojourn with an engagement ring. So you see here are two romantic souls starting out choke-full of determination. Fortuitously, Wavercrest-by-the-Sea Hotel is the destination of both, idea of playing the part of a millionaire for the week just to see what happens, hence he registers as Reginald Vandergould, Fifth avenue, New York. Well, maybe he don't stir things. Everybody in the hotel is attention. Here the "pipe-dream" begins. Mabel and Clarence meet, and, as she is also fostering an iridescent bluff, that of being an heiress, each thinks the other the real article. Down at the shore he points to a steam yacht at anchor as his, but as things aboard are in such confusion, owing to the crew being at work overhauling the "log-book," he is forced to deny her the pleasure of a visit thereon. He doesn't get it on her for an instant, for, pointing to a mansion that graces the distant shore as her summer home, she gives as a reason for stopping at the hotel, the servants being house-cleaning she so disliked the taste of dust. Well, as they look good to each other, he proposes and she accepts. At this point in the romance two things happen, Clarence's time limit is up and his finances are down, so he must tear himself away, but parting is such sweet sorrow, and they leave each other, vowing eternal constancy. Once outside the land of Utopia they awaken. Mabel visits the city drug store to quaff a refreshing flagon of cream soda when—"discovered!" Who should do it out but Reginald Vandergould, Fifth avenue, alias Clarence Topfloor. Another case of Cupid working overtime. At lunch time Clarence hies himself to a neighboring "Ham-and" emporium to have the festive coffee and sinkers served by the fair hands of Mabel—discovery No. 2. Their bluffs punctured, they both make the best of the worst of it—shake and become friends at least.—987 feet. Released September 19.

THE OATH AND THE MAN.

Before the revolution in France the nobility exercised a most despotic rule over the peasants, subjecting them to abject slavery. Not only did they suffer pecuniary oppression, but their humble households were invaded and defiled by the noble profligates. Henri Prevost, a perfumer, receives a call from his landlord in quest of some perfume. During his visit this nobleman is attracted by Henri's pretty young wife. Her beauty so enthralls him that he, during her husband's absence, exercises his presumed rights, and invites, or rather commands her to attend his house fete. Here he dresses her in finery and promises to make a great lady of her, so that when her husband, who, finding whether she had gone, bursts into the palace, she denies him. The heartbroken perfumer at first would return to the palace and in vengeance murder both his wife and the nobleman, but the old priest stays him, by showing him the crucifix, the emblem of Christian charity and making him swear he would never kill them, indicating that vengeance belonged to God. Henri takes this oath and lives up to it. Some time later the peasants, chafing under aristocratic tyranny, revolt, with the perfumer a leader. The revolutionists invade the home of the nobleman, the occupants of which flee in panic. The nobleman himself, with the perfumer's wife, who is still with him, make their way to her former home, which she imagines is deserted. The perfumer enters, and upon meeting the guilty pair, sees a chance to wreak vengeance. He is about to run them through when the old priest again appears and shows him the crucifix, reminding him of his oath. He then waves back the mob, who haven't seen the nobleman, with the exclamation, "This is my wife." The mob dismissed, he takes the couple to an inner room where they exchange their finery for peasant's attire. Thus they leave to take their chances of evading intemperate revolutionists who are parading outside, devastating everything and destroying everybody aristocratic. What a bitter lesson she has been taught. Her covetousness has brought her only shame, terror, poverty and isolation.—997 feet. Released September 22.

THE WHITE PRINCESS OF THE TRIBE.

Champion

Heart strings may be torn, but the proud name of the family shall remain unsullied, thinks Willard Randlely, as with grim set features, he abandons his sister's child, born out of wedlock. Then again, deepest sorrow with almost a breath can be turned to joy. So experiences old Chief Scarbrow and his weeping squaw as they sit apart from the tribe, lamenting the death of their papoose. For, Behold! The basket containing the Baby of the Whites falls at the feet of the Indians. The chief accepts the gift as from the Almighty with throbbing heart, and his squaw nourishes the living infant. Also for the honor of the family, the brother procures a suitable husband for his sister, and the dower being agreed upon, the ceremony is performed and the party go east. The Indians, with their papoose baby, traveled westward to join their tribe. After five years elapse, being childless, Mr. and Mrs. Matthews adopt a street urchin as their son, and though a growing contentment exists, the young wife cannot forget the motherhood that was hers, but had been denied her. Looking wistfully at her adopted son she yearns with heart and soul for her little baby daughter. Fifteen years later the adopted son, now a man of twenty-one, decides to go west and investigate some land. It is while riding over the prospective

ground that he sees an Indian trying to abduct an Indian girl. He hurries toward them just as the Indian raises a bowie knife above the breast of the girl. A shot rings out, accompanied by a howl of rage and pain from the Indian, who disappears in the forest nursing his wounded hand. The rescued Indian girl, who proves to be the White Princess of the Tribe, takes her savior to the camp, where after she has explained, he is made welcome. He becomes a constant visitor and soon asks the chief for the hand of his white daughter. Old Chief Scarbrow tells him to send for his parents, and if they consent, he will not object. The boy does so, and one day while the young folks are being entertained by the Indian dances, a crowd of cow-boys dash upon them, firing their guns in the air, announcing



the coming of the easterners in an automobile. Mr. and Mrs. Matthews follow the cowboys to the Indian village and hurry in toward their adopted son. They would forbid the marriage, when Mrs. Matthews sees the White Princess. Stopping suddenly, they both stare at each other at though fascinated, when the elder woman falls back into the arms of her husband. Instinct had told her mother heart that she had looked into the eyes of her daughter. And it is true, for the chief produced the basket the princess was found in, and also the clothes she wore. He had carefully preserved them. So after many years of anguished yearning, the mother was re-united to the daughter she had never thought to see again. And tears shine in her eyes as she looks at her daughter and adopted son as they stand before the marriage altar. But they are tears of joy and thankfulness.—900 feet. Released September 21.

A WESTERN GIRL'S SACRIFICE.

John Stanley is the only son of Sheriff Stanley, and he is worshipped by his old dad, his doting mother, and is the especial favorite of his sister Bess. It is with many misgivings that Bess and her mother notice the hard looking cowboys who call at the ranch at most unusual hours. Whispered conversations, nervous starts on the young fellow's part on the approach of any of the family, all these cause deep distress to mother and sister. Only the father is oblivious to it all. His faith and trust does not permit him to question his son's actions for even a moment. Bess's sweetheart, Martin Winston, has noticed on several occasions that John is not keeping in the straight road. The truth is, the boy has fallen among horse thieves, and led on by them, has already been guilty of stealing many horses. He has a violent quarrel over stolen horses with one of them, and worsening his opponent, that wretch in revenge hurries to the sheriff's home. Finding only Bess in the house, he tells her that her brother is a horse-thief. Her father and the posse are at that moment scouring the vicinity for the daring horse thieves. It takes the girl but a moment to decide that no matter what the cost may be, she must save her brother in the attempt to preserve the honor of the family. Getting into a suit of her brother's clothes, she hurries with her informant to where her brother is in hiding. She implores him to save himself by going in a circuitous direction and to join the posse. The boy is terror stricken, and jumping on his sister's horse, escapes just as the father and the cowboys dash upon the rendezvous. A bitter fight ensues between the cowboys and the horse thieves, and in the melee, Bess has been struck down and mortally wounded. Whose bullet struck her none can tell. Whether horse-thief or cowboy, none knew until her father seeing her lying face downward, turns her over in order to discover who it is. With a cry of horror he seizes her in his arms, and with her dying breath she tells him why she was there, and implores him to bury her as his son, and to never divulge the truth, for the sake of the family's honor. The broken-hearted father promises, and telling the boys that his son had fallen by a horse-thief's bullet, he carries the child home and buries her as his son. He had another duty to perform. Drawing the blinds of his ranch so that light could no more enter, he keeps his cowardly and renegade son confined to a room. To those who call, and to Bess's sweetheart, the mother tells that grief for her brother's death, has driven Bess insane.—900 feet. Released September 28.

FROM THE ARCTICS TO THE TROPICS.

Edison

The Central Railroad of Peru, the most remarkable railway in the world, starts at sea level at Callao and runs to the highest point reached by any railway in the world. This is somewhat higher than the summit of Mount Blanc or, to be exact, sixteen thousand feet above sea level. In the trip which we are privileged to take upon this railway we start at the high point and, getting into a gravity car, we begin a coast of one hundred miles down the Andes, literally from the Arctics to the Tropics. Upon starting the country is covered with snow and ice and our passen-

gers are well muffled up. As we go further and further in our somewhat wild ride through many tunnels, gorges and scenes of the utmost beauty, it becomes gradually warmer and warmer until we are almost shocked to find that it is really warm and necessity exists for taking off first the heavier clothing and then our hats and coats. Finally just before reaching our destination at Callao we pass through a real tropical village, thus experiencing probably the quickest change from winter to summer that is possible in the whole world.

BUMPTIOUS AS A FIREMAN.

The enthusiastic reception accorded to Mr. Bumptious and his exploits has resulted in the present story being added to the list as a worthy successor to its forerunners. We see early in the film a small-sized conflagration caused by the cook's burning the beefsteak and Bumptious appearing, does what any sensible man would do, throws it out the kitchen window. But the smoke has attracted his friends and neighbors and his wife and cook have explained the danger to them; consequently when Mr. Bumptious appears upon the front porch and announces that the fire is out he is promptly hailed as a hero. The result of the incident is the organization of an amateur or volunteer fire department and Mr. Bumptious is offered the captaincy and presented with a helmet and a bugle which adorn his unctious personality most comically. And then not long after we see the Volunteer Fire Department called into active service. Of course all of the other members are awakened by the fire bell save Bumptious, their captain and, passing his house, they call upon him loudly to come and lead them in fighting the fire demon. He commands them to lead on and he will follow, which he does as fast as his little fat legs will carry him, but they reach the fire house, get out the hose and start for the fire, before he gets there. The result is that several scenes show the fire hose dashing up the street and Bumptious in hot pursuit. When they reach the fire their struggles to get the hose and water into action are something terrible to behold. Bumptious becomes a regular Laocoon entangled in the hose. And then he suddenly sees a face at the window from which the smoke is issuing in the boarding house which is apparently in flame. Like the hero that he is, he releases himself from the detaining hands of his friends and dashes into the house to the rescue of the maiden. We see him hammering at the hall door, but without response and then shifting to the inside we see the girl whom he is to rescue. When one understands that it is the gum chewing girl who is reading a novel by a smoky lamp, quite ignorant of any danger, the comic side of the situation will be evident. The door is burst in, Bumptious breaking it through with a hall chair and he dashes in upon the scene only to be confronted by his particular aversion, the gum chewing girl. His friends follow to succor and aid him in rescuing her and as soon as they are well into the room the only remaining member of the fire department climbs up the outside of the porch by a ladder and someone thereupon turns on the water in the hose which he carries. The result is that instead of a conflagration there is a deluge for the company is soaked with the unmanageable stream from the hose in the hands of one of their members and everything in the room reduced to desolation which is comparable only with Bumptious' own state of mind.—Released September 16.

AN UNSELFISH LOVE.

Our hero having been refused because of his lack of wealth by the father of the girl whom he loves, determines that he will overcome that difficulty and sets out to make a fortune by farming in Western Canada. He leaves his home carrying the love of the daughter, but no hope is held out to him by the father that he can ultimately succeed. We see him, after his arrival at Strathmore, Alberta, where he takes up farming on the advanced scale with which it is carried out in this part of the country. Among his earliest acquaintances is a lady by no means unattractive, but of the type and age which is popularly designated as an "old maid." She immediately takes a great fancy to John and on every occasion of their meeting presents him with a few flowers. At first his kindly nature feels only amusement, but after a while her attentions become quite unwelcome, particularly as visit after visit to the village postoffice finds no letter waiting for him from his loved one at home. Shifting back to the town which he left we find that Mr. Willmere, the father of the girl, Mabel, now has very ambitious plans for his daughter, because of the fact that a very wealthy suitor, Mr. Moore, has entered the field. The old man's determination goes so far that he actually prevents a letter which Mabel has written John from being sent. We see John in the various stages of his successful farming continually being followed by the spinster lady, Miss Gray. It is evidently a bad case so far as she is concerned. Finally matters come to a climax. Mr. Willmere being determined that his daughter shall marry the man of wealth, causes to be inserted in the local newspaper an item to the effect that John Martin having succeeded in Strathmore, has become engaged to a Strathmore belle. The sight of this item temporarily, at least, turns Mabel's love to pique and the other suitor being coached to make advances at just this time is accepted by her. Soon afterwards John, on one of his frequent visits to the village postoffice, finds to his great delight a letter, but his joy is turned to the deepest grief when, upon reaching the attractive home which he has made for Mabel and opening the envelope, he finds it to be a wedding invitation announcing the forthcoming marriage between Miss Mabel Willmere and Mr. Henry B. Moore. In utter despair he sits down and starts a heartbroken letter to her, but is interrupted in the middle of it by the approach of Miss Gray. Feeling that his nerves cannot stand the strain of meeting her just at this time, he hastily leaves the room, leaving the half written letter with the wedding invitation and Mabel's portrait on the table before him. Miss Gray entering with her customary floral offering and finding the room vacant, soon discovers the articles on the table. In a few moments the whole truth is revealed to her and here her noble heart though beating under an old fashioned exterior, becomes evident. It takes her but a few moments to decide that she will try to prevent two lives from being wrecked and she starts immediately East. Just before the wedding day she reaches Mabel's home, whom she is fortunate enough to find alone. The meeting is naturally an embarrassing one, but even over this embarrassment her unselfishness and true nobility triumph and it is not long before she has acquainted Mabel with the fact that John, in far off Western Canada, is pining for her. From this point Miss Gray urges upon Mabel the necessity of prompt action and, after argument, prevails upon her to immediately start for John's farm. In order to escape observation Mabel leaves surreptitiously by means of a ladder placed against her window. Going back to Western Canada we find John at the close of the day's work heartbroken with a vision before him of Mabel being led to the altar by Mr. Moore. He goes to his lonely home and thinking what might have been, bows down in grief under his misfortune. At that moment Miss Gray enters. He greets her politely but coldly and not being able even yet to completely repress her fondness for him, she offers him a bunch of roses which she

has brought. This is too much for his overwrought nerves. Brushing the flowers angrily away he intimates to her that he is in no condition to talk with her. Miss Gray heartbroken herself but ever true to her purpose goes to the door and beckons, at which Mabel enters and going to John lays her hand gently on his shoulder. Thinking that it is Miss Gray he angrily brushes the hand aside but upon turning discovers the one person whom perhaps he never expected to see again. Thus the two lovers are made happy and while we can rejoice in their happiness and their acknowledgment of it to the "old maid," our joy is almost overpowered by the sympathy which we feel for her as she fervently wipes her eye and turns away.—Released September 20.

A JAR OF CRANBERRY SAUCE.

This is the history of a blood curdling crime, showing all the harrowing details and how it was discovered by a more than brave young man who had been reading more blood and thunder novels than were good for him. The story starts with the departure for the metropolis of Silas, a farmer, but nobody's fool. His wife, out of the goodness of her heart, insists on putting up a lunch for him in spite of his protest that he is going to stop at a first-class hotel and buy the things to eat. She wins him over to her way of thinking by putting in a jar of his favorite cranberry sauce and he takes his departure with it and a cheerful countenance in consequence thereof. Arriving in town, he is assigned to a room which has two doors, one into the hall and one to the next room. He goes down to the cafe, but finds that the prices quoted opposite the things he would like to eat have taken away his appetite. He hies him back to his room and to Mandy's lunch, which looks very good to him now. Meanwhile in the room next door a young man is reading his fourth penny dreadful and becoming very much excited over the story of the "Crime in Room Thirteen." He grows so nervous as he follows its progress that he gets a revolver out of his suitcase and puts it down beside himself more to feel secure than with any idea of using it. Silas, munching his sandwiches, comes down to the stage where cranberry sauce is in order and starts to open the jar, but the jar refuses to do its part and a struggle ensues. In the next room the young man, deep in his reading, hears strange and unearthly sounds through the door, groans and grunts and heavy feet moving about the carpet. He becomes nervous, goes to the door to listen and then hears muttered curses low and deep. Silas is having the time of his life with the jar. Finally, with a desperate wrench, the cover comes off, but the jar itself flies against the door to the next room and the contents are spilled upon the door and sill and carpet. On the other side of the door the trembling young man is listening to the apparent struggle of a strong man with his helpless victim and trying to decide whether to shout for police and thereby put his own life in danger or to stand by and allow the crime to be perpetrated without taking a hand. And then, from underneath the door sill, after he has heard the victim fall upon the floor, there creeps a red pool which adds to his certainty that he is the unwilling witness to a terrible tragedy. At this he incontinently flies and runs to the office of the hotel, reporting the case and calling the police. In Silas' room his curses are not without reason, for he has hurt his finger, lost all of his cranberry sauce and is in a thundering bad temper in consequence. He decides that there is nothing else to do but go to bed and has just pulled off one of his boots when there is a peremptory knock at the door and a voice bids him open in the name of the law. Taking the boot for self defense, he opens the door and stands confronted by two officers, the clerk of the hotel, the bell boy and the brave young man from next door. They force him back, charge him with a crime, seek for his victim and then when he demands an explanation point to the blood upon the floor. At the word blood it dawns upon Silas that the drinks are on somebody else. Dipping his hand into the gore, he applies his fingers to the young man's mouth, much to our hero's disgust. But the evidence is irrefutable and the picture closes with his precipitate retreat before the officers and the other members of the searching party can take their vengeance upon him.

ALMOST A HERO.

The story begins with Percy behind a ribbon counter and shows his longing to be a man of deeds and of valor. We see how the desire works out as he goes into training with all of the physical culture apparatus known and with prize fighters and baseball players as models to work to. He even learns marksmanship with the revolver to be sure of playing his part well when the occasion for very valorous deeds arises. And it does arise, for soon we see him on the street, the accidental observer of a pickpocket plying his nefarious trade, and a pretty girl the victim. Percy dashes to the rescue and seizes the scoundrel by the collar, but instead of acting as any well regulated pickpocket should do and making a desperate effort to retreat, this pickpocket stands up to Percy and abuses him roundly. He is soon joined by two other vociferous gentlemen, who hurl anathemas upon Percy's unprotected head until he feels that the pickpocket is a more popular character than the honest man. Finally it is forced upon his consciousness that he has walked into the taking of a scene in a motion picture, interrupted the camera's work and is thereby making himself decidedly unpopular. He is too disgusted to apologize, but swallows his chagrin over this first attempt at heroism and beats a retreat. Another opportunity soon appears, for walking in the park, he sees a young woman, heavily veiled, attacked by two desperados, who struggle with her on a flight of stone steps, apparently with the intention of abducting her. He draws his trusty revolvers and calls upon them to throw up their hands. They do throw them up, but in his direction, taking his revolvers away from him and again pointing in the distance, where he sees another motion picture camera and where he recognizes the same friends upon whose operations he had intruded only a short time before. He resolves to be more careful next time and the next time is not long in coming. A young woman, in a lonely place in the park, goes to the edge of the water, stands waving her arms distractedly and then plunges into the dark depths of the river. Percy, throwing off his hat, dives in after her and, although he cannot swim, tries to drag her to shore. For the third time the motion picture people appear upon the scene and for the third time Percy finds himself a victim of misplaced confidence. He can't swim and he is obliged to accept the help of the lady to escape from the waters, after which a friendly policeman takes him gently by the collar and leads him away to the evident satisfaction of the motion picture people. The last scene shows a lonely country road, a young girl appears, and from the bushes a tramp steals forth. He sees a jewel upon her neck and decides that it would be well for him to possess it. He speaks to her with assumed politeness and she tries to get past him, but he stops her and invites her to present him with the jewel. She turns looking for help in all directions and then Percy appears upon the scene at the back. She calls wildly to him, he dashes down to her rescue, then suddenly the memory of past scenes dawns upon him and he stops and smilingly signs to her that he is too wise to again get into a

motion picture. At this instant a burly young football player dashes upon the scene, seizes the tramp and throws him to the ground. The girl promptly embraces her preserver. Percy, applauding, comes down, congratulates them upon their realistic acting and then learns to his unending sorrow that he has missed the one real opportunity of his life, that the tramp was a real one, the girl was a real one and the hero was a real one, while he was only a might-have-been.—Released September 23.

OVER MOUNTAIN PASSES.

This film, taken in South America, shows scenes in the Andes of Peru and will introduce an animal to many a spectator which he has probably never before seen, namely, the llama, a native of Peru. This animal is described as having a camel's head, a sheep's body and the feet and legs of a deer. This is curious enough, but when we find further that the llama besides being an extremely docile animal is largely used as a beast of burden, our interest is still further increased. We see a drove of them loaded at the mine at the top of the mountain and we watch them come down the steep mountain side, crossing the high passes and beautiful torrents. On the way down this drove meets another going in the opposite direction and it is curious to see how the animals "flock by themselves." No member of one drove mixes for the fraction of a moment with the other. Through scenes of exceeding beauty they finally reach their destination and we see the copper ore unloaded for shipment at the mine warehouse of the railway station.

THE FOOTLIGHTS OR THE FARM.

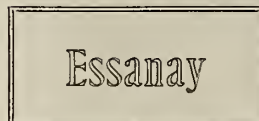
Margaret is the pretty daughter of a farmer. She becomes stage-struck and decides to go to New York to begin a career. Her young sweetheart is informed of her intention and is heartbroken at the intelligence. Margaret reaches the great city and has the usual experiences of a great many young girls who start to climb the ladder of fame in the great metropolis. It is some time before anyone is attracted to her, but finally she is engaged by a manager to play a leading part. It is necessary for her to spend nearly all of her savings for wardrobe, but Margaret is not daunted by this as visions of stage triumphs flit before her eyes. The great day of the first rehearsal arrives, about a month or so after her engagement by the manager. Margaret reports for rehearsal. On the stage are gathered a number of persons—actors and stage attaches and at his table near the footlights sits the stage director accompanied by the stage manager. Margaret stands waiting for her part to be given out, but is surprised and dumfounded when no part is passed to her and her name is not called. She finally musters courage and steps up to the stage director, only to learn that he has never heard of her and that another young woman, an actress of experience, is about to rehearse the part. While the stage director is very sorry, he can do nothing in the matter. Margaret leaves the stage with saddened heart. Her great ambition has received a damper. She no sooner passes out through the stage door than she almost runs into her country sweetheart, John, to whom she unfolds the story of her wrong. John is immediately inclined to go in and punch the stage director's head, but Margaret persuades him that this would accomplish nothing. Finally he pleads with her to give up her stage ideas and come back to the farm. Margaret looks long into his eyes as if deciding between two careers. Finally John wins.—Released September 27.

ONONKO'S VOW.

In comparing America or rather the United States and our American civilization with Europe and European civilization, the remark is often made that "America has no ruins." While this is largely true, we have, however, many spots in our land which are of absorbing interest. Deerfield, Mass., is such an one. Here we have reminders of the old colonial days and of the struggles of the Puritans, on the then western frontier, against the Indians under Philip and against the French and Indians during the Queen Anne war. In the old memorial hall at Deerfield will be found many mementoes of those days. Lining the main street of Deerfield on either side still stand buildings which partly withstood the raid on Deerfield by the Indians and French in 1704. Some of the survivors of this awful raid rebuilt their homes in Deerfield and today there are many residents of that town who are proud of being their descendants. Among these is the venerable historian of Deerfield, Mr. George Sheldon, a man of wonderful intellect, now in his ninety-second year. It has been the good fortune of the Edison company to secure a picture of Mr. Sheldon. The story which is unfolded is begun by introducing Mr. Sheldon to the observer, in talking to some visitors to Deerfield. He assumes the position of the narrator of a story and the view dissolves into what he told. The story of Ononko's Vow is a pretty love tale through which is intertwined the story of an Indian's fidelity to his promise. The prologue takes place during the days of the Bloody Brook massacre, when an Indian chief, one of the rescuing party, saves a young Puritan, Jonathan Smith, from the tomahawk of a hostile Indian. Ungagook is the name of this chief and he is accompanied by his little ten-year-old son, Ononko. Ungagook, unknown to Smith, receives his death wound in rescuing the latter. Together the chief and his son come to the house of Smith and as they see him safely to his door the colonist's young wife expresses her thanks to Ungagook. The chief makes a gesture which is intended to convey the idea that he thinks lightly of what he has done and suddenly shows that he is mortally hurt. He expires in the home of Smith, but before doing so has his little son, Ononko, promise fidelity to the family in whose house his spirit goes to the great Manitou. Twenty-eight years later we see how Ononko, now a vigorous young brave, keeps the pledge which he made his father in the years gone by. Deerfield has been sacked. Jonathan Smith and his daughter Ruth, who has just been affianced to Ebenezer Dow, are driven before the tomahawks and flintlocks of the Indians. Dow has gone for assistance, managing to evade the raiders, and the rescuing party comes from the settlement below. Jonathan Smith is saved by a trapper, but his daughter, Ruth, is among the colonists who are being taken on across the meadow toward Pine Hill and thence to Canada. Ononko has seen the light in the sky from the village below and has hastened with the relieving party of colonists and Narragansett Indians to the scene. He enters the room where the colonists had stoutly defended themselves, but where most of them were massacred. Failing to find his friend, he seeks him without and meets him as he is leaving the awful scene of carnage. Learning from the father that his daughter is among the retreating Indians, Ononko promises to seek for her and bring her back to the grieving old man. The story ends in his successfully carrying out his promise. After the rescue, which is accomplished in a most thrilling manner, we see the young colonist and his bride-to-be approaching the edge of the settlement under the guidance of the tall young chief of the Narragansetts. Behind them walks their friend the trapper. Ononko stands at the edge of the forest and points toward the settlement below. The three others pass him and turn to bid

him good-bye, first asking him to proceed with them into the village. Ononko refuses. Why? Perhaps, because in the breast of the handsome savage some gentle thought of the girl he has saved has entered, but his nobility of character does not permit him to entertain the thought but for a fleeting moment. When Ruth was in captivity she was protected from the snow only by the woolen dress she wore. On the homeward march Ononko had given her his blanket to keep her warm. As he bids Ebenezer and his pretty fiancée farewell Ruth offers Ononko his blanket which she is wearing. The young chief prettily presents it to Ebenezer and places it across the shoulders of the girl. After accepting the gift the young people go to their home, their trapper friend accompanying them. Long Ononko stands contemplating the settlement below him. What his thoughts may be the observer is left to imagine. At the finish of the film we again see Mr. Sheldon bidding good-bye to the two young people who have been visiting his town.—By Herbert S. Streeter. Released September 30.

HANK AND LANK—JOY RIDING.



Hank, the little fellow with the big ideas, longs for an auto ride and communicates to Lank a plan by which they may obtain one. The suggestion he offers is this: They will spot a good car and when the chauffeur is near Hank will throw a fit and the sympathetic Lank will induce the chauffeur to take his stricken friend to the hospital. The scheme works perfectly. Hank approaches the car, is suddenly stricken, and doubles up spasmodically in an epileptic fit. Lank is the first on the scene and waves violently to the driver of the car. This latter proves sympathetic and offers to get Hank to the hospital with all possible speed. In another moment Lank is ensconced in the soft, pillowy leather and enjoying the sport like a millionaire. But as they near the gates of the hospital Hank has thought twice and leaps out of the machine unbeknown to the driver, who hurries on, supposedly with his sick man. Later he finds Lank and tells him about the joy ride. Lank is enthusiastic and anxious to try the scheme himself. They locate another car and Lank goes through with his stunt. Unfortunately for him, however, the machine they have chosen is that of a doctor, and when this latter examines Lank he quickly discovers that the tall fellow is shamming. Without the least hint of being hep, the M. D. hurries out his medicine case and doses the unfortunate Lank with the bitterest herbs in the pharmacopoeia. But this is not enough, and with the aid of the chauffeur he holds Lank prostrate on the ground and reaches for his surgical bag. The sight of a long, treacherous-looking knife is enough, however, to induce Lank that he is not sick, and breaking away from the M. D. and his assistant he beats it wildly down the street, while Hank looks on, hugely enjoying the joke.—233 feet.

THE PONY EXPRESS RIDER.

"Pony" O'Brien, or Number 3 of the relay between two desert bound western cities, draws his horse before his sweetheart's house and lingers somewhat longer with his packet of mail as he tells her the good news of a raise in salary which means they will soon be ready to marry. The girl is delighted and her father, coming on the scene, congratulates them and gives them his blessing. "Pony" is hardly on his way again when Jim Allison, a puncher employed by Holmes, the girl's father, approaches Mary and hesitatingly asks her to marry him. At the girl's refusal and her confession that she is already engaged, Allison turns angrily on his heel, fully resolved to leave the ranch. He looks up the old man and tells him his intentions. Holmes coolly hands him his pay and asks for no explanation. Allison, he believes, is not trustworthy, and his going is good riddance. Some time later Allison is stopped by two highwaymen, ordered to dismount and is dragged off by them through a winding, rocky defile which ends abruptly in a small cavern. Entering the cavern, Allison makes out in the uncertain light the vague figures of a half dozen men who spring to their feet and draw their revolvers. The appearance of the other two, however, puts them at ease, and their attitude of defense gives way to curiosity. Allison soon learns that the leader of the gang is "Red" Batterson, a bandit, whose name is the terror of every household in the vicinity. Batterson asks him to choose between death and loyalty to the gang, and Allison chooses the latter. The next day the bandit puts him to test by ordering him to "get" "Pony" O'Brien, the express rider. Allison mounts his horse and rides away, fixing his destination at the post station where he knows "Pony" will make his start on the long ride through the mountains. "Pony" is soon seen to mount his horse, while Allison watches and sets out cautiously on his trail. At a lonely place in the mountains he overtakes the rider, orders him from his horse and viciously knocks him senseless with the butt of his pistol. A second later, with the express rider's bag, he mounts his horse and tears down the trail to the rendezvous of the bandits. Batterson is pleased with the success of his new recruit, but is doubly surprised when this latter, opening the flap of the mail bag, sees something which causes him to suddenly change his purpose. Quick as a flash he draws his revolver and with the surprised crowd covered he backs out of the den, leaps on his horse and rides away. He finds the rider still unconscious by the side of the road, and hurrying off through the bushes brings back his hat full of water, which soon revives him. "Pony" mechanically feels for his gun, but the other man waves it back. "I want that picture of Mary," he says, indicating the photo of Mary, pasted inside the rider's bag flap. Then he goes on to explain his love for the girl, his rejection by her and his short career as a bandit. He don't want to go bad; he wants the picture of Mary to keep him straight. "Pony" gives him the picture, stretches out his hand, and then the two part.—750 feet. Released September 17.

A CLOSE SHAVE.

Mr. Marc and his wife are at breakfast when the butler announces an early caller and tenders his master a card bearing the name of a Mr. Bunco. When Marc hurries into the reception room he is greeted by a gentleman of prepossessing appearance, who, after a warm handshake, introduces himself as the agent of the Silver Sucker Mine. He has heard that Mr. Marc is seeking a profitable investment and was advised by a friend of Mr. Marc's to see this latter. The gentleman offers other credentials, but the mention of the friend's name is enough for the unwary Marc, and he refuses to put the gentleman to such an inconvenience. At length it is arranged and Marc informs the gentleman that if he will call at his office at 2 o'clock they will close the deal. Mr. Marc wears a beard, and on his way down town he suddenly resolves to shave. And a half hour later when he bumps into an old acquaintance on the street this latter refuses to recognize him, much to Mr. Marc's amusement. At his office when he enters his stenographer looks at him strangely and tells him abruptly that Mr. Marc has not arrived. And it is some time before the young lady can be persuaded that this clean-shaven chap is her

employer. At 2 o'clock the agent for the Silver Sucker is on hand and the deal is closed, Mr. Bunco leaving the office exultantly with a large sized check, while Mr. Marc is the possessor of some extravagant looking stock certificates which could not possibly be worth more than five cents each. At the bank Mr. Bunco is refused payment on the check and is advised to bring Mr. Marc over to identify him. Shortly after the two gentlemen enter the bank, but the cashier, a personal friend of Mr. Marc's, stares at the little man peculiarly and suspiciously and desires to know what sort of a sucker he is thought to be. Mr. Marc is in a rage when, after he has visited Smith, a real estate man of his acquaintance, he is told to get out. He meets with even sorrier treatment when he calls on



Brown at this latter's office. Here the janitor is called in and Marc is thrown out the window into a rain barrel. In a rage Marc goes home to change his clothes and to tell his troubles to his wife, who, at first, is also skeptical about his identity. Finally, however, she volunteers to accompany her husband to the bank and identify him. A strange thing happens when they are about to enter the bank. Mr. Bunco is being ejected by the watchman and is seized by two policemen who "identify" him as "Con" Coe, alias George Stick, wanted for bogus mining deals. The picture ends in Mr. Marc receiving his check and congratulations from cashier of the bank.—553 feet.

A FLIRTY AFFLICTION.

Pretty Molly is afflicted with a peculiar nervous disease and after having tried many doctors is finally referred to a certain great specialist, who has had success with cases similar to her own. To briefly describe Molly's ailment would be in stating that the muscles of her throat and neck were uncontrollable, causing her to throw back her head in a way resembling a person beckoning to another. Molly goes to see the doctor, who expresses himself able to cure the case and prescribes certain medicine. But as Molly turns to go the unruly head is thrown back and the old M. D. is almost convinced the young lady is flirting with him. As Molly passes through the reception room where one or two young gentlemen are waiting to see the doctor, the peculiar nod is again repeated and the young fellows, each believing the nod to be an invitation, rise and precipitately follow her out. On the street Molly causes more excitement when she appears to solicit the company of a dignified lawyer, who, nevertheless, likes her looks and tags off after her until he is summarily



dismissed with the threat of arrest for annoying a perfectly respectable young lady. An innocent mail man is the next victim, and he is similarly dispensed with. An old chap in the company of his wife is also beguiled by the unfortunate girl's peculiar nod and receives a sound berating not only from her but from his watchful spouse. Even Hauss, the little bass drummer of the German band, is bewitched by the involuntary Circe and gets his drum smashed for his trouble. The climax comes when Officer O'Rourke falls a victim to the young lady's nod and is told that his services as a protector are certainly not needed. During the argument the captain, O'Rourke's superior, comes on the scene and orders the patrolman on his way. The girl has reached home and she thanks the captain for his protection. But as she opens the door those unruly muscles work again and the captain accepts the invitation. This is the last straw and the poor girl slams the door in the captain's face.—416 feet. Released September 21.

THE TOUT'S REMEMBRANCE.

"Bullets" Brown is a race track tout, and a true type of this particular parasite. Our first introduction to him comes when we find him plying his trade upon an unsophisticated country lad who has come into his majority with a good bank roll and a tendency to get rid of it in short order. "Bullets" puts him next to a good thing in the opening scenes in the betting ring and of course the young fellow loses. When he encounters the tout again, after learning that he has been buncoed, he

makes dire promises of revenge. "Bullets" is not a tough, and a few days later when he receives a letter from his mother begging him to give up his evil life, he makes a solemn resolve to steer clear of the track, get employment and make a man of himself. Some few days later he wanders into a country store and startles the proprietor by asking for employment. The old man looks his applicant over and then nods his head. "Bullets" and he shake hands and the young fellow, anxious to be at work, pulls on a pair of overalls, picks up a broom and begins setting the place to rights. He is busily engaged at this when the door opens and Agnes Dudley, his employer's daughter, enters and stares amazedly at the new clerk. "Bullets" is also confused, and the two young people pause hesitatingly until the storekeeper enters and introduces them. It is not long before Agnes and "Bullets" are in love with each other. On a day a few weeks after the new clerk's arrival he endeavors to pop the question when the young fellow, whom we will recognize as the sport who had been buncoed by "Bullets" at the race track, enters unobserved by the two. "Bullets" finally stammers a proposal and takes the girl in his arms. Then the young man in the doorway turns on his heel and hurries angrily away. Dick Gleason, who has also been a suitor for the girl's hand, hurries off to find old Dudley, and when he communicates his story of the impudent clerk's love-making, Dudley is enraged and hurries back to the store, where he summarily discharges the unfortunate clerk. But Agnes begs him to wait and as he bids her good-bye she slips a large gold coin into his hand and tells him to let it be the foundation of his fortune. A few weeks later finds "Bullets" still out of work, hungry and tired of life. It is then that the Tempter visits him when he picks up a telegram, dropped by a noted race track man, with the advice that Gaddy, a 500 to 1 shot, is booked to make a killing that day. Could any one resist so tremendous a hint? That afternoon finds "Bullets" in the betting ring with a ticket showing that he has played Gaddy with \$20 to win \$10,000. Gaddy gallops in a winner and "Bullets," loaded with the coin of the realm, leaves the track, hardly able to realize his big rake-off. The closing scenes show him back to the country store again, his proposal to the girl and his acceptance by the old storekeeper.—1,000 feet. Released September 24.

HANK AND LANK—THEY DUDE UP SOME.

Hank and Lank have experienced a little rough weather and the fact that they are disreputably clothed has not been overlooked by them. They need something new. But how? After some thought Hank's cheerful countenance lightens. He goes on to explain his little scheme in detail. Supposing they find an uncovered coal hole in a sidewalk and accidentally fall into it. Isn't there some law against coal holes left uncovered? Lank believes there is, but where will they find an uncovered coal hole? Hank tells him to leave the matter to his own little process of deduction and advises the tall fellow to just watch him. Hank pauses in front of a swell apartment building, looks about to see that no one is in sight, then deftly lifts the lid of the coal hole at their feet and lets himself drop down into the uncertain darkness within. A moment later there is heard a howling and wailing and Lank hurries up to the janitor of the building and tells him that someone has fallen into the coal hole. The janitor is easy prey to the scheme, and hurrying down into the basement sympathetically administers to the injured man's ailments. The janitor is frightened and asks Hank not to take the matter to law, offering a neat roll as a pacifier. Hank is satisfied and pockets the money, much to the relief of the janitor. Some time later, after Hank is diked out in his new clothes, Lank concludes that it is his turn. The same performance works successfully to a certain point, but when Lank drops down into his manhole a grimy coal heaver grabs him by the seat of his trousers, carries him out of the house and kicks him on his way. The fellow had heard the conversation, had seen the coal hole removed, and had waited for his victim.—307 feet.

CURING A MASHER.

As the story opens Mr. Pest is seen parading a fashionable drive watching his chance to make a mash with some fair damsel. An opportunity comes at last, but the young lady is far from won by his smirking smile and walks away with a defiant toss of her head. Mr. Pest makes another attempt but is soundly slapped for his troubles. Not daunted by this the masher approaches a third young woman and makes his annoying advances despite her threats to summon a policeman. Finally, however, the young lady's eyes suddenly light and she turns to the masher with a smile that means acquiescence. Certainly, she will be pleased to have Mr. Pest's company. Then she goes on to explain that she has some shopping to do and would Mr. Pest be so kind as to help her home with her things? Little knowing what this means, Mr. Pest nods his head, and with an elegant bow takes her arm. The young woman pauses in front of a hardware store and first of all purchases a dozen flatirons and a heavy pail to carry them in. When she goes into her purse, however, the masher waves her aside and pays the little bill himself, not suspecting she may make other more expensive purchases. They visit store after store and Mr. Pest, having spent all his money, is loaded down to the gun-walets with all sorts of heavy and cumbersome merchandise. Besides the flatirons and pail he is now carrying a watermelon, lawnmower, a garden hose, foottub, a large hat box, etc. The young lady prefers to walk and her escort is a sorry sight when he finishes the two-mile hike. Up four flights of stairs to the young lady's apartments is the climax of a horrible journey—for Mr. Pest. And when they get inside a strapping big chap in a sweater and boxing gloves is waiting for them. The young and pretty Mrs. Smart introduces her husband. Mr. Pest does not faint, but he makes haste to remove his cumbersome parcels and to "beat it" out of the house, tripping down the stairs in the tangles of the hose. And later when he meets a young woman who invites him to flirt with her he shooes her on her way and lifts up his hands solemnly in an attitude which says quite plainly, "Never again!"—660 feet. Released September 28.

POEMS IN PICTURES.

The five picture poems of the film have, in order, "Love," "Bereavement," "Friendship," "Meeting and Parting" and "War" as the subjects. Three of these are pastoral—the first, third and fourth. "Love" is an eclogue; "Friendship" is purely pastoral, while "Meeting and Parting" forms an idyll. All these scenes are colored and the photography is excellent. The characters are cleverly enacted.—Gaumont. 391 feet.

A DUMMY IN DISGUISE.

A rogue is passing a tailor's shop, when he is suddenly struck with the idea of taking a dummy's place outside the shop. He stands beside

Kleine

the other dummies, closing up time arrives, and he is carried in without being discovered. When everyone has gone home, he steals out, breaks open the safe, till, etc., pocketing all the money he can find. Unfortunately, he cannot get out, the door being locked on the outside. When the morning arrives he is put outside the shop again and many amusing scenes take place, in most of which poor dummy finds himself in a very bad plight. Finally, he is discovered and marched off to the police station, where he receives his just punishment.—Gaumont, 581 feet. Released September 17.

TACTICS OF CUPID.

A colored film, showing the methods employed by Cupid whilst pursuing his employment. He causes two young people to fall violently in love with each other. The consent of the maiden's father has to be gained, and the young fellow puts the question to him, only to be shown the door. But Cupid is at hand with help, and by his magic he conjures up before the father a recollection of his courting days. The old man's heart is softened and, running after the unhappy lover, he brings him back and joins the hands of the two young people. Amid great rejoicing the wedding takes place, and the couple drive off to enjoy a brief but quiet honeymoon. Cupid is played by a child of very small proportions, in fact, so well that one almost fancies it is the real thing.—Gaumont, 896 feet.

SUNSET.

In this film some beautiful sunsets have been secured. The tinting throughout is in perfect harmony and one can almost imagine that the real scenes are being seen. Similar in finish and character to "Poetry of Waters."—Gaumont, 102 feet. Released September 20.

A CORSICAN VENDETTA.

A mother lies ill and would see her son before she dies. The young man is a member of a conscript band, but in response to the urgent message conveyed to him through a shepherd boy, braves the danger of capture and flies to his mother's side. News that the bandit has left the hills reaches the authorities, and the young man hides. The soldiers are about to take summary measures and shoot the father, Matteo, when the young man gives himself up. The father is filled with thoughts of vengeance, and goes to the home of the commander of the soldiers, armed with a knife. An opportunity occurring, he alters his plans, and kidnaps the officer's little son. Matteo becomes the leader of the bandits and the boy is brought up in their haunts. Years pass, the bandits' ravages move the government to action and once more the officer is sent in pursuit. The bandits escape by a rope down the face of the precipice and the soldiers, following, are trapped. The boy recognizes his father and pleads with the bandit chief that his life may be spared. The sight of the father's joy at having found his son softens the old man's heart, and he relents.—Urban-Eclipse, 699 feet.

SCENES IN THE CELESTIAL EMPIRE.

A unique series of film subjects which graphically and vividly illustrate not only the life and customs, the processions, festivals, pastimes and industry of a country strange to western eyes, but also the varied scenery of one leading city of the empire. A vivid picture of life in Shanghai, giving representative glimpses of both the native and European elements, which, apparently, do not intermingle freely. In the native quarter everything is typically Eastern; in the European the atmosphere is as typically Western. There is even a smart volunteer—or territorial—regiment.—Urban-Eclipse, 269 feet. Released September 21.

THE RESERVED SHOT.

In the year 1815, at the camp of Grenoble, the old soldiers of Napoleon and the young officers of the king are banqueting. A sensational telegram brings joy among the one and consternation among the other. Napoleon has landed at the Gulf Juan. There the soldiers sent to stop him have refused to fight and have followed him towards the north. An old soldier, quarrels with a King's officer, blows are exchanged, and a duel arranged. Each duelist is to have one shot. On the next day the duel takes place, the king's officer shoots and misses. The older soldier, instead of firing, says he will use his chance at a later day. Ten years have passed. The king reigns again in France. The royal officer has forgotten his duel. It is his birthday and his wife and children are giving to him their best wishes, when a man comes with a card. It is a card from his almost forgotten opponent demanding him to continue the duel begun ten years earlier. The officer kisses his wife and children and leaves them in tears. At the meeting place the Napoleonite is ready to shoot when the royal officer's little boy arrives, and beseeches the soldier to do no harm to his father. The boy's plea is successful.—Gaumont, 741 feet.

THE TIMES ARE OUT OF JOINT.

A wonderful film in which the people work and move so quickly, that it makes the heart sick to think that one day we might have to do the same. A clock, in a certain family gets out of order, and the hands develop a frightful tendency to move round at an abnormal pace. This effects the household, causing them to do likewise. The clock is taken to be repaired, and the complaint attacks the clockmaker so vitally that the repairs are done in no time. The clock, however, has not lost its power, and as the owner speeds back with it the effect on everyone who gets near it is fearful. The film is filled with laughter-producing situations.—Gaumont, 252 feet. Released September 24.

THE SUNKEN SUBMARINE.

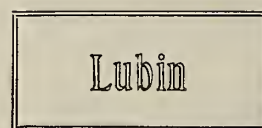
A young sailor writes home to his grandmother, informing her that he has been appointed quartermaster of the Pluviose. Great rejoicing takes place at his promotion, but it is silenced a day after by the news that the Pluviose has been sunk and all lives lost. The family are mourning their sad loss, when a telegram is brought in saying that the grandson was at the last moment transferred to another ship.—Gaumont, 646 feet.

TOO MUCH WATER.

A certain gentleman wakes up one morning and makes the horrible discovery that the town is being flooded. After surveying the damage done, he hurriedly makes preparations in case his residence becomes in danger, and to do this he fits up a boat, provisions it and places it in readiness to be launched from the window. Night arrives, he prepares for rest and, washing preparatory to going to bed, he omits to turn off the tap. In his sleep he has a most horrible nightmare in which he is drowning and, in his fright, he leaps out of bed only to find his room flooded. He retains

his self-possession, however, and, boarding the boat, gracefully launches it through the window, the only mishap being that it capsizes when reaching the water. The out-of-door scenes were made during the great Paris flood.—Gaumont, 351 feet. Released September 27.

MRS. RIVINGTON'S PRIDE.



Banker Rivington married late in life and in spite of his love and her apparent devotion Rivington is not quite certain of his wife. He showers her with presents and just before a reception he gives her a handsome necklace of pearls. Rivington does not like his brother-in-law, a reckless young fellow in whom there is no inherent harm, and when the boy appeals to his sister for a heavy loan to get him out of a financial scrape she loans him the locket to pawn. Rivington finds a part of the letter of appeal which, when read by itself, suggests other than the relationship of blood, and in a fit of anger reproaches his wife. She leaves her home with their little child and for a time supports herself as seamstress. It was an unfortunate move, for Rivington regards it as a confession of error, and though his heart calls to him to bring her back his pride will not permit. Then there comes a lucky turn in the stock market, the pledged jewels are redeemed and sent to the house, the brother knowing nothing of the mischief he has made. Rivington receives the package, perceives his error and goes in search of the woman he has wronged. She is not inclined at first to condone his error, but at last she relents and is clasped in the strong arms. After all it has been a good lesson, for distrust has been banished. On the same reel with "Resourceful Robert."—500 feet.

RESOURCEFUL ROBERT.

Robert loves a lady and the lady loves him, but what her father thinks of Robert would better be left unsaid, though it is apparent that the old gentleman is not of the same opinion, for he tells Robert very plainly that he will see him in some remote clime before he consents to take him as a son-in-law. Such a frank expression of opinion might discourage some people, but it never phases Robert. He wants to marry the girl and no one else is going to be the same to him, and with such a resourceful person wanting is the same as having. The gardener washing the lawn down gives him an idea. He gets the gardener to wet them down with the hose, an impromptu shower bath that drenches both Robert and the girl from head to foot. Then an overturned rowboat and the girl's hat, floating with grim significance on the surface of the water, supply the rest of the little drama. The gardener, mindful of the promised tip, rushes for the father and the latter tears his hair as he thinks of his loved little girl lying cold and still at the bottom of the lake. He is in a mood to be repentant, and when Robert comes staggering through the brush bearing the limp form in his arms the old man experiences a revulsion of feeling and everybody lives happily ever after—even the well-tipped gardener.—450 feet. Released September 15.

ZEB, ZEKE AND THE WIDOW.

Zeb keeps the general store in a little country town and he and Zeke have been lifelong friends. They are a couple of cantankerous oldsters, but there's a flash of youthful fire in their veins and this is fanned to white heat by the appearance of Mrs. Marion Clayton, a fascinating widow whose physician has prescribed an entire rest from all social duties and retirement to a country town. Mrs. Clayton finds the awkward flirtations of Zeb and Zeke a relief from the monotony of novel reading and accepts Zeke's invitation to go buggy riding. This is a blow to Zeb, who hustles to the city and buys a second hand automobile. That wipes Zeke's eye, but the stubborn wreck of what was once an auto balks. Zeb climbs under the machine in the most approved motor fashion and Zeke sits besides the widow and tinkers with the steering gear. He starts the auto and there commences a wild ride with Zeb pursuing in Zeke's buggy. Zeke wrecks the auto and then drives the widow home in the buggy, winning there and back. Zeb threatens to sue Zeke for the price of the wrecked machine and his damaged feelings and the old friendship bids fair to be broken up when the widow gets word that her fiancé is about to arrive from abroad and her physician will permit her return to the city. It's a stunning blow to Zeb and Zeke; but Zeb tears up the bill for the auto and over a couple of cigars they talk over their love dream. Anyhow the widow was a corker and it was worth while.—990 feet. Released September 19.

LOVE'S OLD SWEET SONG.

Jack Bryant is one of a party of campers who are roughing it. Each man takes his turn at being cook, and when Jack is told off as chef, his first duty is to go for eggs. There is a farm house nearby where he obtains a supply and the farmer's daughter is an attractive girl; so attractive indeed that Jack deliberately breaks the eggs that he may have an excuse for returning for more. A third time he makes application and there is but one left. Clerrie is loath to let that go but Jack coaxes it from her for a keepsake. The incident has served to start a friendship that terminates in marriage and Clerrie and Jack start for the city after a rustic wedding. The marriage is a shock to aristocratic Mrs. Bryant and her son's wife is not made welcome, the more especially as it seems impossible to train her to city ways. But the mother and daughter-in-law are drawn closer together as time passes and Jack devotes his time to dissipation. The two women share the nightly vigil for the errant one and the mother comes to realize the sterling qualities that underlie the girl's rough exterior. One night Jack comes home considerably the worse for liquor and his mother's reproaches stir his latent manhood to maudlin self-sympathy. He is about to destroy himself when he is saved by the singing of love's old, sweet song.—990 feet. Released September 22.

THE SHERIFF'S CAPTURE.

Nell does not like sheriffs. The dislike is general and not confined to any particular official, and she is rather pleased with Dick Land when he rides into the yard and asks for a drink of water, until she spies his star and learns that he is looking for a couple of outlaws. The outlaws are in hiding in the house, but Nell assures the sheriff that she is all alone and he rides on in search of the fugitives. The men come from the house and one fires after the departing official, who is badly wounded. Nell does not like sheriffs because she has been brought to believe that they shoot men in the back instead of facing fire, but now her sympathies are all with the man who lies senseless and bleeding. The outlaws make their escape and she manages to get the sheriff into the house, improvising an ambulance from a door, the sheriff's lariat and his horse.

Then she rides for a physician to dress the wound, and her indignation against the desperadoes who fight behind men's backs leads her to give information to the deputies as to their probable whereabouts. The deputies ride after the two men and the doctor and Nell return to the ranch, where the sheriff is soon made comfortable. The bullet struck him in the arm and he suffered more from shock than the actual wound. The deputies make their capture and are highly elated; but the sheriff makes a far more important capture and Nell prepares to serve a pleasant life sentence as his wife, for it was love at sight on both sides.—990 feet. Released September 26.

THE PATH OF DUTY.

Philip Trask is a member of the revenue service and his duties have brought him frequently to the little home of the Masons. The father is a fisherman, one of those rugged, big-hearted followers of the sea, and he is proud when Phil asks Maude's hand in marriage. He likes the alert young officer whose energies promise early promotion, and of course of true love flows smoothly. But the sun does not always shine, and one day Mason finds a boat overturned by the waves in the storm of the night before and beside the boat lies the senseless form of its occupant. Mason takes him home and his simple ministrations soon bring the man to consciousness. He takes his departure after warmly thanking his rescuer; but he leaves behind a note dropped from his pocket in his eagerness to assure himself that his papers have not been disturbed. The note is found by Phil, who has been warned to be on the lookout for a band of smugglers. The note is ambiguous, but it seems to leave no question as to Mason's complicity in the crime. It is a terrible situation for the young lover, but his star reminds him of his sworn duty and he makes the arrest despite Maude's tearful appeal. Mason is taken to the customs station; but meantime the smuggler returns and asks for his letter. Maude's quick wit grasps the situation and the man is confronted with a gun and forced to follow Mason's footsteps. He quickly clears Mason of all blame; and in the end, the old fisherman decides that, after all, a man who follows the path of duty will make a good son-in-law.—990 feet. Released September 29.

A GOOD GLUE.

Mr. Nocash, down on his luck and his rent in arrears, makes a thick concoction in a saucepan. The advent of the bailiff interrupts him and he places the saucepan on a chest. A little of the mess adheres to the piece of furniture and when the bailiff, in making his inventory, comes to move it, he finds himself stuck fast. His assistant has a similar experience, and it dawns upon Nocash that he has made a big discovery. He takes the glue into the street, sets up business on the sidewalk, and does a brisk trade in the sale of his production. The efficacy of its adhesive qualities is fully tested by various purchasers, one of whom glues his future mother-in-law to her chair, in order to run off with the daughter; a second lures a passerby to climb a sticky lamp-post, whilst he calmly rifles his victim's pockets, and a third glues a policeman to the ground. Ultimately all the victims congregate upon the scene, firmly attached to various cumbersome articles. Firemen come to their aid with powerful jets of water, and the fury of the little crowd breaking loose, Nocash is punished and glued with a dab of his own preparation above the door of his domicile.—449 feet.

HUNTING THE PANTHER.

A remarkable colored scenic film taken in India showing how this beautiful, yet dangerous, animal is captured.—459 feet. Released September 12.

THE TWO SISTERS.

Marion and Ella were left orphans at an early age and were looked after by their aunt, Mrs. Manning. At the time this story opens they were respectively nine and seven years of age, and their young lives were far from happy, for the aunt made them do all the housework and gave them plenty of cuffs and rebukes in return. One day Mr. and Mrs. Simm, being anxious to adopt a young girl, called and the two sisters were placed upon their best behavior and made to look pleasant. Marion was the one selected, and she is taken by the Simms and installed in their luxurious home as their daughter, while Ella is left, despite Marion's tears and entreaties, to continue drudging with her aunt. Ten years elapse and both girls have grown into beautiful young ladies. Ella is still so badly treated by Mrs. Manning that one day, when the latter has gone out, she leaves a note stating that she has decided to earn her own living rather than stand any more bad treatment. She has seen an advertisement in the paper for a maid, and applies for the situation and is accepted. It happens to be that it is at the Simm's home that she gets the job, but the sisters do not recognize one another. Marion's fiancé is attracted by Ella's good looks and flirts with her to such a noticeable extent that Marion goes out into the kitchen and rebukes Ella and sends her about her business. This makes

her thoroughly disgusted with life and she retires to her room, shuts the door and windows and turns on the gas. Meantime Mrs. Manning has returned and found Ella's note. She also comes across the advertisement which Ella had marked with her pencil. So, putting on her bonnet, she goes to the address in the ad. She immediately recognizes Mrs. Simm and Marion, and informs the latter that Ella is her sister. Marion repents that she has been so sore at her and rushes to find her. She is found reclining on her bed unconscious. The windows are opened and air admitted and a doctor sent for. He soon brings her to, and happy days now commence to fall to Ella's lot. The young doctor is smitten by her beauty, and a double wedding makes a fitting climax to the picture.—975 feet. Released September 14.

UNCONSCIOUS HEROISM—FILM D'ART.

It is the third month of the siege of Paris by the Germans, and provisions are already very scarce. Gappard, a soldier of the ranks, leaves the ramparts and goes to his home for the dinner his wife has ready for him. His little infant son is crying for milk of which there is none left, but hardened by the horrors and privations of the siege, Gappard is almost callously indifferent to the baby's cries. His elder son is, however, greatly distressed at the infant's cries, and accompanying his father back to duty, slips out of one of the gates unperceived, determined, if possible, to obtain the precious milk. The German sharpshooters seem to be everywhere, but by crawling on his hands and knees, and taking advantage of every bush and tree, he manages to progress safely. Once he has a very narrow escape from discovery by a German picket whom he only just manages to elude by covering himself with some bundles of brushwood that were at hand. At last he reaches a farm house, and opening the yard door finds himself in the custody of a German sentry, the farm having been converted into German divisional headquarters. He is led before the German general, who had but a few minutes previous received a letter from his wife and his little son Fritz. The grizzled warrior, with the memory of his own boy still fresh in his mind, is touched by the lad's earnestness and simplicity and believes his story. Admiring his heroism he orders a meal to be provided for him, and after a bottle of milk has been given to him, orders than an orderly see him safely through the German lines. Leaving his guide, the lad makes his way stealthily back to the gate, but just as he is approaching, one of the French soldiers on duty sees him and fires. The youth falls wounded still clasping the bottle, and the French guard seeing him writhing in the roadway rushes out and carries him in. He is recognized in surprise by his father and it is found that he is practically unhurt, the bullet having only grazed him. His bottle of milk is safe, and unconsciously he has performed the part of a hero in order to satisfy the wants of his baby brother.—951 feet. Released September 16.

THE VAGARIES OF LOVE.

Jack Taring is staying down in the country and is madly in love with Mabel Cory. Although no vows are exchanged, it is easy to see that she is just as much fascinated by him and the parting is a very sad one when Jack receives a telegram from his father that they sail the following day. Two years elapse and fickle Mabel, who soon forgot Jack, is now settled down and married to Charles Goring. Jack returns and is riding through the country lanes on his horse, when the animal stumbles as Mabel comes unexpectedly through a gap in the hedge, and throws him heavily to the ground at her feet with a dislocated arm. She and her husband help him to the house and send for the doctor. Meantime she has recognized her former admirer, and has great difficulty in restraining her tears. The doctor quickly sets the broken arm, and Jack prepares to leave. Mabel, however, follows him through the park, and soon catching up with him, they begin to talk over old times. Charles, who has followed, thinks that his wife is flirting with a stranger and is upset. His first idea is to shoot himself, but finally he decides to appeal to an aunt of his who lives close at hand. Jumping into his automobile he drives over and the sharp-witted woman soon devises a plan for testing Mabel's affections. She introduces him to a pretty girl who is staying with her, and they all three motor back to his home, where they find Mabel and Jack in a close conversation on a garden seat. Her husband, however, pays little attention and in accordance with the plan they have concocted, pretends to be busily engrossed with his aunt's pretty friend. This soon disturbs Mabel, and getting sore with Jack, she follows the couple only to have her suspicions confirmed that they are flirting. She returns, and sobbing, tells her aunt that her husband is no longer true to her and enters the house. The aunt calls the others and they all follow. She, however, overhears them, and determining to give her husband a good fright, seizes a pistol and fires it off in the air, at the same moment falling into a chair and pretending to be shot. Rushing in all are cowed at the turn matters have taken and commence to administer restoratives, but she soon jumps up and begins to upbraid her husband and the girl. They soon explain that the joke is on her and she and her husband fall into one another's arms, declaring that they will not be so jealous of one another in the future.—950 feet. Released September 17.

Among the Picture Theaters

FROM OUR CORRESPONDENTS.

BOSTON AND VICINITY.

Thomas Marion has bought the Lyric theater, High street, Holyoke. After renovating the house completely, Mr. Marion will open it as a first-class moving picture and vaudeville house—admission, 10 cents.

As the hot weather draws to an end, optimistic reports of business are being heard from local moving picture managers. It is the general opinion of those in the trade that an excellent fall and winter season is ahead of the moving picture and vaudeville theaters.

Owing to some decided differences of opinion in the Old South Theater Company, James Donaldson and Simon Rudnick, proprietors, and Nat Burgess, manager, the latter is no

longer acting as general manager for the corporation. Frank Browne, who lately left the Beacon theater, has been selected to fill the position. Frank Browne was interested in a moving picture and vaudeville house that is now being erected in Roxbury, but decided the opening with the Old South Theater Company was more advantageous to him.

Three years ago Harry Goldman was employed as usher by the Star theater, Louis Rosenbaum, president, Tremont Row. After remaining for some time, Goldman left to go to New York City. On his return to Boston in May of this year he was engaged as assistant manager of the Savoy theater, Lotta Crabtree, proprietor, Washington street. During the latter part of August, Harry F. Campbell, general manager of the Savoy, severed his connection with that theater. Mr. Goldman is now acting as general manager. He is prob-

ably one of the youngest moving picture managers in this country, being only 25 years of age.

A high class moving picture and vaudeville theater is now in process of erection in Haverhill and is expected to be open for business on or about November 1. The new theater has one of the finest locations in the city on Broadway, opposite Valley street. The house will have a seating capacity of nearly 2,000 people. The proprietors of the house, Messrs. Mayer and Morris state that a large amount of money is being expended on the house, and that, when completed, they expect to have as fine a moving picture and vaudeville house as there is in Massachusetts.

It is stated on excellent authority that H. F. Campbell, former manager of the Star theater and lately of the Savoy theater, did not buy the house he is running in Marlboro, but is managing it in the interests of W. E. Green, the largest renter of independent films in the New England states.

Thomas D. Soriero will soon erect a first-class moving picture and vaudeville house in Marlboro. Licensed service and illustrated songs will be leased, with admission at 10 cents.

The Star theater of Clinton expects to be open on or about September 10. The new house will be managed by Mr. Henry C. Sorel. The balcony in the rear of the theater has been enlarged considerably, and the stage has also been extended; this gives the theater a seating capacity of 800. All modern improvements have also been added over the summer, such as additional exits, an asbestos curtain, etc., etc. The Star expects to do an increased business this season as it is now in a position to cater to the finest people.

The Globe theater, Washington street, United States Amusement Company, proprietors, closed its summer season of moving picture and vaudeville, Sunday, September 4. Manager Janette stated that the season just passed was a winner in every way. The Globe gave a first-class performance and deserved the large trade it drew. A concert of moving pictures and vaudeville will be given every Sunday night from 7 to 11 p. m.

The East Boston Scenic Temple, Messrs. Copeland and Morrison, proprietors, reopened for the fall and winter season, August 29. Vaudeville and licensed motion pictures are exhibited, with admission at ten cents. The Scenic Temple is considered one of the houses showing good profits that is situated outside of Boston proper.

The Colonial theater of Pittsfield, after a most prosperous summer season devoted to moving pictures and vaudeville, has returned to stock company attractions through the winter.

The Idle Hour theater, corner of Castle and Tremont streets, which has been dark for some time, has been reopened by negroes, who are giving a show of moving pictures and vaudeville, admission ten cents. The name has been changed to "Pekin."

The Theater "Comique" of Salem, was recently reopened by Manager Koen. The house has been enlarged, and so thoroughly altered that the house is practically a new one. The Comique ought to do a good business this year, as it is now first-class in every respect.

The Nickel theater, of Haverhill, reopened recently, after being dark for seven weeks. The house has been carefully overhauled and redecorated. Licensed film service and illustrated songs only are offered. The Nickel is drawing good patronage since its reopening.

The Broadway theater of Everett, reopened September 1. Charles F. Rollins and Nathan Brown are the proprietors, and the latter also acts as manager. The Broadway uses independent film service, and three acts of vaudeville, giving three performances daily; a matinee, and two evening shows. Admission, ten cents, with a few reserved seats at twenty cents.

Edward McDermott has been appointed manager of the Olympic theater by Lasky Brothers, proprietors, to succeed Mr. William Uherty, former manager.

Mr. James R. Cowan, formerly of Worcester, and the Franklin Square theater of that city, became resident manager of the New Orpheum of Boston, of which Wm. Gane is general manager, August 29.

The Gardner theater, of Gardner, Mass., W. A. Wesley, manager, which plays stock companies and road shows, plays moving pictures and vaudeville on all open dates. The moving pictures often draw bigger profits than the dramatic offerings. Mr. Wesley and S. A. Honnocksburg of Syracuse, N. Y., recently secured possession of the Poughkeepsie theater, Poughkeepsie, N. Y., to complete the chain of houses owned by them.

The Lyric theater of Dover, N. H., Dolan and Paul, managers and proprietors, are using independent film service, illustrated songs and four vaudeville acts.

Both the Bijou theater, and the Scenic theater of Wilimantic, Conn., are doing a big business. These two moving picture and vaudeville houses show the beneficent results of a non-conflicting film service. Both these houses use licensed film service, but never exhibit the same films simultaneously. The general public find this out, and take in both houses. Should these houses show the same films, people would only go to either one theater or the other.

The Boston Amusement Company of Hudson, were recently refused a license to operate any theaters in which moving pictures were to be exhibited, but were allowed, by vote of the selectmen, to run a dramatic or vaudeville house. The action of the selectmen is curious, to say the least, and it seems as if it might bear investigation.

The Opera House of Winsted, Conn., Mr. Gale, manager, is showing moving pictures and illustrated songs to exceedingly big business. Mr. Gale has also opened a first-class moving picture and vaudeville house in Thomaston, Conn. The new house is roomy and commodious and ought to be an excellent proposition.

Mr. M. J. Carrolton, manager of the Scenic theater, Winsted, Conn., will enlarge his house immediately. The front will be altered, the stage and auditorium enlarged, and the whole house will be repainted and redecorated. Mr. Carrolton expects, that when completed, the new Scenic will be a model structure in every way. Moving pictures and vaudeville are shown, admission is ten cents.

The Goldstein Brothers Amusement Company of Springfield, will shortly open a new and commodious moving picture and vaudeville house in Westfield. This company has several theaters, all of which are first-class.

The Palace theater of Fall River, William Stecker, lessee and manager, was opened for the fall and winter season August 29. Independent moving pictures and vaudeville from the United Booking Offices, Family department.

Plans are completed for the erection of a new moving picture and vaudeville house for the Bijou Amusement Company of Fitchburg. The new house will be called "The Barn," as it will be constructed in rustic style. The house will seat nearly 900 people, and will be a first-class house, as every comfort to its patrons has been carefully provided by the management. Ladies' retiring rooms, uniformed employees, etc., are some of the conveniences offered.

At the beginning of the fall and winter season it might be of interest to note that out of fifteen moving picture and vaudeville houses nine are using films made by the Motion Picture Patents Company, and six using service from the Motion Picture Distributing and Sales Company. The fifteen houses included in this enumeration were the finest and most representative in Boston proper.

The Premier theater, corner Washington and Beach streets, which has been charging five cents admission over the summer, raised the price recently to the former price of ten cents.

The Old South Theater, Washington street, Messrs. Donaldson and Rudnick, proprietors, Frank E. Browne, general manager, which is being entirely renovated, was delayed a short time by labor troubles. However, the matter was patched up in a few days, and the house was ready to open on Labor Day. The Old South has a seating capacity of 800. The interior and exterior were entirely made over.

The new theatrical licenses for 1910-1911 have been recently issued by the Hon. John F. Fitzgerald. Moving picture theater licenses read as follows: "For exhibitions of moving pictures, illustrated songs and vaudeville acts without scenery."

Under the new law no theater in Boston operating under a moving picture license can have over 800 seats.

Labor Day was cool and the weather looked threatening. This kept the crowds away from the beaches, consequently the moving picture people had a tremendous business. Some houses reported the biggest single day's business in their career.

The Motion Picture Company of Boston was recently incorporated to deal in moving picture theaters, etc. Capital, \$10,000. President M. D. Flattery; treasurer, James Conan.

Messrs. Klebart and Steinberg, managers and proprietors of the Bradley theater, Putnam court, have sold out their interest in the theater to Samuel Morell of that city.

A. H. R.

PHILADELPHIA AND VICINITY.

Almost all of the regular theaters are open, and making strenuous bids for patronage. They are getting their share, but judging from the gallery audiences, the people prefer M. P. theaters to the "legitimate." Crowded galleries in regular theaters seem to be a thing of the past.

Philadelphia is to have still more M. P. theaters—quite a number of them, judging from plans under way or completed. The Great Northern Theatrical Company, a recently incorporated enterprise in which theatrical and capitalistic men are interested, announces that it intends to erect six theaters in various sections of the city, to be completed within several months. While vaudeville will be given main prominence, motion pictures of the higher grade will also be programmed.

Abraham Sablosky, manager of the Garrick Theater, Norristown, Pa., has leased the Grand Opera House there and, according to rumor, will run vaudeville and motion pictures. Norristown, with over 20,000 population, ought to easily support one or two more up-to-date M. P. theaters.

At Reading, Pa., about September 25, Frank D. Hill will open his new M. P. theater, called the New Lyric. It is modern, well furnished and ventilated, situated in a "good neighborhood" and should prove very successful.

Atlantic City, N. J., is to be the scene of a trust vs. independent (regular) theater fight, according to rumors. This will be good news to the M. P. boys there, as along in the fall and winter they do not do any too well and if the fight keeps up, they will get most of the audiences.

For the first time the Girard Avenue theater—always a regular theater—is to be opened this season to vaudeville and motion pictures. The present building replaces one burned down. It is in what may be called a motion picture section; the people want and will have pictures—and so it seems wise to give them.

Fred S. Nixon, a Philadelphia theatrical man, with associates, have incorporated under New Jersey law, the Standard Theater Company; capitalized at \$10,000. It is understood the company owns the old Standard theater on South street, which is now running to vaudeville and motion pictures—three performances per day being given. The company states its business is "to operate places of amusement," and it is rumored it will open another M. P. theater.

"Wild, woolly west pictures are getting to be a chestnut, in my opinion," said a Market street M. P. manager. "The acting in the pictures is too artificial, as a rule, and my audiences soon lose interest in 'escapes,' 'races for life' and all that."

R. R. Zeitz, the newly appointed manager of the Easton (Pa.) theater, was a recent visitor. The Easton will run to vaudeville and pictures and the outlook for success is promising.

Tunkhannock, a town of about 1,800 population in Wyoming county, Pa., will soon have its first regular M. P. theater. Borden Bros., local business men, will finance the venture and probably employ a practical M. P. man as manager.

A. J. Margolin is planning to erect a motion picture theater at 425-427 South street, property he is said to own.

Architect Albert E. Westover, of this city, is preparing plans for a seven-story theater and office building, to be erected at Syracuse, N. Y., for B. F. Keith, the well-known vaudeville man. The Syracuse building will cost \$300,000 and the theater will be run as are the Keith houses in other cities.

W. H. P.

BUSINESS OPPORTUNITIES.

Sandusky, Ohio.—A city of 25,000 on Sandusky Bay, tributary of Lake Erie; varied industries. Town enjoying big boom; six factories now being erected, which will add 1,500 population. On main line Lake Shore & Michigan Southern. Four other trunk lines run into city. Two ore and coal docks, being terminals of Pennsylvania and B. & O. roads. Three picture theaters now there. Another, Star theater, Market street, closed during summer, would make good investment when run right.—M.

Huron, Ohio.—Population 1,500; on main line Lake Shore & Michigan Southern Railroad; Lake Erie terminal for Wheeling & Lake Erie; chief industry, ore handling; has second largest ore docks on Lake Erie. No moving picture theater now, lack of vacant room being cause. Picture manager with little capital can lease town hall, on Main street, which has just been newly remodeled.—M.

Milan, Ohio.—Population, 1,000; on Lake Shore electric and Nickle Plate railroads; 15 miles south of Sandusky. This is birthplace of Thomas A. Edison, inventor, but his work is evidently not appreciated by his former townsmen. One show on the public square makes good money while open on Saturday and Sunday nights. Proprietor feels he cannot make money by keeping it open all week, but citizens say the opposite. There are no other attractions in the village. All week show might make good.—M.

Los Angeles, Cal.—There is said to be a good opportunity for a moving picture theater in the Westlake Park neighborhood in this city. The district is thickly populated by a good class of people; but there is no nearby moving picture theater. It is estimated that 1,000 people from this district take the street cars every evening into the city for the purpose of attending the moving picture shows. A first-class house, seating about 300, ought to pay well in this district, playing to capacity twice every night. The charges could be made 10 and 20 cents.—P.

Montclair, N. J.—A town of 14,000 population; has no moving picture theater. A candidate for mayor, now running, has recently expressed himself as in favor of permitting one or two moving picture theaters to operate in the town.

Chester, Pa., thirteen miles south of Philadelphia, is a lively city of about 40,000 population and it is said there is a good opening there for motion picture theaters. There are several M. P. theaters there now; but there is room for a few more good ones—good ones in the sense that they are modern, well equipped houses—not "store shows."

An official of North Wales, Pa. (population about 1,400), states that the town would give good support to an M. P. show one or two nights per week, but no more.

There is said to be room for a first class M. P. theater at Riverside, Burlington county, N. J. It has about 2,500 population and located there are the large watch case works of the Philadelphia Watch Case Company, and several other manufacturing plants. Nearby is Delanco, with 500 inhabitants and a large farming population.

THE ROLL OF THE STATES.

ALABAMA.

A serious panic was narrowly averted when fire broke out in the Amuse-U theater at Birmingham. The flames were soon extinguished and little damage done.

The Elite theater, at Anniston, will be converted into a moving picture house, conducted by George G. Wood.

M. M. Pender, owner of the Lyric moving picture show at Troy, has leased the Folmar theater of that city for the season.

ARKANSAS.

Work on N. C. Enlow's new motion picture theater, the New Colonial, at Argenta, is progressing rapidly.

The Royal theater on Main street, Little Rock, is rapidly approaching completion. J. H. Blowitz, late of St. Louis, president of the Royal Amusement Company, is the owner and manager. The place will seat about 800 persons.

The new Gem theater, M. D. Pollock, manager, was opened at Little Rock on Labor Day. It is pronounced to be a very capacious and handsome theater, furnished with up-to-date appliances.

CALIFORNIA.

The Ninth Street airdome at Modesto was completely destroyed by fire late in August.

The Pasadena Realty Company of Pasadena, has commenced the erection of a new vaudeville theater at Colorado and De Lancey streets.

E. P. Rivers is contemplating the erection of a new vaudeville and moving picture theater at Oroville.

A fire broke out recently in the Bell moving picture theater at Redwood City, destroying \$250 worth of scenery.

Supt. Burns of the Indian school at Greenville, took nine young Indians to a moving picture show at Oroville recently. As it was the first one they had seen, the young aborigines were delighted.

A new moving picture theater is now under process of construction at the corner of Fiftieth street and Moneta avenue, Los Angeles. The building will have a frontage of 55 feet and a depth of 125 feet. It is to be three stories in height. The auditorium will be luxuriously furnished, seating about 500. The total cost will be about \$25,000.

The Paris Theater Company has leased the new concrete building on South J street, Tulare, and will operate it as a moving picture and vaudeville house.

E. L. Kennedy has leased the property at 312 East Fifth street, Los Angeles, where he will erect a new moving picture and vaudeville house.

The Fresno Theater Company, a new corporation, which is headed by E. Fried of Fresno, will begin work next week on a \$10,000 theater building on the site formerly occupied by the Grand Central Stables, J street, between Mariposa and Fresno.

A theater to cost about \$20,000 is to be erected at the corner of Eighth and Broadway, Los Angeles, seating capacity about 800. It will be a one-story brick structure; 50x150 feet, with pressed brick facing, plate glass fronts in the eight stores, tile and marble lobby and staff ornamentation on the theater portion. Plans for the building are being made by Train & Williams for the owners, Fred Barman and associates.

NORTH DAKOTA.

The Unique is the name of a handsome new moving picture theater recently opened at Grand Forks by Dave Hyman, under the management of Frank Gaffey.

OHIO.

A new moving picture theater has been opened at Wauseon by J. O. Price and Cleve Cotter.

The Capital Film Service Company has been incorporated by Clara Cannon, A. O. Gottschall, Ernest Reeves, Lionel Levy and Faye Hamlin with a capital stock of \$10,000. It will have its offices in Columbus, and will engage in the film supply business for moving picture theaters. H. E. Smith, president of the Toledo Film Exchange, is the promoter of the company.

The Volk theatorium of Bellefontaine, owned by Percy Volk, has been purchased by Frank E. Rutter, who will make extensive improvements, and will operate it as the Royal. Moving pictures will be among its attractions.

The Buckeye Film Company, of Dayton, has decreased its capital stock from \$15,000 to \$20,000.

The Gillette theater, of Findlay, has been leased by Gabe Sachs, of Dayton, who will conduct it as a vaudeville and moving picture house.

The Columbia Vaudeville and Moving Picture Association will erect a new theater at Portsmouth.

A manufacturing plant will be established at Hamilton for the manufacture of a simple device invented by J. L. Black, by means of which one person is enabled to play both the piano and the drums in places of amusement. Mr. Black has designed an automatic trap and base drum device, which is operated by electricity and controlled by the person playing the piano. One has been installed in the Grand theater, Hamilton.

Louis J. Huber, owner of the Casino Concert Hall, 1220 Vine street, will convert this place of amusement into a moving picture house.

The Colonial, one of the most beautiful moving picture theaters in that section, has been opened at Ashland by Messrs. Hugh Cameron and C. B. Clark.

OKLAHOMA.

The Kress Company will open a new moving picture theater at Ardmore.

The Usee is the name of a new moving picture theater which was recently opened at 118 South Boston street, Tulsa.

PENNSYLVANIA.

Grant Bolmer has opened a moving picture house at Franklin, which will be known as the Family theater.

The Hippodrome, the largest and handsomest moving picture house in Lancaster, was recently opened in that city under the management of Howard E. Doan. It has a seating capacity of 940.

A moving picture theater will be erected at 1205 North Third street, Harrisburg, by Major John T. Susminger. The new building will be of brick and steel construction, making it entirely fireproof and one of the safest amusement places in the city. It is expected to be ready for occupancy about October 15.

A new theater will be erected on Monument Square, Lewistown, by Ted Reilly, proprietor of the Pastime of that place.

The Palace, of Mahanoy City, one of the best moving picture theaters in that section, has been purchased by H. W. Lawrence, of Philadelphia, who will maintain the high reputation heretofore enjoyed by this house.

The Black Cat is the rather unique name of a moving picture theater recently opened in the Godfrey building, at Reading, by D. Youse. The house which had been closed for months was formerly known as the Star.

Manager C. G. Keeney of the Hippodrome, of Reading, has

leased the Grand Opera House and will conduct the same as a vaudeville and moving picture house.

The Lyric is the name of a first class vaudeville and moving picture theater which will be opened at Penn and Eighth streets, Reading, about the middle of September, by Frank D. Hill. Mr. Hill was manager of the Orpheum for five years and resigned to take the management of the Lyric.

The Moving Picture and Projecting Machine Operators' Protective Union of the I. A. T. S. C. of Stage Employees of the United States and Canada have organized and will be known as Local No. 5 of Scranton, affiliated with Central Labor Union of Scranton. Thomas Davis has been elected business manager.

Borden Brothers are making arrangements to open a moving picture theater at Tunkhannock.

The Orpheum theater, at Titusville, will be remodeled and improved. The theater is under the management of Budd Long.

The Alban Theater, 1023 State street, Erie, was recently damaged by fire.

The management of the Orpheum theater, of Williamsport, has been taken over by E. C. Wright, who will conduct it as a moving picture theater.

Ralph Williams will open a moving picture theater in the Michler building, Sharon.

The Orpheum theater of Williamsport, has passed under the management of E. C. Wright who will conduct it as a moving picture theater exclusively. The house has been improved in many particulars.

Dreamland is the name of a moving picture theater recently opened at Lettitz.

The New Nickolet is the name of the new moving picture theater which is being planned by T. M. Foster, of Montrose.

UTAH.

The Revier Motion Picture Company will install its manufacturing plant at Ogden.

A new moving picture and vaudeville theater will be erected on the site of the Lyceum theater at Ogden, by J. R. Nuckels which will have a seating capacity of 750 and will cost \$40,000. The house will be furnished with a lady's parlor and rest room and the stage will be so arranged that it can be utilized by any stock companies that might come to the city.

VERMONT.

L. N. Wood, of Montpelier, is now sole owner of the Savoy and Palace theaters of that city, having purchased the interest of his partner, John F. Dobb. The Palace, which has been closed for some time, will be reopened and both will be conducted as five-cent houses. Heretofore, the price of admission has been ten cents.

VIRGINIA.

The Palace, a moving picture theater of Harrisburg, has been purchased by W. F. Grenzbeck, who will reduce the price of admission from ten to five cents.

WASHINGTON.

The Casino, 813 Riverside avenue, Spokane, operated by John H. Clemmer, will be converted into a moving picture house.

WEST VIRGINIA.

Joseph Scalmehchia has purchased the Main Street Moving Picture theater at Benwood, formerly conducted by Alexander Kovas.

The South Side theater, a new moving picture house, was recently opened at 2622 Chapline street, Wheeling, by Messrs. Sands and Hildebrand.

A new moving picture theater has been opened at the corner of Sixth and Charles streets, Wellsburg, by John Papulias.

AUSTRALIA.

The Princess, of Brisbane, is the latest addition to the long list of moving picture theaters operated by T. J. West, located throughout Australia, New Zealand, and the United Kingdom. The Princess is described as very beautiful and embraces several very unique features, or what would be considered so in the United States, but possibly not in that country as the moving picture theaters are much more elaborate and ornate than they are in this country. It is adorned with a crystal fountain and a fernery and its patrons are supplied with a lounging room. The prices are somewhat higher, ranging from 15 to 25 and 50 cents and the program is from two to two and a half hours in length. Not only are the theaters very elaborate and very artistic, but also very large, some seating from four thousand to five thousand people.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Date.	Title.	Maker.	Length.
DRAMA			
8-15	The Usurer	Biograph	994
8-15	Oliver Twist	Pathe	
8-15	The District Attorney's Triumph.....	Lubin	775
8-16	The Estrangement	Gaumont	657
8-16	His New Family	Edison	
8-16	Daisies	Vitagraph	995
8-17	A Cheyene Brave	Pathe	938
8-17	The Perversity of Fate	Kalem	970
8-18	Human Hearts	Selig	1,000
8-19	True to His Trust	Kalem	820
8-19	Back to Nature	Vitagraph	970
8-19	How the Squire Was Captured.....	Edison	
8-20	The Shepherd's Dog	Pathe	699
8-20	Under the Old Apple Tree	Vitagraph	995
8-20	Dumb Half-Breed's Defense.....	Essanay	1,000
8-20	Refusing a Mansion.....	Gaumont	581
8-22	Dora Thorne	Selig	1,000
8-22	Cowboy Chivalry	Lubin	980
8-22	The Sorrows of the Unfaithful.....	Biograph	994
8-23	Neighbors	Gaumont	486
8-23	Love and the Law.....	Edison	
8-23	The Three Cherry Pits.....	Vitagraph	995
8-24	The Romany Wife	Kalem	950
8-24	Escape of the Royalists.....	Eclipse	670
8-25	The Romance of Circle Ranch	Melies	950
8-25	The Indian Raiders	Selig	1,000
8-26	The Valet's Vindication.....	Edison	
8-26	The Canadian Moonshiners	Kalem	975
8-26	The Lover's Well	Pathe	985
8-27	The Vow	Gaumont	868
8-27	The Castaway's Return	Pathe	633
8-27	Rose Leaves	Vitagraph	995
8-27	The Deputy's Love.....	Essanay	1,000
8-29	The Emigrant	Selig	995
8-29	Memento of the Past	Pathe	636
8-29	The Stronger Sex	Lubin	990
8-29	The Modern Prodigal	Biograph	992
8-30	Jean and the Calico Doll.....	Vitagraph	970
8-30	From Tyranny to Liberty	Edison	
8-30	The Shepherd and the Maid	Gaumont	706
8-31	A Game with Fame	Kalem	975
9-1	The Road to Richmond	Selig	1,000
9-1	The Man Who Died	Lubin	990
9-2	Won in the Fifth.....	Melies	950
9-2	The Man Who Learned	Edison	
9-2	A Life for a Life	Vitagraph	995
9-2	Saved from Ruin	Pathe	682
9-2	White Man's Money the Indian Curse.....	Kalem	980
9-3	The Millionaire and the Ranch Girl.....	Essanay	987
9-3	Unrequited Love	Gaumont	584
9-5	A Summer Idyl	Biograph	991
9-5	Led by Little Hauds	Selig	910
9-5	The Healing Faith	Lubin	990
9-6	The Big Scoop.....	Edison	
9-6	The Way of the Transgressor is Hard.....	Gaumont	952
9-7	The Gambler's Wife	Pathe	975
9-7	Ingratitude	Eclipse	749
9-8	Little Angels of Luck	Biograph	998
9-8	Jim, the Ranchman	Selig	1,000
9-9	Alice's Adventures in Wonderland.....	Edison	
9-10	Robert the Devil	Gaumont	998
9-10	An Indian Girl's Awakening	Essanay	854
9-10	The Appeal of the Prairie	Pathe	990
9-12	A Mohawk's Way	Biograph	991
9-12	Little Boy	Selig	1,000
9-13	An Easy Winner	Gaumont	463
9-13	The Great Secret	Edison	
9-14	The Artisan	Eclipse	457
9-14	The Two Sisters.....	Pathe	975
9-15	Mrs. Kivington's Pride.....	Lubin	500
9-16	Unconscious Heroism	Pathe	951
9-16	Two Waifs and a Stray.....	Vitagraph	985
9-17	The Vagaries of Love.....	Pathe	950
9-17	Poems in Pictures.....	Gaumont	391
9-17	The Pony Express Rider.....	Essanay	750
9-19	The False Friend.....	Pathe	558
9-20	Tactics of Cupid.....	Gaumont	896
9-20	An Unselfish Love.....	Edison	
9-21	A Corsican Vendetta	Eclipse	699

Date.	Title.	Maker.	Length.
9-21	An Arizona Romance.....	Pathe	
9-21	The Japanese Spy	Kalem	
9-22	The Oath and the Man.....	Biograph	997
9-22	Love's Old Sweet Song.....	Lubin	990
9-22	The Sergeant	Selig	1,000
9-23	The Conspiracy of Pontiac.....	Kalem	
9-23	A Modern Knight Errant.....	Vitagraph	967
9-24	The Reserved Shot.....	Gaumont	741
9-24	Renunciation	Gaumont	999
9-24	A Simple Mistake	Pathe	
9-24	The Tout's Remembrance.....	Essanay	1,000
9-25	The Ole Swimmin' Hole.....	Selig	1,000
9-26	The Sheriff's Capture.....	Lubin	990
9-27	The Sunken Submarine.....	Gaumont	646
9-27	The Footlights or the Farm.....	Edison	
9-27	Her Adopted Parents	Vitagraph	988
9-29	The Path of Duty.....	Lubin	999
9-29	A Kentucky Pioneer	Selig	1,000
9-30	A Home Melody	Vitagraph	907
9-30	Ononko's Vow	Edison	

COMEDY

8-20	Buying a Mother-in-Law.....	Gaumont	374
8-22	A Miscalculation	Pathe	554
8-23	Four Little Tailors	Gaumont	506
8-24	Troubles of a Policeman.....	Pathe	810
8-24	Take Me Out to the Ball Game	Essanay	
8-25	Wilful Peggy	Biograph	997
8-25	The Dream Pill	Lubin	480
8-25	The Anarchistic Grip	Lubin	500
8-26	The Men Hater's Club.....	Vitagraph	985
8-27	How Jack Won His Bride.....	Pathe	354
8-29	Kids Will be Kids	Pathe	361
8-31	Buying a Bear	Eclipse	495
8-31	Advertising for a Wife	Pathe	915
8-31	Who's Who!.....	Essanay	525
8-31	You Stole My Purse.....	Essanay	475
9-1	The Affair of an Egg.....	Biograph	295
9-1	Mugsy Becomes a Hero	Biograph	693
9-3	Calino Takes New Lodging.....	Gaumont	427
9-3	The Wrong Box	Vitagraph	985
9-3	Maggie Hoolihan Gets a Job	Pathe	930
9-5	Who is the Boss?	Pathe	216
9-7	A Dog on Business	Essanay	940
9-8	Matilda's Winning Ways	Lubin	900
9-8	Baseball, That's All!.....	Melies	950
9-9	Lucy at the Boarding School.....	Pathe	528
9-9	Lucy at Boarding-School	Pathe	528
9-12	A Good Glue	Pathe	449
9-12	The Greenhorn and the Girl.....	Lubin	980
9-13	A Powerful Voice	Gaumont	486
9-14	The Tramps	Eclipse	525
9-14	Whist	Essanay	545
9-14	He Met the Champion	Essanay	455
9-15	The Schoolmaster of Mariposa	Selig	1,000
9-15	Resourceful Robert	Lubin	450
9-16	Bumptious as a Fireman.....	Edison	
9-17	A Lunatic at Large.....	Vitagraph	997
9-17	A Dummy in Disguise.....	Gaumont	581
9-17	Hank and Lank—Joy Riding.....	Essanay	233
9-19	Bertie's Elopment	Selig	
9-19	A Summer Tragedy	Biograph	987
9-19	Big Medicine	Selig	
9-20	Jean, the Matchmaker	Vitagraph	1,000
9-21	A Close Shave	Essanay	553
9-21	A Flirty Affliction	Essanay	416

DAILY LICENSED RELEASES.

- MONDAY: Biograph, Lubin, Pathe, Selig.
TUESDAY: Edison, Gaumont—Kleine, Vitagraph.
WEDNESDAY: Essanay, Eclipse—Kleine, Pathe.
THURSDAY: Biograph, Lubin, Melies, Selig.
FRIDAY: Edison, Kalem, Pathe, Vitagraph.
SATURDAY: Essanay, Gaumont—Kleine, Pathe, Vitagraph

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
9-23	A Jar of Cranberry Sauce.....	Edison		9-6	Western Justice	Bison	
9-23	Almost a Hero	Edison		9-6	The Girl Next Door.....	Powers	
9-23	Max in a Dilemma	Pathe	446	9-7	His Indian Bride	Champion	900
9-24	The Times Are Out of Joint.....	Gaumont	252	9-10	The Moonshiner's Daughter.....	Nestor	966
9-27	Too Much Water	Gaumont	351	9-8	The Conscience of a Child.....	Sales Co.	500
9-28	Hank and Lank—They Dude Up Some.....	Essanay	307	9-8	Cowboy's Courtship	Defender	
9-28	Curing a Masher	Essanay	660	9-8	A Sister's Sacrifice	Imp	

SCENIC

8-16	Across Russian Poland.....	Gaumont	338
8-17	Paris, Viewed from the Eiffel Tower.....	Eclipse	375
8-20	A School in New Guinea.....	Pathe	285
8-24	Scenes in Norway	Pathe	154
8-27	In the Pyrenees	Gaumont	122
8-30	Ancient Castles of Austria	Gaumont	299
8-31	A Cruise in the Mediterranean	Eclipse	420
9-5	Zoological Gardens in Antwerp	Pathe	741
9-16	From the Arctic to the Tropics.....	Edison	
9-19	Trip to the Isle of Jersey.....	Pathe	397
9-20	Sunset	Gaumont	102
9-21	Scenes in the Celestial Empire.....	Eclipse	269
9-27	Over Mountain Passes	Edison	

INDUSTRIAL

8-15	The Duck Farm.....	Lubin	225
8-19	The Eriks	Pathe	197
8-22	Butter Making in Normandy	Pathe	440
8-24	Shipbuilders of Toulon, France	Eclipse	296
9-9	The Belgian Army	Pathe	472

SPORTS

9-2	Deer Hunting in Celebes Islands.....	Pathe	302
9-12	Hunting the Panther	Pathe	459
9-23	The Mexican Tumblers	Pathe	476

TOPICAL

9-7	Military Kite Flying at Rheinms.....	Eclipse	256
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INDEPENDENT

DRAMA

8-15	The Monkey Showman of Djibah.....	Eclair	330
8-15	Among the Roses	Imp	990
8-15	The Heroic Coward	Yankee	975
8-16	A Woman's Better Nature.....	Bison	1,000
8-16	The Sewing Girl.....	Powers	
8-16	The Girl Reporter	Thanhouse	1,000
8-17	The Hump's Secret	Ambrosio	500
8-18	The Senator's Double	Imp	995
8-18	Only a Bunch of Flowers.....	Lux	596
8-18	Carmen	Sales Co.	995
8-18	Shanghaied	Defender	
8-19	The Redmen's Persecution	Bison	970
8-19	She Stoops to Conquer	Thanhouse	1,000
8-20	A Woman's Power	Powers	
8-20	Agnes Visconti	Itala	1,000
8-22	The Gang Leader's Reform	Yankee	990
8-23	A Dainty Politician	Thanhouse	1,000
8-23	The Gunsmith	Powers	
8-24	The Sheriff and His Son	Champion	900
8-24	A Fatal Vengeance	Ambrosio	570
8-24	A Bully's Waterloo	Atlas	200
8-24	In the Black Hills	Nestor	960
8-25	For the Sunday Edition	Imp	990
8-25	The Chemist's Mistake	Lux	450
8-25	In the Day of the First Christians	Sales Co.	1,000
8-25	Hazing a New Scholar	Defender	
8-26	Kit Carson	Bison	990
8-27	A Society Sinner.....	Great Northern	
8-27	The Mail Carrier	Powers	
8-29	Who Killed John Dare?	Yankee	
8-30	Dan, the Arizona Scout	Bison	992
8-31	The Blazed Trail	Nestor	989
8-31	The Fisherman's Crime	Ambrosio	663
8-31	Turning the Tables	Atlas	450
8-31	The Cowboy and the Easterner	Champion	900
9-1	The Right Girl	Imp	1,009
9-1	A Selfish Man's Lesson.....	Lux	603
9-1	The Great Marshall Jewel Case.....	Defender	
9-2	A Fresh Start	Thanhouse	1,000
9-2	The Night Rustlers	Bison	1,000
9-3	The Little Drummer Boy.....	Great Northern	
9-3	The Vestal	Itala	1,000
9-3	The Matinee Idol	Powers	
9-5	The Lost Chance	Eclair	460
9-5	The Little Blind Girl	Eclair	625
9-5	Judge Ye Not in Haste.....	Yankee	900
9-6	Mother	Thanhouse	1,000

9-6	Western Justice	Bison	
9-6	The Girl Next Door.....	Powers	
9-7	His Indian Bride	Champion	900
9-10	The Moonshiner's Daughter.....	Nestor	966
9-8	The Conscience of a Child.....	Sales Co.	500
9-8	Cowboy's Courtship	Defender	
9-8	A Sister's Sacrifice	Imp	
9-9	A True Indian Brave	Bison	
9-9	The Doctor's Carriage	Thanhouse	1,000
9-10	Robinson Crusoe	Great Northern	
9-10	For the Girl's Sake.....	Powers	
9-10	The Messenger Boy's Sweetheart	Capitol	
9-12	The Two Daughters	Imp	995
9-12	Captured by Wireless	Yankee	1,000
9-13	The Tell-Tale Perfume	Powers	
9-13	Tangled Lives	Thanhouse	1,000
9-14	The Law and the Man.....	Nestor	956
9-14	The Iron Foundry	Ambrosio	900
9-15	Between Duty and Honor.....	Eclair	820
9-15	Dixie	Imp	
9-15	The Temptation of Sam Bottler	Sales Co.	1,000
9-15	A Game for Life	Defender	
9-15	An Attempted Elopement	Defender	
9-16	For a Western Girl	Bison	1,000
9-16	The Sacking of Rome	Eclair	800
9-16	The Stolen Invention	Thanhouse	1,000
9-17	The Falconer	Itala	1,000
9-19	The Blind Man's Dog.....	Eclair	560
9-19	The New Butler	Imp	
9-19	The White Squaw	Yankee	1,000
9-20	A Husband's Sacrifice	Powers	
9-21	Trailing the Black Hand	Atlas	950
9-22	Debt	Imp	

COMEDY

8-15	The Colonel's Boot	Eclair	670
8-17	Count of Noaccount	Atlas	
8-17	Tweedle Dum Has Missed His Train.....	Ambrosio	500
8-18	That Typist Again	Lux	380
8-22	Musette's Caprice	Eclair	660
8-22	The Taming of Jane	Imp	960
8-23	The Mascot of Company D.....	Bison	961
8-23	The Deceivers	Powers	
8-24	Fricot's Itching Powder	Ambrosio	382
8-24	The Tale of the Hot Dog.....	Atlas	725
8-25	The Acrobat's Son	Lux	450
8-26	The Latchkey	Thanhouse	1,000
8-27	Fabian's Hollow Tooth	Great Northern	
8-27	Foolshead in the Lion's Cage.....	Itala	622
8-27	An Enemy of the Dust.....	Itala	382
8-29	Fantastic Furniture	Eclair	503
8-29	Unexpected Servant	Eclair	437
8-29	The Widow	Imp	1,000
8-30	An Assisted Elopement.....	Thanhouse	1,000
8-30	The Burlesque Queen	Powers	
8-30	The Horse Shoer's Girl	Powers	
8-31	Tweedle Dums Forged Bank Note	Ambrosio	297
8-31	Unsophisticated Book Agent	Atlas	450
9-1	Aunt Tabitha's Monkey	Lux	350
9-1	King of One Day	Sales Co.	975
9-1	That Letter from Teddy	Defender	
9-3	Fabian Hunting Rats	Great Northern	
9-5	You Saved My Life	Imp	
9-6	The Inconstant	Powers	
9-7	The Snorer	Atlas	952
9-7	The Caprice of a Dame	Ambrosio	
9-7	Fricot Has Lost His Collar Stud.....	Ambrosio	
9-8	The Minister's Speech	Sales Co.	560
9-8	An Athletic Instructor	Defender	
9-8	Ma-in-Law as Statue	Lux	439
9-8	The Bobby's Dream	Lux	383
9-10	A Thief Well Received	Itala	
9-10	Mr. Coward	Itala	
9-13	Cowboy's Matrimonial Tangle	Bison	995
9-13	A Day of Pleasure	Powers	
9-14	Animated Powders	Atlas	450
9-14	Monkey Shines	Atlas	500
9-14	A Wild Goose Chase	Champion	900
9-17	Round Trip \$5.98	Capitol	
9-17	Fabian Out for a Picnic	Great Northern	
9-20	Aunt Hannah	Powers	

SCENIC

8-22	The Firemen of Cairo	Eclair	370
9-17	Danish Dragoons	Great Northern	
9-19	The Falls of the Rhine	Eclair	440

DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Thanhouse.
TUESDAY: Lux, Nestor, New York Motion Picture, Powers
WEDNESDAY: Actophone, Ambrosio, Columbia, Champion.
THURSDAY: Capitol, Centaur, Imp, Thanhauser
FRIDAY: Lux, Nestor, New York Motion Picture, Pantagraph
SATURDAY: Gt. Northern, Itala

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, OCTOBER 1, 1910

No. 7



SATURDAY, OCTOBER 1st

The Bachelor and The Baby

A Society Drama Full of Complications of a Very Natural but Very Strange Character, in Which a Baby Left in a Bachelor's Apartment Leads to a Separation from His Sweet-heart and a Marriage Years Afterward to the Baby's Mother.

TUESDAY, OCTOBER 4th

Ransomed; or, A Prisoner of War

A War Drama of 1863—A Confederate Captain Captured by the Federal Army and Ransomed by His Little Boy, Who Sacrifices His Most Treasured Earthly Possession, a Woolly Lamb, for His Father's Freedom. 998 Feet.

FRIDAY, OCTOBER 7th

The Last of The Saxons

An Historical Drama Embodying the Love Story of King Harold of England and Lady Edith and the Battle of Hastings in All Its Details, Action and Grandeur. 1007 Feet.

SATURDAY, OCTOBER 8th

The Sage, The Cherub and The Widow

Great! Simply Great! There's Some Fun to This, but Only Where It Comes Incidentally to the Rest of the Story—Altogether the Cherub Is a Match for the Sage, Who Finds the Widow a Very Attractive and Interesting Study.

TUESDAY, OCTOBER 11th

Brother Man

A Dramatic Play in Which Two Men of Opposite Environments Recognize and Appreciate the Good Qualities of Each Other and Extend the Hand of Fellowship in the Establishment of the Brotherhood and Betterment of Mankind.

TUESDAY, OCTOBER 11th

Actor's Fund Field Day

The Passing Show and the Follies of 1910 All Rolled Into One. The Men and Women of the "Rialto" at Play With Their Friends.

FRIDAY, OCTOBER 14th

On Her Doorstep

A Refined Society Comedy With Some Very Funny Examples of What a Fellow Will Do to Spite Himself, in Hope of Getting Square With Somebody Else.

SATURDAY, OCTOBER 15th

The Legacy

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PARIS
15 Rue Sainte Cecile

Essanay



Essanay

A Cowboy Comedy

Remember "The Ranger's Bride,"
"The Little Doctor of the Foothills" and others?
Here is one which will prove equally
as funny—a film you will feature.

Release of Saturday, Oct. 15

"A COWBOY'S MOTHER-IN-LAW"

(Length, approx. 1,000 feet)

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A COWBOY'S MOTHER-IN-LAW

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LUBIN FILMS



Released Monday, October 3rd.



The Baggage Smasher

The baggage smasher smashed the trunk in which the bogus English lord was making his escape and then—but wait and see. Length about 990 feet.

Released Thursday, October 6th.

Two smart comedies on the same reel.

Woman's Vanity

Woman's Vanity led her to wear a dress fifteen feet in circumference. The attention she attracted was too much—she threw it away and a darkey gave it to his best girl and then—. Length about 600 feet.

The Golf Fiend

The golf fiend was the limit. He hit at everything, then his victims made him hit the ground. Length about 350 feet.

Released Monday, October 10th.

The Minister and the Clown

An unusual dramatic story with a Western setting. Good in every scene. Length about 990 feet.

Released Thursday, October 13th.

Liz's Career

She certainly had a time when she came to town to earn money to pay off the mortgage, but there was a lot left over after it was paid. Length about 990 feet.



Lubin Manufacturing Co.

926-928 Market St., Philadelphia, Pa. Chicago, 22 Fifth Ave. London, 45 Gerrard St. Berlin, 35 Friederich St.



THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE
ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

ED, J. MOCK AND PAUL H. WOODRUFF, EDITORS.

LAURENCE F. COOK, ADVERTISING MANAGER.

LONG DISTANCE TELEPHONE: HARRISON 3014.

EUROPEAN OFFICE: 36 MAIDEN LANE, COVENT GARDEN, LONDON.

S. RENTELL & CO., Representatives.

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Terms of Subscription.—UNITED STATES, CUBA and MEXICO.....PER YEAR \$2.00
CANADA.....PER YEAR 2.50
FOREIGN COUNTRIES WITHIN THE POSTAL UNION.....PER YEAR 3.00
SINGLE COPY......10
DISTRIBUTING AGENTS: The Western News Company and its International Branches.

NOTICE TO ADVERTISERS.—Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue. Regular date of issue, the first and fifteenth of each month. New advertisements will be accepted up to within three days of date of issue, but proof of such advertisement can not be shown until the appearance of the edition containing it.

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"Saul and David," as Shown in a Gaumont (Kleine) Feature Film of the Near Future.

THE NICKELODEON

VOL. IV

CHICAGO, OCTOBER 1, 1910.

No. 7

OUR SPECIAL MACHINE NUMBER.

THIS issue of THE NICKELODEON represents the concrete result of our first attempt to make a special number. We have selected projecting machines as our special subject for this effort, because the machine is, after all, the foundation of the industry. The machine came before the film, before the screen, before the theater, before anything but the basic idea of motion pictures. Neither the theater nor the film which is shown upon its screen were possible until the projector had reached some degree of perfection—for perfection has degrees, just as time has a past, a present and a future in which to work out improvements and advance the arts.

The modern motion picture projecting machine is a nice proposition. It is not nearly so intricate mechanically as a non-mechanical observer might imagine upon beholding the marvels of its effects, because the energies and intelligence of skilled mechanics have been concentrated upon the problem of simplifying it to the last degree. A sewing-machine, for example, is infinitely more complex in its interrelation of moving parts. Even the humble alarm clock on the stand in the bedroom probably has more wheels and levers.

But for the demands it makes upon its constructors, for its requirements of absolute accuracy and of extraordinary resistance to the wearing influences of friction and time, the projecting machine stands in a class by itself. In the shops where its parts are made from the rough material and ground and fitted together, the thousandth part of an inch is all too coarse a measurement where absolute conformity to gauge must be attained or the part be rejected as faulty.

It is hard to realize that the moving of that delicate, light ribbon of celluloid, weighing perhaps twenty-five grains to the foot, should require so substantial a mechanism, or should induce such rapid wear on any part but the hardest and smoothest surfaces. But that little ribbon must start, and stop, and start again, all in the space of not more than the fourteenth part of a second; and the starting and stopping is not gradual, but practically instantaneous. We know that infinitesimal grains of sand, carried on a current of thin, impalpable air, can bore holes in the hardest steel. The picture film is light indeed; but like the constant drop of water, it goes on starting and stopping its mechanism a hundred thousand times an hour—perhaps a million times a day—year after year. What wonder that the finest art of the metal maker and the mechanic are forced into play?

There is a good deal of talk about the steadiness of the picture on the screen, and that is a condition that the makers of machines must meet; but few laymen or exhibitors, or operators for that matter,

know what it means to get that steadiness. Everyone is familiar with the action of a long lever. Its fulcrum or pivot is at one end, and when you take hold of it near that pivot and move it just a trifle, the other end moves a great deal. The beam of light from the lens of a projecting machine is just like a long lever, for it cannot be bent, and if the near end is moved a little, the far end will move very much farther. Just to apply some arithmetic, suppose we regard the beam of light as a lever and the point where the machine is most solidly supported as its fulcrum or pivot. Suppose our lever is fifty feet long, or, in other words, we have a "throw" of fifty feet—a common length. Then, if the distance from the "fulcrum" to the front lens is six inches, the jump of the picture on the screen will be just a hundred times the vibration of the lens of the machine, or as six inches is into fifty feet. That means that every time the front end of the machine moves or vibrates a hundredth part of an inch, the picture on the screen will move or "flicker" a whole inch. Truly the rock of Gibraltar itself would almost seem necessary as a projecting machine table.

A motion picture machine is as fine a piece of mechanism as one will often find outside of a laboratory, and deserves the most careful treatment and attention. We have tried to give some ideas as to its proper care in an article entitled "The Care of the Machine." We lay claim to nothing particularly new in this article, and old operators are already familiar with its principles; but there are many younger and less experienced who will find it useful.

We have provided a dictionary of mechanical terms for the reference of those not entirely familiar with machine construction.

We have avoided the interesting subject of the electric arc in this editorial because it is so ably treated on another page by Mr. R. F. Pierce, consulting electrical engineer. This article will prove interesting and valuable to the old as well as the young operators.

We are publishing descriptions of five of the well known and widely used machines, and their treatment is intended to be strictly impartial, while conveying useful information to the prospective buyer or user.

Taken all in all, we feel that we need not be ashamed of our first special number, and that it contains enough that is helpful to the trade to repay us for the effort.

FILM CRITICISM.

IT is hard to know where to classify motography. To produce a masterpiece requires considerable of the arts of acting and literature, a good deal of science of chemistry as well as that of mechanics, and a whole lot of business ability. Just where one leaves

off and the next begins is hard to define. For the purposes of this article it is, perhaps, just as well to say that shortcomings in any one of these several branches will ruin the prospects of success of any film.

Perhaps the nearest approach to the motion picture industry is that of publishing. Both are equally broad. Indeed, some day the citizens of any city of considerable size will be able to see, portrayed on a screen, the interesting incidents of that day's doings.

But to return to our theme; for the critics there are two kinds of films—good and bad. It is very seldom that the critic has to do with the morally bad film, because the manufacturers are doing their level best to eliminate this kind of production. They realize the importance of good, clean stories just as well as the critics, and a film that at first blush might be labeled improper, may appear, on second thought, to be valuable for the moral it teaches. Of course it is easy for a manufacturer to try and cloak an improper scene under the guise of a lesson. When a critic finds this kind of a film it is his duty to proclaim his opinion from the house tops, irrespective of the fame and power of its maker.

There are two kinds of criticism. One style takes the story and tells it in as few words as possible, picking flaws in the film as well as in the story during the course of the criticism. The second style plunges straight into the criticism, ignoring the story, going straight to the heart of the subject.

For the public at large the first style is necessary, because the layman has no previous knowledge of the story; but for the trade the second style is far the best. They have had opportunity to know the story of the film, and are only looking for an opinion as to its value. Many of the first style of criticisms read as if the synopsis of the films were at the critic's elbow while he was writing, and are apt to leave the impression that they are not an unbiased opinion.

In criticizing a film there are four major features to watch. Opinions differ as to the relative importance of these features, which are acting, photography, production and story.

Just what standard to set in criticising actors, critics have not yet successfully established. It is evident from the work of a majority of the actors that they rely on the thread of the story to help them along in making the audience understand the emotions portrayed. The critic will always find that his truest criticisms come when reviewing films whose story he did not know in advance. This voluntary ignorance of the plot necessitates a portrayal so clear as to permit of no misunderstanding. When the misunderstanding comes it may generally be laid to poor acting, unless the story is so muddled that no actor could make it clear. Of course some actors will adopt characteristics which will appeal to one critic and yet appear undesirable to another; but in the main it is best to approach the film in a state of ignorance of the plot and wait for the enlightenment.

Each manufacturer has a certain standard of photography, and to attain it has adopted standards of exposure and development. Whether the standard is a good one or not each critic must decide for himself, but it is a legitimate criticism to make when it is found that a film is not up to its maker's standard.

In criticizing the production itself, consideration

must be given to the difficulties to be overcome in getting a desired effect. There is no excuse for lack of attention to the details of a production. Here is one of the fields in which the critic can be of greatest help to the manufacturer. In this respect two recent examples come to mind. In a licensed release, showing a civil war drama, the soldiers used a make of fire-arms that was not put on the market until after 1900. Another flagrant example of poor detail is in an independent picture—the film, a society drama, shows both ends of a telephone conversation; at one end a girl is using an automatic set, while the other end shows a man at a manual desk telephone. Mistakes of this sort are avoidable, and must be criticized.

Stories should be criticized for their literary and dramatic qualities solely. Given a poor story, the best acting and producing will be a flat failure, and when a manufacturer selects a bad story his motives must be questioned.

Many subjects showing conventions, industries, scientific subjects, celebrations, disasters and scenery are released. In criticizing such subjects the only function of the critic is marking the photography and passing judgment on the business ability of the maker in releasing that particular subject.

There is one other feature that comes within the province of a critic. Many delightful stories are completely ruined by padding. It is done to make a full reel out of a story that could be shown in a much shorter length, and is manifested in two ways: By unnecessary acting, making it slow in action, or by unnecessary sub-titles. This is a bad commercial feature and should be stopped.

Criticism, however, should always aim to be constructive, rather than destructive, if it is to have any value to either exhibitor or maker. The review that invariably flatters and the criticism that points faults without suggesting remedies are equally useless.

FILM REVIVALS.

THE announcement of some of the film manufacturers that a few of the exceptionally noteworthy releases of early years will be revived is interesting. This idea has been advocated by practically all the trade papers, here and in Europe, and it is gratifying to see these suggestions bearing fruit.

We have stated in a previous number that written stories of today are no better than they were years ago. As a matter of fact, there stand out in literary history a few shining examples of fiction that have never since been equalled, and perhaps never will be. The same condition is true of motion picture producing. The pictures have improved photographically, artistically, mechanically; but their stories can no more improve with any consistency than can the stories of literature.

Some of the best stories ever filmed have been motographically dead and buried for years. It is an economic crime to sacrifice all this good material, which ninety-nine out of a hundred present-day picture fans have never seen or heard of.

Practically the only logical reasons for destroying or calling in a film at all are the physical deterioration of the film structure and the physical improvement in subsequent films. These are not good reasons for utterly destroying excellent subjects and replacing them with mediocre ones. Let us have some of the good old stories revived, by all means.

The Care of the Machine

By F. F. Hermanson

MOST projecting machines in use today are of excellent design, having been developed to a high degree of efficiency as a result of the experience of recent years; but no projector will perform its function properly unless kept in good condition. There are various delicate parts which require frequent cleaning, and oiling, and regulation; and the machine will quickly deteriorate unless the operator is "onto his job" with constant care and attention. This is a duty which no operator can afford to neglect. Just a little overhauling every day will assure smooth performances and a long life to the projector. Following are a few suggestions to guide the operator in his daily ministrations.

Strange to say, a machine when new requires more attention than at almost any other time. The spindles and bearings, the teeth of the gear-wheels, and fittings of all kinds, work somewhat roughly, when fresh from the workshop, compared with their condition after some use. The different parts generally require a certain amount of wear to become properly bedded to one another and work with perfect harmony; and the operator can aid this breaking-in process very materially, by giving his machine an extra amount of attention at the very first.

The new projector should be thoroughly oiled before each time of using; and after the performance is over the dirty oil should be carefully wiped away. This should be continued until the oil runs from the bearings almost clean. A certain amount of grit and dirt is usually left in the machine after the process of manufacture, and this will tend to loosen and grind all the parts, unless the dirty oil be often removed.

Special attention must also be given to the gate of a new machine. The first few performances will probably reveal areas of the pressure surfaces which stand somewhat above their best position. These places will be indicated by accumulations of dust and dirt from the film; and if they are not attended to will cause damage both to the gate and to the film. Extra care must therefore be taken in cleaning a new gate until it has settled down into smooth workable condition.

The gate must always be kept in proper adjustment, and to do this intelligently, it is necessary for the operator to understand the functions of the gate. They are three in number: First, a guide to keep the picture in position during its passage through; second, to flatten the film so that the whole of one picture may be focussed at the same time; third, to put enough drag or friction on the moving film to cause it to come to rest the instant the intermittent mechanism ceases to act. The last is the most important function, and consequently the pressure of the gate springs must be carefully adjusted. If the pressure be too light, the film will have a tendency to run a little farther than it has been moved by the mechanism; it is therefore necessary to have these springs sufficiently strong to stop the over-shoot with certainty every time. But, they must not be too

strong, or damage to the film will result. To attain the happy medium is a matter of careful manipulation. The best way is to start with the springs too weak, when the picture on the screen will show a large amount of faulty registration up and down and from right to left; gradually strengthening the springs will reduce the "jump"; and this should be continued, testing the action from time to time until no further improvement is noted. When, as with some machines, the springs press directly on the film, they should be periodically examined to see that the constant wear of the moving film has not impaired the pressing surface.

After putting the gate in good order, the operator should next turn his attention to the take-up mechanism. Most take-up arrangements include a friction drive of some sort, and the satisfactory working of the take-up mechanism depends upon the proper regulation of this feature. The conditions of good adjustment are as follows: First, the friction must be strong enough to drive a full spool decidedly and without hesitation; but, second, it must not be so strong as to damage the perforations in the film at the beginning of the winding when the size of the roll of film is little larger than the core of the spool. When this latter condition prevails, it usually makes itself evident by a clicking noise caused when the perforations leave the teeth of the lower sprocket. When a machine persistently gives out this noise at starting, it is a fairly certain indication that the take-up friction is too strong. It is very hard to maintain a permanent adjustment of the friction, as the latter alters so from day to day, due to weather changes, varying conditions of the lubricants, and a score of other ungovernable causes; consequently an examination of this part of the projecting mechanism must be made at frequent intervals.

Next, we come to the automatic cut-off, which may be said to be the most delicate part of the machine, and is, in consequence, very liable to derangement. Many forms are in use, depending upon the principle of the centrifugal governor. Being lightly made, containing many joints, and usually having sliding fittings, they are specially liable to stick, if not quite clean, and to bind if they receive the smallest injury. They must be kept scrupulously clean, and well oiled with a good lubricant, such as clock-oil. So much dependence must not be placed on the automatic cut-off that the hand cut-off is ignored. This also should be kept in good workable condition, in case of emergency. It ought to work so easily that it can be closed by a touch of the finger, and, being closed, to stay so.

We now come to the intermittent mechanism, the particular part upon which the excellence of the effect on the screen depends. This is the quickest moving part, and is subjected to the greatest strain, and also to the greatest amount of wear. Perfect lubrication and particular cleanliness are therefore essential. This is especially the case in connection with the Maltese Cross or Geneva movement, or any

of the several forms of the pin or claw action. Many of the Maltese Cross machines are now fitted with an oil-bath surrounding the intermittent mechanism, and consequently do not so often require overhauling; but the oil-bath itself may contain some grit, and this should be emptied of oil and cleaned out now and then; more often when the machine is new, because it may contain chips and grit remaining from the process of manufacture.

The pin and claw movements must be kept very clean. Being the least durable, wear very soon becomes apparent, and good lubrication is very essential. The lubricant should be carefully selected: too thin an oil will allow the spindles to rub on the bearings and wear will be rapid, while too thick an oil will cause the machine to run heavily. If the oil dries and becomes gummy, the bearings must be washed out with paraffine or benzine, or the machine will never run properly. In cleaning out the bearings, the paraffine must be completely removed prior to re-oiling. Or, if benzine has been used, it must be wiped off immediately as soon as it comes through the bearings, bringing the thick oil and dirt with it. If left, it will evaporate quickly, and leave the oil and dirt nearly in the same condition as before it was used. A very good lubricant may be made as follows: Put some ordinary neats'-foot oil in a bottle and shake up with it some bright lead shavings; the clear part which finally comes to the top of the mixture will be found to serve in an ideal manner.

In the dog, or beater, type of intermittent mechanism, the spindle on which the beating arrangement runs should always be kept well oiled, and when dirty oil shows at the ends of the bearings, it should be wiped off to prevent it from again entering the bearings, and carrying into them the accumulated dust and grit. Should this be allowed, the spindle will soon get ground smaller and the bearings larger, and the resulting loose fit will ruin the steady performance of the machine. The beating roller also requires special attention for the same reason, because should its fit on the supporting pin become slack, much unsteadiness of the picture will result.

The beating-roller is usually cleared away in the middle of its length, leaving two edges, so that it may touch the film only at the edges. These edges on the roller tend to wear out of parallel, and to become conical, with the smallest diameter toward the center. When this occurs, the machine should be sent to the maker for a new beating-roller to be fitted, or for the old one to be corrected. A beating-roller worn out of parallel will always give an unsteady picture.

When the gear-wheels of a projector become worn and somewhat slack in fit, a great deal of the noise may be prevented by using bee's-wax on the teeth. Take a small lump and press it against the wheels while turning the machine, and if the teeth are free from oil, it will adhere to the faces of the teeth and form a comparatively soft pad on each.

The shutter of the projector sometimes becomes displaced, and smears and streaks from each bright part of the picture appear on the screen, showing that the shutter requires adjusting. To set the shutter, proceed as follows: Turn the handle and note

which way the shutter revolves. Put a piece of film in the machine, say two or three feet; turn the handle and rotate the shutter two or three times; then, turning very slowly, notice the point at which the film commences to move in the gate. Set the shutter to just cover the lens aperture, and screw it up tightly, using only one screw. Turn the handle further, and note the point at which the film ceases to move; the shutter should then be just covering the lens aperture to the same extent as when the film just started. If not so, set the shutter forward or backward till equal amounts of the lens are covered at the starting and stopping points of the film, and screw up tightly. Some shutters have two or more blades attached to the same boss; when this is the case, the largest of the blades is the one by which the setting is done.

The foregoing suggestions may be considered as preliminaries to the time of actual performance—things to be done at odd seasons, so that when the show begins the operator can bend his whole attention to the duties of the occasion, confident that his machine is in satisfactory working order. At this point, some hints as to the proper care of the machine when stripped for action, so to speak, may also be of value:

When the operator enters his iron box to make ready for the performance, there are a few details which should receive immediate attention. The arc light must first be made ready, and care taken that it is working well. If the carbons are not long enough to last out the show, they must be renewed. In putting in new carbons care should be taken that there is plenty of movement on the rack to allow of recentering the arc. A moment's attention should next be given to the take-up mechanism to see that it works properly and that the drive is in proper adjustment.

The next step is to light up and center the light on the screen. To do this quickly proceed as follows: Look at the disk of light thrown by the condenser on to the gate, and if it be not central in relation to the opening, make it so. The size of the disc of light thrown on the screen must next be taken note of. A fairly sharp circle of light should be seen on the gate, and this should be of such a size as to cover completely the gate opening. If this circle be made too large, the best light will not be obtained. Until the circle of light is both central and of correct size on the gate, no notice of the screen need be taken. When the light appears correct on the gate, the final adjustments can be made by looking at the screen, the purpose being to make sure that the screen is evenly illuminated.

Attention should also be given to the light from the lantern slide attachment. Place a slide in the carrier, and see that the light is good and the focus correct. If a slide is to be shown first, put the machine in position to show it as soon as the cut-off is opened.

After the performance is started and the film is racing past the gate, always give an eye to the take-up mechanism, particularly when the spool is becoming full, as this is the time when accidents are most likely to occur. Meanwhile the light will also require attention. The carbons must be fed forward at intervals of one to two minutes; the less electric power there is, the less feeding will be required. During a show, carbons may burn somewhat out of center, which will be indicated by a lack of

proper illumination at the top and bottom of the screen; the necessary adjustment must then be made by means of the elevator. The screen must also be watched to see that the machine is giving a reasonable rate of movement to the picture.

Should the film break, the operator must at once shut off the light, run the machine a few revolutions, rethread the gate and the lower sprocket, and with a pin attach the broken ends, and see that in doing so they are placed sufficiently level to wind on the spool without binding. The operator must always be ready for emergencies of this nature, prepared to act promptly and without hesitation.

One point should be mentioned in regard to the proper moment for starting the film. Do not commence the instant the lights are lowered. The eyes of the spectators should be allowed time to accustom themselves to the darkness, and will, after a moment's pause, be in a better condition for the reception of light. If this provision is not attended to the film will appear to flicker, thus causing a bad impression.

From the foregoing it will be seen that the motion picture operator must be a man of steady nerve, quick to act and prompt of resource. He controls the mechanism of artistic effect, and like all art, it is based on a perfection of detail.

The Principles of Optical Projection

By Courtesy of Bausch & Lomb

THE following brief review of the leading principles of projection is designed for the reader who, having no knowledge of the science of optics, wishes to understand the operation of projection apparatus.

With the aid of the apparatus we throw or project upon a screen an enlarged image of a transparent object (a slide or film).

The process is almost the reverse of ordinary photography. For example, in photographing a scene by means of the photographic objective or lens we obtain a reduced image of that scene on the ground glass. This glass is replaced by the sensitized plate and by the use of chemicals the image is fixed thereon.

slightly greater than the diagonal of the slide or film in use. The size most commonly used is $4\frac{1}{2}$ inches in diameter.

As the condensing lenses are in close proximity to the arc or other source of light, they are, of course, subjected to considerable heat and will expand and contract accordingly as they are heated or cooled. Some arrangement should, therefore, be made for this expansion and contraction so that it will be as even as possible. One method is to use a ventilated mount, which provides for the circulation of air and ensures the even expansion and contraction of the condensers.

The optical principle of projection for both lantern slide and moving picture apparatus will, per-

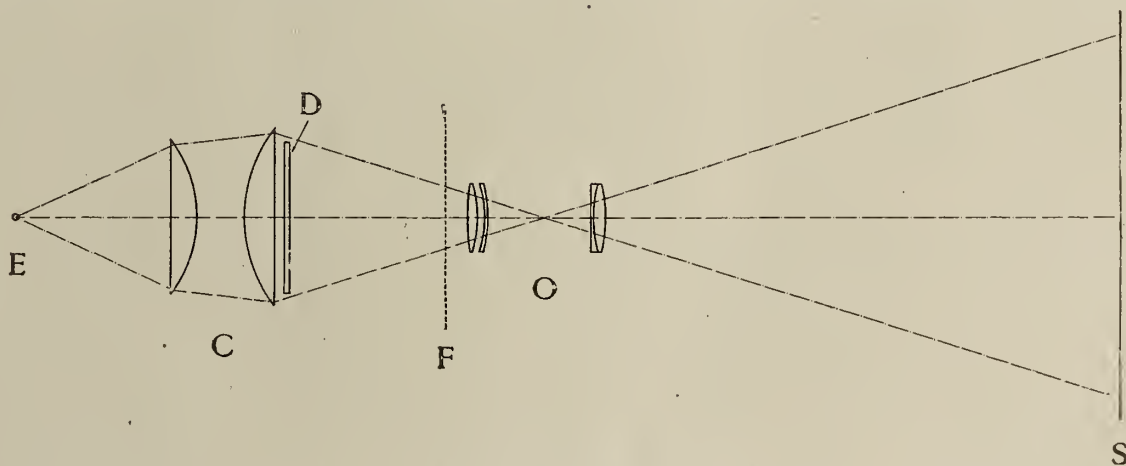


Fig. 1. Course of the Light Rays.

Now in projection we reverse this process. From the picture made with the lens we make a transparent slide, or we use the film negatives, and by means of a condensed light we strongly illuminate these, and with an objective lens an enlarged image is projected upon the screen, and this screen image corresponds with the real objects first photographed.

From this illustration it will be seen that the first essential in projection work is the lens or objective. Just as in photography, the quality and tone of the picture depend to a very great extent upon the quality and character of the lens, so in projection the objective is the factor which determines the excellence of the screen image.

The condensing lenses must be of a diameter

haps, be more readily understood from the diagram, Fig. 1.

At *E* is an electric light or other suitable illuminant, the light from which is caught up by the condensing lenses or condenser *C*; this condenser is an arrangement of lenses so constructed as, first, to gather up as great a volume of light as possible and, second, to concentrate the light which it gathers at the center or diaphragm plane of the objective when the objective is located at the proper distance from the slide or film, which distance is determined by the focal length of the objective.

The slide or film should be placed at such a point that the entire area of the opening is fully illuminated, and it should also be placed so that the greatest num-

ber of light rays possible should pass through it. Taking into consideration the fact that the opening in the mat in the lantern slide is $2\frac{1}{4}$ by 3 inches and in the moving picture film is $\frac{11}{16}$ by $\frac{15}{16}$ inches, it will at once be evident that the slide must be placed at the

TABLE SHOWING SIZE OF SCREEN IMAGE WHEN MOVING PICTURE FILMS ARE PROJECTED.

Size of mat opening $\frac{11}{16}$ by $\frac{15}{16}$ inch.

Equlv. focus Inches	15 ft.	20 ft.	25 ft.	30 ft.	35 ft.	40 ft.	45 ft.	50 ft.	60 ft.	70 ft.	80 ft.	90 ft.	100 ft.
2½	4.8 6.5	6.4 8.7	8.0 11.0	6.8 13.2	11.3 15.4	12.8 17.8	14.5 18.8	18.1 22.0					
2½		5.4 7.4	6.8 9.3	8.2 11.2	9.6 13.1	10.9 14.8	12.3 18.8	13.7 18.7	16.4 22.4				
3		4.5 6.2	5.7 7.7	8.8 9.3	8.0 10.9	9.1 12.4	10.3 14.0	11.4 15.8	13.7 18.7	18.0 21.8			
3½			4.9 6.8	5.8 8.0	6.8 9.3	7.8 10.6	8.8 12.0	9.8 13.3	11.7 16.0	13.7 18.7	15.7 21.4		
4			4.2 5.6	5.1 7.0	6.0 8.1	8.8 9.3	7.7 10.5	8.5 11.6	10.3 14.0	12.0 16.3	13.7 18.7	15.4 21.0	
4½				4.5 6.2	5.3 7.2	6.2 8.4	6.8 9.3	7.7 10.5	9.1 12.4	10.6 14.5	12.2 16.6	13.7 18.7	15.4 21.0
5					4.8 6.5	5.4 7.4	8.1 8.4	6.8 9.3	8.2 11.2	9.8 13.0	10.9 14.9	12.3 16.8	13.7 18.7
5½					4.3 5.9	4.9 6.7	5.8 7.6	6.2 7.4	7.4 8.4	8.7 10.2	9.8 11.9	11.2 13.6	12.4 15.3
6						4.5 6.2	5.1 7.0	5.7 7.7	8.8 9.3	8.0 10.9	9.1 12.4	10.3 14.0	11.4 15.6
6½							4.7 6.4	5.2 7.1	6.3 8.8	7.3 10.0	8.4 11.4	9.8 13.0	10.6 14.5
7							4.4 6.0	4.9 6.8	5.8 8.0	8.8 9.3	7.8 10.6	8.8 12.0	9.8 13.3
7½								4.5 6.2	5.4 7.4	8.4 8.7	7.3 10.0	8.2 11.2	9.1 12.3
8									5.1 7.0	6.0 8.1	6.8 9.3	7.7 10.5	8.5 11.6

EXAMPLE: With a lens of $5\frac{1}{2}$ inch focus at a distance of 35 feet the screen image will be 4.3 by 5.9; at 40 feet, 4.9 by 6.7; at 45 feet, 5.6 by 7.6, etc.

point *D* in the diagram in order that its entire area be covered, and the moving picture film must be located at the point *F* in order that it may take in the greatest number of light rays.

Proceeding from the slide the light passes through the objective *O*, where the rays cross and the object is hence reversed, and by means of the objective the object is imaged or delineated upon the screen *S*. The degree of sharpness and flatness of the image depends upon the optical corrections of the lens.

The relative positions of the arc, condenser, and objective must be such that an image of the light source will be formed at the diaphragm of the objective. All the light coming from the condenser is then utilized and the image on the screen is at its brightest.

Oftentimes lantern slides and films are to be used interchangeably, and approximately the same sized image is desired with both. As the opening in the slide mat is approximately three times that of the moving picture film, it is, therefore, necessary to have a lens for lantern slides approximately three times the focal length of that of the lens used for films. It is possible to match the size of the images in one dimension only (either width or height) as the two openings are not proportionate in size.

It is necessary, therefore, in ordering to specify whether the images are to be the same height or width.

THE SELECTION OF A LENS.

The most important consideration in projection work is the lens, for on its selection depend the quality and size of the image on the screen. Not the lens mounting, nor even the diameter of the lens itself, but its equivalent focus and distance from the screen, determine the size of the image.

At a given distance the greater the focal length the smaller will be the image. Shorter focus lenses, therefore, will give large images. Do not make the mistake of selecting lenses of such short focus, that the magnification will be so great that when the observer is near the screen much of the definition and perspective will be sacrificed.

Brilliant pictures of medium size are far more satisfactory.

The projection distance must be measured from the film or slide to the screen.

Tables on this page show size of image obtained with lenses of different focal length at varying distances. Other sizes, focal lengths and distances can be computed as follows:

Size of Image.—This can be determined by multiplying the difference between the distance from lens to screen and the focal length of the objective, by the size of the slide, and dividing the product by the focal length.

TABLE SHOWING SIZE OF SCREEN IMAGE WHEN LANTERN-SLIDES ARE PROJECTED.

Size of mat opening $2\frac{3}{4}$ by 3 inches.

Equlv. focus Inches	15 ft.	20 ft.	25 ft.	30 ft.	35 ft.	40 ft.	45 ft.	50 ft.	60 ft.	70 ft.	80 ft.	80 ft.	100 ft.
5	8.0 8.6	10.8 11.8	13.5 14.8	18.3 17.8	18.0 20.8								
5½	7.3 7.9	8.8 10.7	12.3 13.4	14.8 16.1	17.3 18.8	19.8 21.6							
6	8.6 7.3	8.8 9.8	11.2 12.3	13.5 14.8	15.8 17.3	18.1 18.8	20.4 22.3						
6½	6.1 6.7	8.2 9.0	10.4 11.3	12.5 13.6	14.8 15.9	18.7 18.2	18.8 20.5						
7	5.7 6.2	7.8 8.3	8.8 10.5	11.6 12.8	13.5 14.8	15.5 16.9	17.5 19.0	19.4 21.2					
7½	5.3 5.8	7.1 7.8	8.6 9.8	10.8 11.8	12.6 13.8	14.4 15.8	16.3 17.8	18.1 18.8					
8		6.6 7.3	8.4 8.1	10.1 11.0	11.8 12.9	13.5 14.8	15.2 18.6	17.0 18.5	20.4 22.3				
8½			8.2 8.8	7.9 8.6	8.5 10.3	11.1 12.1	12.7 13.9	14.3 15.6	16.0 17.4	19.2 20.9			
8			5.9 6.4	7.4 8.1	8.9 9.6	10.5 11.4	12.0 13.1	13.5 14.8	15.1 16.4	18.1 19.6	21.1 23.1		
6½			5.6 8.1	7.0 7.6	8.5 10.8	9.9 12.4	11.4 14.0	12.8 15.5	14.2 17.0	17.1 18.7	20.0 21.6		
10			5.3 5.8	6.6 7.3	8.0 8.8	8.4 10.3	10.8 11.8	12.2 13.3	13.5 14.8	16.3 17.8	18.0 20.8	21.8 23.8	
12				5.5 8.0	8.8 7.3	7.8 8.5	8.8 11.0	10.1 12.3	11.2 14.8	13.5 17.3	15.8 18.8	18.1 20.4	22.3
14					5.8 6.2	6.6 7.3	7.6 8.3	8.6 8.4	8.8 10.5	11.6 12.6	13.5 14.8	15.5 18.8	17.5 21.2
16						5.8 6.3	6.8 7.3	7.5 8.2	8.4 9.1	10.1 11.0	11.8 12.8	13.5 14.8	15.2 16.8
18							5.1 5.6	5.9 6.4	6.6 7.3	7.4 8.1	8.9 9.8	10.5 11.4	13.5 14.8
20								5.3 5.8	6.0 6.5	6.8 7.3	8.0 8.8	8.4 10.3	12.2 13.3
22									5.4 5.9	6.0 6.6	7.3 7.9	8.5 9.3	11.0 12.0
24										5.5 8.0	6.6 7.3	7.8 8.5	10.1 11.0

EXAMPLE: With a lens of 10-inch focus at a distance of 20 feet the screen image will be 5.3 by 5.8; at 25 feet, 6.6 by 7.3; at 30 feet, 8.0 by 8.8; at 50 feet, 13.5 by 14.8, etc.

For example:

Let *L* be the projection distance, 40 feet (480 inches); *S*, the slide mat, 3 inches; *F*, the focus of the

lens, 12 inches; then we have the formula (in which d is the size of image)

$$d = \frac{S(L-F)}{F}$$

Substituting for the letters their known values we have

$$d = \frac{3(480-12)}{12} = 117 \text{ in. or } 9\frac{3}{4} \text{ ft.}$$

Focal Length.—To determine this factor multiply the size of the slide or film opening by the distance from lens to screen, and divide the product by the sum of the size of the image and the size of the slide.

Thus we have the formula $F = \frac{S \times L}{d + S}$ and substituting their values as before

$$F = \frac{3 \times 480}{117 + 3} = \frac{1440}{120} = 12 \text{ inches.}$$

Distance from Slide to Screen.—With the other factors given we can get this by multiplying the sum of the size of the image and size of slide mat, by the focal length, and divide this product by the size of

slide mat, thus: $L = \frac{F(d + S)}{S}$ substituting values
 $L = \frac{12(117 + 3)}{3} = 480 \text{ inches} = 40 \text{ ft.}$

ADJUSTMENT OF LIGHT.

Successful results in projection depend largely

upon the correct adjustment of the lamp, which must throw a brilliantly illuminated circle upon the screen.

After the objective is focused, as will be evidenced by a sharp clear image on the screen, remove slide and slide holder, and examine the illuminated circle. If

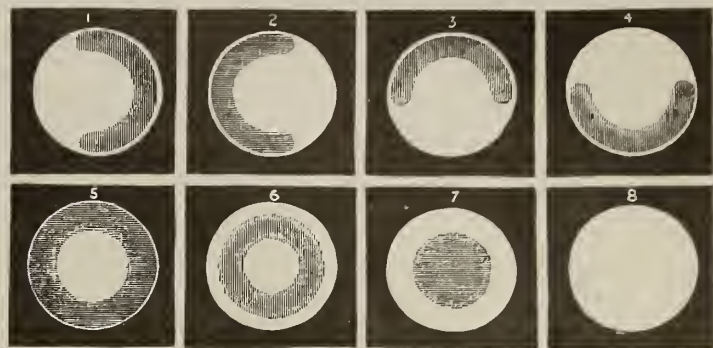


Fig. 2. Adjusting the Light by the Screen.

the light is centered and the lamp correctly adjusted this circle will be clear and entirely free from coloration or shadows.

The diagrams (Fig. 2) illustrate the results of defective centering, showing the shadows and stating the causes. These can be speedily remedied and a little practice will soon make one adept in centering the light accurately. In 1 and 2 the radiant, i. e., the crater, needs to be properly adjusted laterally, it is too far to the right or left.

In 3 and 4 it is too high or too low.

In 5, 6 and 7 it is too near or too far from the condenser.

In 8 it is in correct position, the field being entirely clear.

The Electric Arc and Its Carbons

By R. F. Pierce

THE why and wherefore of the electric arc is probably surrounded by more mystery than any portion of the moving picture theater equipment, and the writer believes the setting forth in plain English of the theory and operation of the arc will be of interest and value to every one identified with the moving picture field, as the quality of the picture depends to a far greater extent than is generally realized upon the character of light used to project it.

The discovery of the electric arc is popularly ascribed to Sir Humphrey Davy, the eminent English scientist, who found that a continuous discharge of electricity across an air gap, separating two carbon electrodes, produced light of dazzling brilliancy.

In this experiment the carbon electrodes were placed in a horizontal position, and the gases produced by the burning carbons assumed the form of an arch, and this similarity resulted in the phenomenon being named the electric "arc," which name it has borne ever since. As a matter of fact, the arc itself produces only about five per cent of the light, while the negative carbon produces about ten per cent, and the crater in the positive carbon the remaining eighty-five per cent. The arc is composed

of the gases produced by the burning carbon, and serves merely as a conductor of electricity between the carbon electrodes.

In considering the theory of the electric arc, it is convenient to regard electricity as going from positive to negative, and assuming this theory to be correct, the following is what actually takes place:

The arc is started by making contact between the two carbons; as the ordinary voltage used in practice is insufficient to force the electricity to jump across any considerable air space separating the carbons. When the carbons are separated, the current meets a very high resistance and the energy expended in overcoming this resistance produces a high degree of heat, sufficient to ignite a portion of the carbon, and the gases produced being better conductors of electricity than the air, permit the current to flow over the intervening space between the two carbons.

The current flowing from the arc into the negative carbon detaches minute particles of solid carbon, which fly upstream with enormous velocity, striking upon the positive carbon. The velocity of these particles is so enormous that their impact upon the positive carbon produces sufficient heat to raise

a portion of this carbon (called the crater) to a white heat. The temperature at which carbon becomes white hot is the highest known to modern science, as far as practical production by artificial means is concerned, and is sufficient to melt even the diamond, the hardest and most refractory substance known.

This high temperature produces an enormous volume of light from a very small spot, and it is upon this fact that the use of the electric arc in motion picture projection depends. In relation to the quality of pictures produced, the projecting arc must have the following characteristics.

The light must be as nearly as possible pure white in color, in order that the light and shadows may have the natural values required to produce a life-like picture. The least tint of yellow results in producing shadows of a brownish tint, and gives a yellowish tone to the "high-lights."

In the second place, the crater must be of the proper size. If it is too small, the shadows do not merge into the high lights gradually as in nature, but are sharply contrasted.

In order that an object may appear to stand out from the flat surface upon which it is projected, it is necessary that the shadows be slightly blurred at the edges, as it is upon this effect that the eye depends for the impression of relief and solidity. This will be easily appreciated by comparing the half tone reproduction of a certain object, with a pen and ink drawing of the same object. In the pen and ink drawing the shadows are sharply defined, and the surface appears flat, whereas in the half tone or photograph, in which the shadows blend gradually into the high lights, the object appears to stand out in relief.

The size of the crater depends upon two factors: The strength of the current, or amperage, and the length of the arc. With a given amount of current the size of the crater increases with the arc length, and thus with the arc voltage, which is practically proportional to the length, for a given current.

This fact has stimulated the production of the new high voltage moving picture machine arc lamp carbon, as a number of expert operators hold the opinion that the soft, low voltage carbon produces such a small crater that the shadows are entirely too sharp for naturalness. The high voltage carbon requires from five to eight volts more for satisfactory performance, and this increase in voltage is just sufficient to produce the blending of the edges of the shadows necessary to give the most lifelike picture. Another advantage of the high voltage carbon is that the arc is slightly longer, and less attention is required from the operator to prevent the tip of the lower carbon from getting in the way of the light from the upper one. Furthermore, the high voltage carbon burns away much less rapidly, and the arc need not be adjusted so frequently. In addition to this of course the slow burning qualities of the high voltage carbon result in a considerable economy in the amount of carbon used, ranging as high as fifty per cent.

As ninety-nine per cent of the moving picture equipments in the country have a sufficient range of voltage available to accommodate the high voltage carbon, it may be used in existing equipments without change or alteration.

The greater part of the foregoing remarks have been made upon the assumption that a direct current

is used to produce the arc. The relative qualities of the different sorts of carbons are equally in evidence where alternating current is used. On alternating current, however, the direction of current flow reverses with great rapidity, usually about 120 times per second, and thus a crater is formed on both the upper and lower carbon. It is usually considered most satisfactory, however, to use the light from the upper crater only, as expert operators believe it is better to have a light from one good crater, than from two poor ones. On direct current, cored carbon is used in the upper holder, the core being filled with a soft carbon composition which burns more readily than the rest of the carbon, and holds the crater in one position. Either a cored or a solid carbon may be used in the lower holder where the high voltage carbon is used, but if a low voltage upper carbon is used, it is necessary, or at least desirable, to use a solid carbon in the lower holder.

On alternating currents, cored carbons are used in both holders, and in this case the core performs the double function. It operates as on direct current to keep the crater in one position, and also, since the contents of the core is easily vaporized, prevents the flickering of the light, which would otherwise occur during the instant in which the current reverses. With the high voltage carbon the core differs from the combination used on the low voltage carbon, in order to maintain the longer arc required by the high voltage carbon.

The presence or absence of the core has nothing to do with the softness or the hardness of the carbon itself, which depends entirely on the process of manufacture and the raw material used. The process of manufacturing the high voltage carbon is interesting and instructive. The raw material is the soot produced by burning resin with an insufficient supply of oxygen. This is the only commercial source of absolutely pure carbon obtainable, and is produced on a commercial scale only in Germany. This raw material is finely and evenly pulverized in special mills, and any particles of iron which may have been ground from the rollers by the great pressure, are removed by a powerful magnet. It is then mixed with a binder of refined tar, chemically freed from any traces of moisture, and then passed between steel rollers having case hardened and polished surfaces, then formed by power hammers into blocks about twelve inches in diameter, and fifteen inches in height. These blocks are then placed in hydraulic presses operating at three to six thousand pounds per square inch pressure, and forced through a die of the required diameter, which is fitted with a needle in the center which forms a star shaped core. In front of the die is a disk, which impresses the maker's brand on the surface of the carbon. These tubes are cut into pieces of one meter (thirty-nine inches) in length, and rolled on a perfectly smooth flat surface, straightening themselves automatically. They are then made into bundles which are packed in fire proof crucibles and surrounded with powdered coke to exclude the air, and subjected to a temperature of 2,500 to 3,000 degrees for ten days, after which they are tested for uniform diameter and length, pointed, and the core filled with a secret compound, and after drying the carbons are ready for packing and shipment.

Dictionary of Mechanics for Operators

By Louis G. Avery

ABRASION—The scoring, scratching or marring of any surface.
ALIGNMENT—Arrangement of two or more parts in line with each other.

AUTOMATIC—Self-acting; operating by its own mechanism and requiring no human assistance.

AXIAL—Pertaining to the axis; in the direction of the *axis*.

AXIS—The line about which a rotary body revolves; the *shaft* or *axle* of a rotary body.

AXLE—Same as *shaft*.

BACK-LASH—The slight motion of one part of connected machinery without moving the other part, due to wear or imperfect fitting.

BALL JOINT—A joint in which a ball end on one part works in a socket on the other part, allowing motion in all directions.

BATH, OIL—See *Oil Bath*.

BEARING—The support in which a shaft revolves; the stationary support for a revolving body. See *Journal*.

BEATER—Part of a machine whose function is to strike upon another part. The bar or rod which strikes upon the film intermittently to advance it, in some forms of projecting machines.

BED—The foundation or base upon which a machine is directly built.

BELT—A band of flexible material passing around the peripheries of two wheels, to communicate motion from one to the other.

BEVEL GEAR—See *Gear*.

BORE—Any cylindrical opening or hole which has a function in the operation of a machine.

BRAKE—A part whose function is to retard or stop the motion of another part by the friction of its contact.

BUSHING—A tubular part fitting a hole in another part to reduce the size of the hole or to prevent direct contact with the sides of the hole.

BUTTON—A small knob of convenient form and size for actuating with the finger, and which controls a lever or an electric circuit.

CAM—A revolving or moving part which communicates a certain motion by contact with another part by reason of its peculiar shape.

CATCH—A hook or other device for retaining a moving part in a certain position until released.

CENTRIFUGAL FORCE—The force that makes a moving body tend to continue in a straight line, and so tends to throw revolving parts outward from their center.

CHAIN BELT—A chain whose links are formed to fit over the teeth or sprockets on a wheel, so that motion may be transmitted from one to the other.

CHUCK—A device for clamping a revolving part in a central or axial position.

CLAW—A part shaped like a claw employed by some projecting machines for stepping the film forward by engaging in its perforations.

CLUTCH—A clamp for connecting or disconnecting at will two shafts placed end to end; any clamp.

CIRCUMFERENCE—The circular outer line of a wheel or round object. See *Periphery*.

COLLAR—A flange or ring upon a shaft or rod, either fixed or movable, whose function is to limit *end play*.

CONICAL PULLEY—A pulley whose diameter varies from one end to the other, so that its speed may be varied by changing the position of the belt.

CORE—The center or heart of anything; in a foundry, that part of a mold which shapes the interior of a hollow object.

CORROSION—The action of chemicals upon any material, as the rusting of iron; also the damage done by such chemical action.

COUPLING—Any part which connects two other parts; especially any device for connecting the ends of shafts.

CRANK—A lever so formed that its outer end, which is provided with a handle or connected to a reciprocating part, may be revolved about its inner end, which is fastened to a shaft, so that the shaft may be made to revolve.

CRANK SHAFT—The shaft which is fastened to and driven by a crank.

CROWN WHEEL—See *Gear*.

CUT OFF—A device for cutting off the light from the film when the machine is not running.

DEAD CENTER—That position of a crank in which the power applied to it acts directly in line with the length of the crank, and so fails to revolve it.

DIAMETER—A straight line through the center of a wheel, a ball or other round object from one side to the other.

DIFFERENTIAL MOTION—Motion produced by the difference between two gears or levers. See *Gear*.

DIRECT CONNECTED—On the same shaft, or with shafts joined end to end.

DOG—A form of clutch or chuck for holding a moving part; or an adjustable stop to change the direction or rate of motion.

DRUNKEN SCREW—See *Screw*.

ECCENTRIC—A circle containing another circle, whose centers do not coincide. A disc or wheel mounted on a shaft which passes to one side of its center, so that it oscillates as the shaft revolves. A form of cam.

END PLAY—The endways motion of a shaft or spindle.

ESCAPEMENT—A rocking arm whose ends alternately engage and release the teeth of a wheel, causing the wheel to revolve in intermittent steps. A possible form of motion for projecting machines.

FLANGE—Any rib or rim projecting from the surface or edge of a body.

FLY WHEEL—A heavy wheel whose function is to regulate the speed of a shaft through its momentum.

FOOT-POUND—A unit of energy, equal to the work of lifting one pound one foot. One horse power is equal to 33,000 foot pounds per minute.

FRAME—The opening which fits over each picture of a projected film and shuts off the neighboring pictures.

FRICTION—The resistance to motion between two bodies in contact.

FRICTION GEAR—See *Gear*.

GATE—That portion of a projecting machine through which the film passes while being projected.

GAUGE—Any instrument for measuring or standardizing dimensions; a measurement.

GEAR (or Gearing)—Wheels which transmit motion by direct contact with other wheels. *Bevel Gear*—Engaging wheels at right angles, whose edges are beveled or inclined to afford engagement. *Crown Gear*—A wheel with thin teeth upon one side of its rim and parallel to its axis, to engage a spur gear at right angles. *Differential Gear*—A gear producing motion in a wheel through the difference in the motions of two other wheels. *Friction Gear*—Wheels in contact whose motion is transmitted by the friction of such contact and not by teeth. *Internal Gear*—A wheel having teeth on the inner instead of the outer edge of its rim. *Miter Gear*—Right angle bevel gears whose wheels are the same size. *Skew Gear*—Engaging wheels whose teeth are twisted or skewed so that their shafts need not be parallel. *Spiral Gear*—See *Worm Gear*. *Spur Gear*—Any toothed gear. *Sun and Planet Gear*—Two engaging gear wheels, one of which is rolled around the periphery of the other. *Worm Gear*—A screw-threaded shaft whose teeth are of the right form and size to engage the teeth of a spur gear, so that the spur wheel advances one tooth for each revolution of the screw or worm.

GENEVA MOVEMENT—A wheel with radial slots and concavities in its periphery between the slots. The concavities are engaged by the periphery of a second wheel, which thus holds the first wheel stationary. The second wheel carries a pin which at each revolution engages a slot in the first wheel, at which time it is released by the second wheel and advances a portion of a revolution. A form of intermittent motion for projecting machines. Called also *Star Wheel*, *Maltese Cross*, etc.

GLAND—The movable part of a *stuffing box* by which its *packing* is compressed.

HANGER—Any support suspended from above, usually for shafting.

HORSE POWER—A unit of power, equal to the energy required to lift 33,000 pounds one foot per minute.

HORSE POWER HOUR—A unit of power consumed, equal to one horse power exerted for one hour.

IDLER—A pulley or gear which does no work beyond guiding or retaining other wheels or belts.

INERTIA—The property of matter when at rest to tend to remain so, and to resist motion. See *Momentum*.

INTERMITTENT—Starting and stopping at intervals.

JOURNAL—That part of a *bearing* which comes in contact with and receives the friction of a shaft, axle or spindle.

KEY—A pin inserted between a wheel and its shaft to hold them solidly together.

KEY WAY—The hole or passage between a wheel and its shaft into which the key is introduced.

KNUCKLE—A form of hinge joint connecting the ends of two bars or rods.

KNURLED—Milled or roughened, like the edge of a coin, to afford a grasp for the hand.

LEVELING SCREWS—Screws in the base of an instrument which act as legs and enable it to be leveled regardless of the floor upon which it stands.

LEVER—Any arm which is fastened at one point in such a way that one or both ends may be moved to do work.

LONGITUDINAL—Lengthways; in the direction of its length.

MACHINED—Finished by machine. Usually said of a finished metal surface, as distinguished from the rough surface left by casting or forging.

MAGAZINE—Any box or chamber for storing a specific article in quantity.

MALTESE CROSS—See *Geneva Movement*.

MILLED—See *Knurled*.

MITER GEAR—See *Gear*.

MOMENTUM—The property of matter when in motion to tend to continue at the same rate of motion.

OIL BATH—A chamber in which gears revolve entirely submerged in oil to reduce friction. Sometimes called *Oil Immersion*.

OSCILLATION—Motion backward and forward or in alternate directions.

OXIDATION—The corrosion produced by the action of the oxygen in air or water.

PACKING—The substance which is put in a *stuffing box* to make it air or water tight.

PARALLEL—Extending in the same direction.

PAWL—A catch or tongue which engages the teeth of a *ratchet* wheel to prevent its backward rotation.

PERIPHERY—The circular surface of a wheel, disc or sphere.

PERPENDICULAR—A line at right angles to another line; hence, a vertical line, as being at right angles to the earth.

PIN—In mechanics, any small round projection adapted to engage some other part.

PINION—The smaller of two spur gears. The gear which engages a *Rack*.

PITCH—The distance, center to center, between two adjacent teeth of a gear or a screw.

PITCH DIAMETER—The diameter of a gear wheel measured at the point where its teeth engage those of another gear.

PIVOT—A fixed point upon which some part turns; or the sharpened end of a shaft rotating in a cup-shaped bearing.

PRESSURE SPRINGS—The springs in the film gate which bear upon the film and keep it from slipping out of frame.

PULLEY—Any wheel adapted to receive a belt.

RACK—A straight bar carrying teeth like a gear wheel, and adapted to engage a *pinion* for changing direct into rotary motion or the reverse.

RADIUS—A line from the center to the circumference of a circle or sphere.

RATCHET—A toothed wheel whose teeth are in the form of inclined planes so that when engaged by a *pawl* it can revolve only in one direction.

REEL—A spool or skeleton wheel on which flexible cords, strips or films may be wound.

REVOLUTION—Rotation; one complete turn of a shaft, axle or spindle.

R. P. M.—Revolutions per minute. Used in expressing the speed of rotation of a shaft, axle or spindle.

REWIND—Any device for reeling a film just used back into position to be projected again.

SCREW—*Drunken Screw*—A screw whose threads are not uniformly inclined, being without *pitch* for a large part of a revolution and then advancing one or more threads during a small part of a revolution; used as a worm gear in some forms of projecting machines for producing intermittent motion. *Lag Screw*—A large screw for fastening machines to floor or wall. *Set Screw*—A screw set in the hub of a wheel or at a convenient point in any part for clamping it to its shaft.

SHAFT—A round bar resting in one or more *bearings* and carrying parts which are to be revolved.

SHAFTING—Any system of shafts for transmitting power wherever needed.

SHOE—A removable part inserted between a moving part and a stationary part in contact, to take the wear of friction.

SHUTTER, AUTOMATIC—See *Cut Off*.

SKEW GEAR—See *Gear*.

SLEEVE—A tubular part sliding over a shaft or rod.

SNAIL—A spiral, slow-acting *cam*.

SPINDLE—A slender shaft or axle on which anything turns.

SPIRAL GEAR—A worm gear. See *Gear*.

SPROCKET—A toothed wheel whose teeth are adapted to engage the perforations in a strip of film or fabric or the links in a chain.

SPUR—See *Gear*.

STAR WHEEL—See *Geneva Movement*.

STROKE—The distance of travel in one direction of a reciprocating part.

STUFFING BOX—A bearing surrounding a sliding or revolving rod and packed with materials which will make the bearing water or air tight.

SUN AND PLANET GEAR—See *Gear*.

SWIVEL—A joint between two parts containing a pin and sleeve so that either part may revolve with reference to the other.

TAKEUP—The arrangement on a projecting machine by which the film that has passed the gate is taken up on a reel.

TENSION—A latent force or strain working in a straight line.

TOGGLE—An elbow or knee joint connecting two bars which are nearly in line, so that the movement of the joint produces a smaller movement of the outer ends of the bars in the direction of their length, with great pressure.

TORSION—A latent force or strain working in a rotary or twisting direction.

TRAIN—A succession of similar parts, as a train of gears.

TRANSVERSE—Across; crosswise.

TRIPOD—A three-legged stand or table.

TURN BUCKLE—A piece connecting two rods end to end, one of the ends being screw-threaded so that when the piece is turned the rods are drawn together.

TURN TABLE—A base or bed for a machine so arranged that the machine may be turned about in any direction.

UNIVERSAL JOINT—A form of double joint or coupling between the ends of two shafts which permits one to transmit its motion to the other when the two are at different and changing angles to each other.

VOLUTE SPRING—A spring formed of a spiral roll of strip metal whose tension is utilized by pulling its center to one side or the other in the direction of its axis.

WORM—See *Gear*.

Superiority of American Films

Translated from the *Cine Journal*.

It would be a good thing if some of the English film makers should decide to take a trip to the United States. They would very quickly get their money back in gaining much useful knowledge.

Everyone knows that American films are in every respect superior to English films.

If the Japanese buy their films mostly in England, it is easily accounted for by the vogue which everything English has in that country. There is in Japan, evidently, a great prejudice against American and European producers.

Perfection in cinematography belongs to the Americans and Europeans, who have always felt that success was to be gained only by producers who could spare sufficient capital to stage their pieces in a befitting manner.

The referee held up his hand.

"Them last two rounds don't count," he hoarsely announced. "Th' fight will have to start all over again."

A low growl ran through the vast audience.

"What's th' trouble, Reddy?" shrieked a fiery faced man in the tenth row.

The referee squared his jaw.

"Th' trouble is," he explained, "that th' moving-picture man has struck a bad spot in his film an' th' pictures is no good. Are you ready up there, perfessor? All right. Shake hands, boys."

And the battle made a fresh start.—*Cleveland Plain Dealer*.

Power's Cameragraph and Its Principles

THE Nicholas Power Company Cameragraph models now offered to the public are Nos. 5 and 6. The former has been a favorite since 1906, and its continued popularity has led to continuance of its manufacture, notwithstanding the recent appearance of the latter model, No. 6, which has been designed especially to meet the most recent conditions which have arisen in the art of projecting motion pictures.

Power's Cameragraph No. 6 is a worthy successor to the No. 5. For more than two years the company's experimental department has been constantly at work endeavoring to produce a moving picture machine free from the defects which have been present in greater or less degree in the art. Owing to the extreme accuracy necessary in the manufacture of parts for moving picture machines, a very slight amount of wear upon the working parts is productive of unsatisfactory pictures, and the first consideration in the design of No. 6 has been the production of a moving picture machine which will give long and constant service without perceptible wear upon the mov-

ing parts. The consideration next in importance has been the elimination of all adjustments not absolutely necessary. Other important objects sought in the manufacture of the new Cameragraph have been the elimination of the disagreeable flicker from the pictures, the projection of perfectly steady pictures, the provision of every possible device to insure absolute safety in handling inflammable films and the arrangement of film feeding devices that will prevent wear on the film.

All these objects have been satisfactorily attained, and Power's Cameragraph No. 6 represents the best product of the mechanical genius and long experience of Mr. Nicholas Power, who for thirteen years past, has been known to American moving picture exhibitors as a leading designer and manufacturer of motion picture apparatus.

The mechanism, or "machine head," is the most vital part of a moving picture projecting machine, and no degree of excellence in the rest of the equipment

will atone for defects in the mechanism. For this reason, the design of the mechanism of No. 6 Cameragraph has been made the subject of the most thorough and constant study from the first. While the

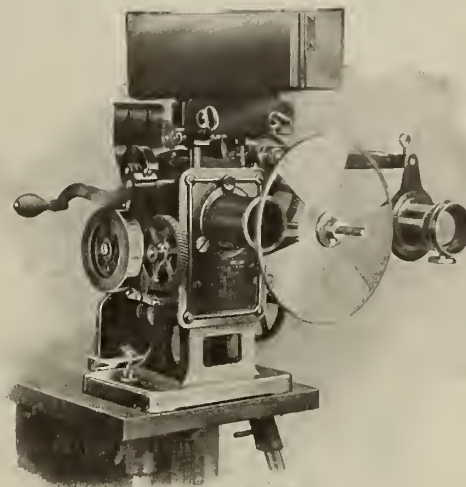


Fig. 2. Mechanism of the No. 6.

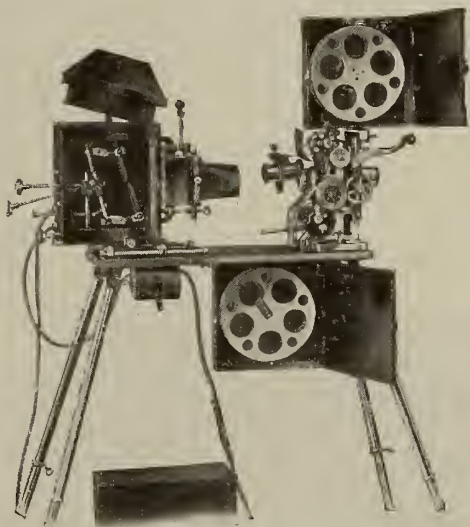


Fig. 1. Powers' No. 6 Machine.

lamphouse, lamp, film magazines and stand have all been designed with thoughtful study, on the mechanism itself the best efforts of the designer have been expended. In it are embodied the results of many years of experience as a builder, dealer and exhibitor, and the needs of the theater owner, the operator and the patron of the moving picture theater have been constantly held in view.

Every part of the mechanism is made of the best material, and the workmanship is of the highest quality. The factory is equipped with the latest and best machine tools available, and the workmen are American mechanics of thorough training and of long experience. Every part of the mechanism is of ample size and strength to withstand the strain of constant service for many hours every day in the year. The frame is heavy and rigid; the gears are of large diameter and wide face, with spirally cut teeth which reduce noise, eliminate back-lash and insure steadiness of operation. The larger gears are made from a



Figs. 3 and 4. Cam and Cross of Intermittent Movement.

special alloy which reduces friction to a minimum, and the pinions are cut from the best grade of machine steel to withstand wear. The bearings are of exceptional length, insuring perfect alignment of the

shafts or spindles which are of extra large diameter to prevent bending. All parts are perfectly interchangeable, and are gauged with the highest degree of accuracy possible in manufacturing operations.

The intermittent movement is a radical departure from previous practice. It has no pinwheel, no star-wheel or "Geneva." It is not a beater, or dog movement, nor is it a claw movement. Neither is it a frictional gripper. It is practically noiseless in operation; it will last indefinitely without perceptible wear. It

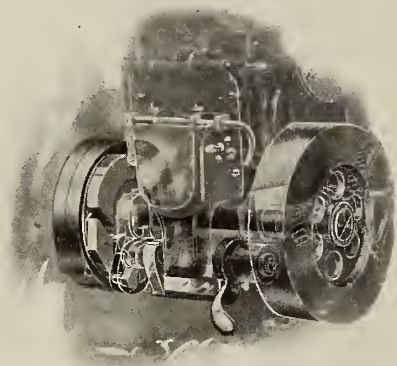


Fig. 5. Framing Carriage and Intermittent Movement.

moves the film with the least possible strain, and the picture projected is characterized by remarkable steadiness.

Only two parts are embodied in the intermittent movement. The driving element of this movement is a revolving cam of hardened tool steel which is of diamond shape, and is formed integral with a heavy steel disc rigidly secured to the main spindle or shaft of the mechanism. A locking ring for the driven element is also formed on the face of the disc in such relation to the cam that the driven element passes without noise from engagement with the cam into engagement with the locking ring. The driven element is a cross which is rigidly mounted on the end of the intermittent spindle and is provided with a heavy pin on the face of each arm for engagement with the cam. The cross and the pins are cut from a single block of tool steel so that the pins cannot possibly loosen and be forced out of proper relation to the cam. The parts of the intermittent movement are enclosed in an oil-tight casing with an oil feed cup, as shown in the cut, and by keeping the casing properly supplied with oil a practically noiseless operation of the movement without perceptible wear on the parts is insured. With this novel type of intermittent movement rapid travel of the film is produced with but little strain on the perforations.

The shutter, as designed by the company, eliminates all flicker. It is of the three wing type and is mounted on a spindle which projects forward from the front plate of the mechanism, so that the shutter intercepts the rays of light in front of the projection lens. The shutter is adjustable longitudinally of the spindle, so that it can be set close to the front of the lens whether the lens is provided with a long or short barrel. The hub of the shutter consists of an inner and an outer sleeve. The inner sleeve is directly attached to the spindle and the outer sleeve is readily adjustable on the inner sleeve to permit quick and accurate setting of the shutter in proper relation to the intermittent movement. The mountings of the shutter spindle are such that when the shutter is detached

for packing the mechanism, the spindle may be swung downward into close contact with the front of the mechanism, where it will be protected from injury in shipment. Owing to the rapid movement of the film produced by the novel, intermittent movement, the shutter wings are cut narrower than in most shutters of the three wing type, and illumination on the screen is benefited. As the shutter is mounted in front of the projection lens there is no obstruction between the lens and the aperture plate or picture gauge, permitting the use of a lens of the shortest possible focus. The shutter gears are angle gears (not bevel gears), and have faces $\frac{3}{8}$ of an inch in width, so insuring long service without perceptible wear.

The picture is framed by a slight vertical movement of a carriage bearing the intermittent sprocket, and the framing lever is mounted on the base of the mechanism or machine head, where it can be readily reached with the left hand without interfering with the operation of the machine. The movement of the framing carriage does not alter the relation of the shutter to the picture gauge or projection aperture. The gearing connection to the framing carriage has all the gears arranged in a straight line, eliminating a toggle joint and toggle joint gears.

The film feed comprises three sprockets in accordance with the usual American practice. The top feed sprocket and the bottom or take-up feed sprocket run constantly, and the middle or intermittent sprocket makes a complete turn in four successive movements with alternate periods of rest which are four times as long as the period of movement. All the sprockets are cut from specially selected steel to insure long wear and accuracy of size and form.

The film is held in position upon the top feed sprocket by means of two rollers, one a flanged guide roller turning on a fixed spindle, and the other a hold-

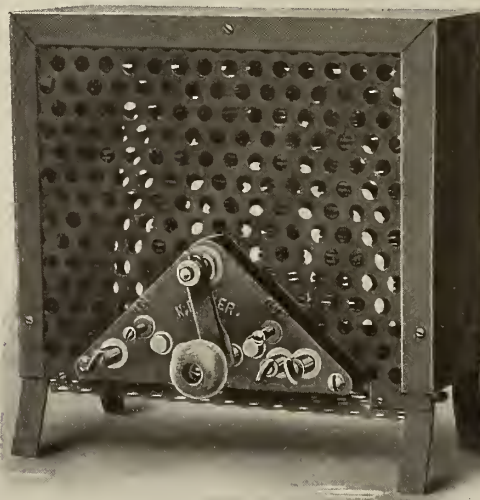


Fig. 6. Adjustable Iron Grid Rheostat.

ing roller mounted on a spring pressed bracket. The latter roller rests directly over the top feed sprocket when in use and keeps the film in perfect engagement with the sprocket teeth.

The film is held in position on the intermittent sprocket by means of a roller mounted on a pivoted bracket, which is so shaped that it serves also as a guide for the film. When the idler roller for the intermittent sprocket is in service it lies practically under the intermittent spindle and insures engage-

ment of the film with at least four teeth on each hub of the intermittent sprocket.

A pair of idler rollers are provided to keep the film in position upon the lower or take-up feed sprocket, these idlers being mounted in a frame which is arranged to rock on a spindle carried by a spring pressed, pivoted bracket. The lower, or take-up, feed sprocket controls the rate at which the film is taken up in the lower magazine, and it is of the utmost importance that "riding" of the film on this sprocket be prevented. This is completely accomplished by means of the arrangement of idler rollers, above described.

To prevent wear of the film in traveling over the sprockets all the idler rollers which hold it in position thereon are so supported that no pressure of the film against the sprockets is produced by the idler rollers, but the possibility of disengagement of the film with the sprockets is completely obviated.

Film guides and tension devices are arranged to make the friction of the film, when traveling through the mechanism, as slight as possible and to insure perfectly straight travel of the film past the aperture plate or picture gauge. At the top of the gate of the mechanism a pair of light, flanged guide rollers is provided, between which the film travels to the aperture plate. The tension on the film necessary to insure steady pictures is produced by means of the aperture plate, which is provided with wear strips of glass-hard steel, and a pair of tension springs provided with half-round, hardened steel contact shoes, on which soft emulsion or film cement cannot accumulate and scratch the film.

To prevent wear on the film in passing from the

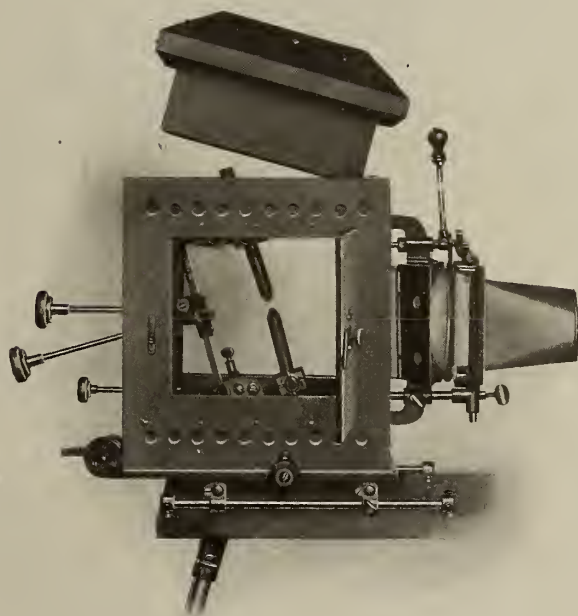


Fig. 7. Lamp House for Cameragraph No. 6.

intermittent sprocket, a steel apron with polished surface is provided over which the film travels with scarcely perceptible friction and without noticeable wear.

The safety devices, to protect the film from fire, comprise upper and lower magazines, an automatic shutter and upper and lower film shields.

The fireproof film magazines are of the square type, insuring easy insertion and removal of the film and reels, and are provided with Power's patent film

valves, which absolutely prevent the passage of flame into the magazines. The lower magazine is provided with Power's patent automatic take-up device, which maintains uniform tension on the film at all times, whether the reel be empty or full.

The automatic fire shutter is simple in construction, positive in operation, and the operating mechanism is all readily accessible. The parts are constructed to withstand wear and operate with very little friction. A little heavy oil or melted vaseline



Fig. 8. Arc Lamp for the No. 6.

should be used to lubricate the parts from time to time to insure perfect operation.

The film shields completely protect the film in its travel from the upper to the lower magazine. The upper film shield is mounted on the film gate and moves out of the way when the gate is open for threading the film through the machine. The lower shield is mounted on the base of the machine head and is arranged to hold the film gate open while the film is being threaded.

The lamphouse is extra large, with removable top and back. Doors are provided on both sides and are made as large as possible to afford ready access to every part of the lamp. The lamphouse is mounted on a heavy base casting carried by a set of adjustable sliding ways, which provide for forward and backward movement in focusing as well as lateral movement for stereopticon use.

The two condensing lenses are carried in a rectangular box which is permanently attached to the front of the lamphouse. Each lens is held in a separate holder or clip which can be instantly removed in case of breakage of the condenser without disturbing the other condenser. The condensers are of the best quality of triple annealed lead glass, and the holders or clips are so designed that perfect freedom of expansion and contraction is permitted, thus lessening the danger of breakage.

The arc lamp affords every possible adjustment and is built on the "last forever" principle. Every part is made extra heavy to resist intense heat and heavy strain. The carbon holders (on which patent has been applied for) clamp the carbons so rigidly that they cannot be put out of alignment. The carbons can be set in position to secure the best possible

results with both direct and alternating current, and the carbon holders may be shifted laterally, either together or independently, while the current is on. The back and forward movement of the lamp is accomplished by a rack and pinion insuring quick adjustment and rigid support.

The rheostat furnished is either adjustable, or non-adjustable, as desired, and is of either the grid or wire coil type. The rheostats regularly furnished are calculated to supply at least 35 ampere on a current of 110 volts, and the resistance elements are of ample size to insure long service.

The table or stand has a top of oil finished walnut and is mounted on a set of telescoping legs of steel tubing, heavily nickel plated. These fit into rigid iron leg sockets, or flanges, in which they are tightly clamped by set screws. To insure perfect rigidity, a pair of braces and a spreader for the front legs are

furnished with the stand.

Both the moving picture lenses and the stereopticon lenses are achromatic combinations of high quality. They are of the regular quarter size universally used in moving picture work, and are supplied in focal lengths to meet all requirements. The exact size of the screen and the distance from the machine to the screen should always be specified in ordering lenses. It is impossible to supply lenses to correspond exactly to every size of screen; but the company carries in stock, lenses of more than a dozen focal lengths at all times, and can meet approximately the requirements of any exhibitor.

Moving picture lenses are furnished in either the standard type with barrels that are not removable, or the separable tube and jacket type which permits a quick change of focal lengths. All lenses are provided with rack and pinion adjustment.

The Construction of the Edengraph

THE high-grade projecting machine, built for the professional exhibitor, must not only project a perfect picture, but be made to withstand the continuous wear of service in a picture theater, running from thirty to fifty performances daily, or in the case of an exhibitor traveling about the country, be so constructed as not to be affected by oft-repeated shipment as "excess baggage" (which is handled none too carefully). These requirements have been kept constantly in view by the designers and makers of the "Edengraph."

Scientific principles as well as novel ideas and unexcelled workmanship are embodied in the Edengraph, and the apparatus is handsome in appearance, as well as practical in operation. An intermittent movement operating in oil, revolving shutter construction, enclosed gearing, fire-proof magazines and a radically new type of automatic fire shutter are some of the important features of the machine. The mechanism, with the exception of the film gate, is finished in bright nickel, enamel, and damascene steel. The gate is finished in matt black to absorb all light rays not projected through the picture aperture.

The general construction of the Edengraph has been planned with a view of eliminating all unnecessary gearing, etc., at the same time increasing the durability of the remaining parts and thereby making the mechanism extremely compact and lasting.

The composition of metals used in the various parts has been selected for wearing qualities, regardless of cost.

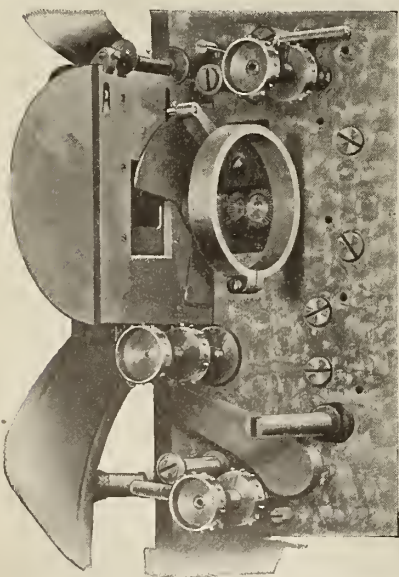


Fig. 1. Motion Head with Lens Barrel Removed.

A system of three sprockets feeds the film from the upper magazine through the mechanism over the

film aperture and into the lower or take-up magazine. The film in passing through the machine is securely held in place against the feed and take-up

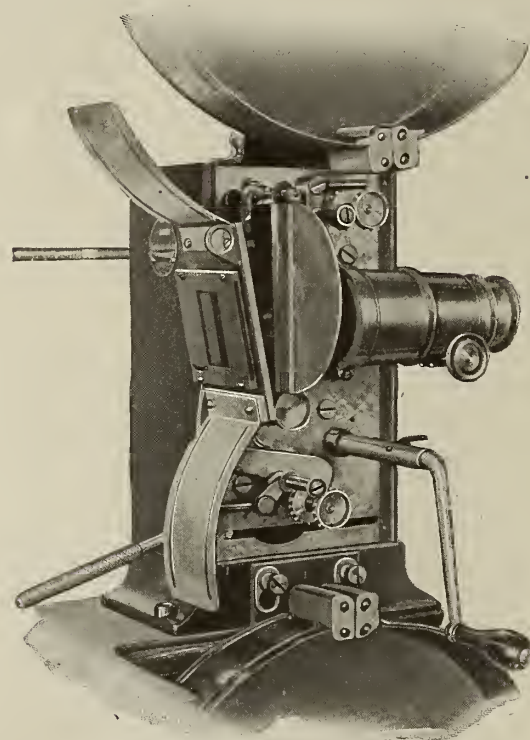


Fig. 2. The Edengraph Motion Head.

sprockets by means of spring-actuated guide-rollers, and in contact with the intermittent sprocket by a tension plate of unique construction. The take-up magazine is provided with an automatic belt tightener which insures the perfect winding of the film at all times.

The mechanism is of very compact form, easily manipulated, remarkably steady and convenient for access. Its gearing is made entirely of the best phosphor-bronze and steel, exceptionally wide and enclosed in a metal case protecting the working parts from dust and injury. The entire left side of the gear-case is covered by a single metal slide, which, when removed, gives ready access to any and all parts of the mechanism. The film sprockets with attending

idlers, revolving shutter and lens-supporting collar

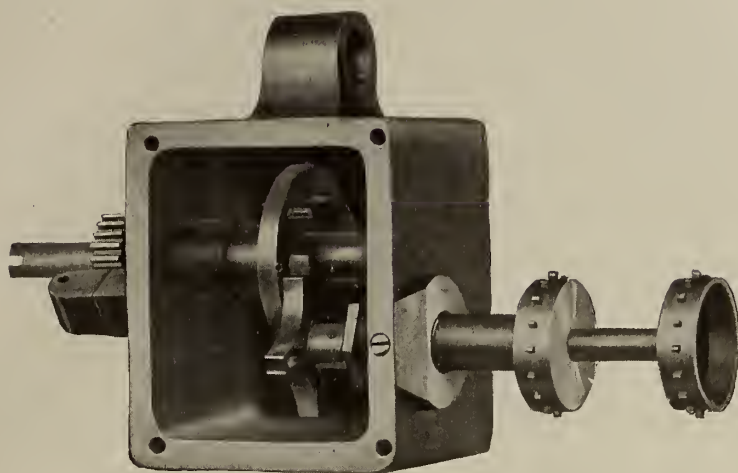


Fig. 3. The Intermittent Movement.

only are visible to the operator on the outside of the case. (See illustration, Fig. 1.)

The moving-picture lens is fitted into a removable collar which allows of instantaneous changes, while the revolving shutter is placed three-eighths of an inch distant from the film, allowing the use of objective lenses of exceptionally wide angle. Being located at this point and almost in the same focal plane as the film, objectionable flicker is eliminated.

The framing device is simple and accurate and is operated by a lever conveniently placed near the bottom of the machine, raising or lowering the entire mechanism with film while holding the aperture and projecting lens in perfect alignment with the optical center of condenser and lamp. The film gate of a radically new pattern, is attached to a supporting arm near the bottom of the mechanism and, fastened there, drops back toward the lamphouse instead of swinging sideways. In this manner no particle of the film is exposed to the light rays while threading the machine, and an even tension is applied to both edges of the film. An illustration of the film gate is shown in Fig. 2.

The film track is very long, insuring absolute steadiness of the picture. It is provided at the top with a set of guide rollers, automatically taking up the side-motion of a film which might be a trifle under or over the standard size in width, due to age.

The intermittent movement (Fig. 3) is of the Geneva type, consisting of star and cam wheel of best quality case-hardened steel, enclosed in a lubricating box partly filled with oil, preventing friction and wear and also rendering the machine noiseless. The construction of the star wheel is absolutely accurate and calculated to give the longest possible exposure in proportion to the period of movement consistent with minimum wear to the film. The intermittent sprocket and shaft are ground from one piece of steel and the sprocket case-hardened. The lightness of this sprocket is of obvious advantage in the operation of the mechanism on account of the small momentum developed in it at each impulse of the cam wheel. No eccentric bearings are used, as, owing to the perfect construction of the star wheel and cam and the presence of the oil there is practically no wear, a feature which will readily be appreciated.

The automatic fire shutter forms part of the film gate and is absolutely positive in its action, working synchronously with a centrifugal governor contained

within the balance wheel. The Edengraph type of governor is free from friction, placing no tension on the operation of the machine, as is the case with some types of automatic fire shutters.

The fire-proof magazines (upper and lower) are of circular pattern, occupying a minimum amount of space, and are strongly built. They are provided with safety valves, containing two sets of double rollers, open at one side, permitting the instant removal of film and reels from the entire machine without the necessity of cutting the film if only one subject on a reel is to be shown. The rollers are so constructed as to allow the film to pass without scratch or injury. The lower magazine is provided with a pulley and spring-actuated automatic belt tightener, insuring perfect winding of the film whether the reel is partly or entirely full.

The lamphouse is large and roomy, allowing ample ventilation. All openings are covered with perforated metal, an absolute preventive for escaping sparks. The back of the lamphouse is covered with a movable slide and the door is placed on the side next to the operator, while a lid on the top is hinged to facilitate the renewal of carbons. The lamphouse is mounted on a system of adjustable sliding rods permitting ample lateral as well as longitudinal adjustment when changing from motion-picture to stereopticon projection. A ruby glass window permits the constant observation of the arc.

The Edengraph lamp (Fig. 4) is built for hard, practical use. The carbon holders are especially unique in their construction, being insulated at a solid point, which the makers consider superior to insulating the lamp at the swivel joint where the arms swing, and permit the placing of carbons at an angle. The carbon arms are also provided with set-screws, so

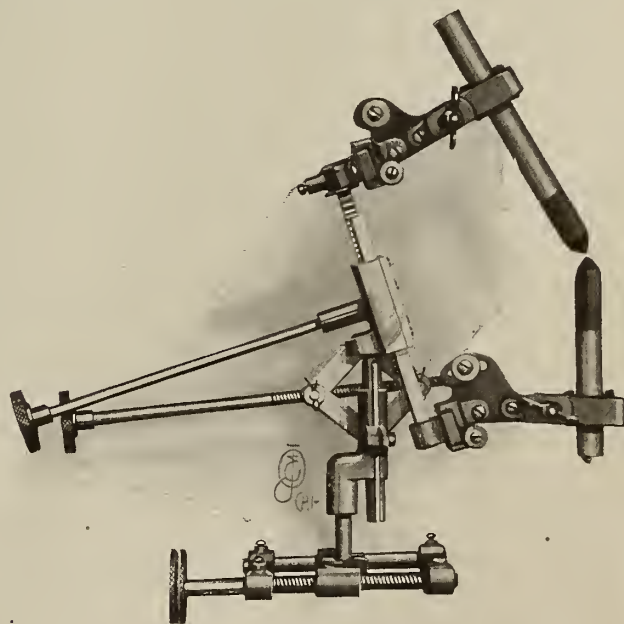


Fig. 4. The Edengraph Arc.

arranged that when placed at any desired angle they remain so. A rack and pinion adjustment, absolutely rigid, feeds the carbons.

Fig. 1 shows in detail the shutter, whose position is fixed while framing and whose wings are therefore only large enough to cover the passing of a single picture reducing the flicker to minimum. It also shows the method of mounting the motion picture lens. The construction will permit the use of

the widest angle lenses to project the largest pictures at the shortest distance, as well as the longest focus for farthest distances.

Fig. 2 shows the Edengraph motion picture mechanism with the film gate swung open on its hinge; the door is hinged at the bottom, which insures equal pressure against the film when the gate is closed.

Fig. 3 illustrates one of the exceptional features of the Edengraph—an oil box lying on its side with the top removed, showing interior construction. This is filled about one-third full of oil, is dust-proof, practically eliminating wear and tear on cam, star and

shaft and reducing the noise occasioned by the revolution of the Geneva system to a minimum. The outside dimensions of the oil box are $2\frac{1}{2}$ by 2 by $2\frac{1}{8}$ inches, and it is fitted into place inside the mechanism by means of two machine screws and can easily be removed.

Fig. 4 shows the electric lamp with supporting base and various adjustments for raising and lowering lamp, adjusting the carbons up and down also in their relative angles toward each other. The position of the carbons, as shown, is correct for alternating current.

The Latest Edison Machine

THE first Edison motion picture viewing machine at all comparable with modern standards was devised in 1889. This was the so-called "peep-hole machine," and while it served to convince the public that the motion picture was a great invention with a lively future before it, it was limited in its use because only one person at a time could view the picture in it. In 1895 the first Edison projecting kinetoscope was brought out. This machine, so far as essential parts are concerned, was the same as the present standard type of projector. It had a star wheel and pin to move the film intermittently; it had sprockets for giving the continuous feed from the roll; it had loops between these sprockets and the intermittent sprocket, and it had a rotating lens to cut off the light while the film was being moved. That 1895 machine, if placed along side of the present Edison underwriters' model "B" projecting kinteoscope, would seem very crude indeed, yet it must be acknowledged that it was the pioneer that anticipated in a crude way most of the essentials of the present machine.

Since that 1895 machine, the splendid inventive and mechanical organization of the Edison Manufacturing Company, with Mr. Edison at its head, has steadily added improvement to improvement, till today, after more than fifteen years' experience, the Edison Kinetoscope is a standard machine. The Edison forces have developed a machine that not only projects steady and flickerless pictures (which after all is the essential feature of any projecting machine), but one which is durable, compact, simple of operation and easy of repair. Indeed, amongst repair men and operators, Edison projecting Kinetoscopes are often known as the "screw-driver machine," because any operator may remove any worn part and substitute an Edison interchangeable repair part, and do it in a jiffy too, with a simple screw driver.

Any projecting machine, because of its rapid action and the hard work that it performs for long hours, must necessarily have some of its parts subject to wear. The intermittent sprocket, for instance, is given a quarter turn every sixteenth part of a second. This means not only that the intermittent sprocket makes 14,400 complete revolutions per hour, but that it is started and stopped 57,600 times per hour. To those familiar with projecting machines, this now seems commonplace, but make that statement to any mechanic not familiar with the projection of motion pictures, and ask him what he thinks of it.

To carry this tremendous strain and wear, the Edison Kinetoscope intermittent sprocket and cam shafts are carefully hardened and ground, and run in hardened bushings, which in the case of the sprocket shaft, are eccentric, for purposes of adjustment. The star wheel is of massive construction, designed to give the greatest strength, and ground most accurately to mesh with the pin cam, for it is on the accurate fitting of the pin cam in the curves of the star wheel that the steadiness of the picture largely depends.

The teeth on all sprockets of the Edison Kinetoscope are cut on special machinery according to a shape worked out after a long series of experiments to give the longest life to the film. A poorly designed tooth may not only give an unsteady picture, but will also tear the sprocket holes of the film so that it is shortly out of service. The same care taken with the parts giving the intermittent motion to the film has been given to all parts of the Edison Kinetoscope, subject to wear.

There have been placed on the market repair parts for Edison machines which very closely resemble the repair parts supplied by the makers of the machine. But these repair parts, by reason of the lack of special machines and the special care used by the Edison Manufacturing Company, are not absolutely interchangeable with genuine Edison parts. In some cases, exhibitors have unwittingly purchased these imitation parts and then complained to the Edison company because they failed to give satisfaction. For this reason, all genuine Edison parts are now marked with the trade mark of the company, the letter E within a circle.

The Edison projecting Kinetoscope has fine-toothed, fiber-faced, steel gearing. This system insures durability, quietness and steadiness of operation. The mechanism is fully protected by guards, so that if a film should break, there is no danger of its reaching the hot lamphouse before the machine can be stopped, yet the guards in no way interfere with threading machine. As a further protection from possible fire, an effective, yet simple, fire shutter is provided. The shutter will not open until the film is in motion and closes promptly, long before the film comes to rest. As the shutter is between the lamp and film, the hot rays from the lamp never fall on a stationary film. A very neat feature of the device is a latch arrangement, which takes all the drag of the device off the hand of the operator as soon as the shutter is wide open.

Square top and bottom magazines, with an adjustable take-up for the reel in the latter, are provided. The magazines hold a 12-inch reel easily and the square covers give easy access to the fullest reel. The reels themselves are all steel, even to the hubs, and have a single slot for holding the end of the film, instead of the customary spring. A large square aperture in the side provides an easy means for reaching the slot in the hub. This reel is a special feature of the Edison Kinetoscopes, and one that will be appreciated by the busy operator. The lower magazine may be placed either below or in front of the mechanism, to suit the operator's convenience. An ingenious arrangement of the pulleys for the belt drive on the take-up objects obviates any necessity for tightening belts by cutting them.

The shutter is of the fan or circular type. The form of shutter has been approved by long usage as giving excellent all around results in illumination, brilliancy and definition, and its simplicity has a special appeal to all who admire mechanism that gives results without complications. The shutter is placed close to the picture gauge, permitting the employment of very wide-angled lenses for short throws.

The electrical equipment of an Edison Kinetoscope consists of an arc lamp of the rack and pinion type, suitable for direct or alternating current, and designed to stand any amount of hard usage and wear. All adjustments are by hand wheel and from outside the lamphouse, which entirely encloses the lamp when in use, yet is so designed that all parts of the lamp are easily accessible through the side door, back slide and hinged top. The electrical equipment also includes a rheostat, an enclosed switch and asbestos covered cables. The whole arrangement is such that short circuiting is practically impossible and the operator is fully protected from possible shocks.

If electrical current is not available, a calcium burner is substituted for the lamp and for such cases the Edison company supplies, if desired, a portable gas making outfit, which gives a light of almost electric brilliancy.

It would be impossible to go into all the numerous details which have been carefully studied and worked out in the Edison plant. Mention might be made, however, of the massive cast iron in which the mechanism is mounted, the sturdy adjustable legs for the machine, insuring steadiness and at the same time permitting the operator to raise or lower the machine to suit his convenience; the tension rollers running against the sprockets, which are made of three parts, so that they are self-aligning and have no drag on the film, and which are also provided with springs to hold them in contact with the sprockets, thus making them self-adjusting. Naturally, also, in a machine of such refinements such an important matter as lenses has not been overlooked and the best on the market are provided with the Edison machine; and to keep dust out of the machine when not in use, a handsome quartered-oak cover for the mechanism is provided. Nor should the film rewinder, which is a part of the equipment, be forgotten. This rewinder is capable of carrying 12-inch reels and the 15 inches between center of reels gives ample opportunity for examination of the film as it is being rewound.

For the house which does not use a separate dissolving stereopticon, a stereopticon device is pro-

vided. A lens adjustably mounted at the side of the mechanism, is directly in front of the lamp house when the latter is pushed to the rear away from the operator. There is a slide carrier on the lamphouse and this simple arrangement permits the use of slides for illustrated songs or travelogues, or for any other matter which the exhibitor wishes to show his audience.

From the foregoing necessarily sketchy description, it will be seen that the Edison Kinetoscope is the machine which would naturally be expected from a company with fifteen years' experience, and with Thomas A. Edison at its head. The man "to whom the world owes the moving picture entertainment idea" has never lost interest in that idea, and today has as much faith in its future as he had in 1889, when he first gave it to the world.

As a consequence, he has bent all of his energies, as well as those of his organization of trained helpers, to give to the trade a machine which produces clear, steady and bright pictures for the public, minimum of trouble for the operator and of expense to the owner; and these objects he has apparently attained.

New Non-Inflammable Film

A new non-flam film was publicly tested in London recently, says the *Bioscope*, and a large factory will be erected in England for the manufacture of the new material. The inventor is a Mr. Benno Borzykowski, who is a director of the Photo-Chemis Company of Berlin, and the demonstration was given by Mr. Alfred West, of "Our Navy" fame. The new invention is called "Boroid," and there is more than a possibility of it proving a success. It withstood very severe tests at the hands of Mr. West, and another advantage is that it is whiter and more transparent than celluloid.

A demonstration was recently given to representatives of the English technical press, of the properties of "Boroid." Various thicknesses of the new material were subjects to tests which, while productive of fire in the case of ordinary celluloid, proved the noninflammability of "Boroid." Lighted matches, cigarettes, and cigars placed against the substance produced no more than a black smoke, there being no sign of flare or flame. The material also withstood the heat rays from the condenser in a magic lantern. The "Boroid" specimen withstood the concentrated rays of a sixty-ampere arc light for ten minutes, and when examined showed no sign of burning, blistering, or discoloration of any kind. The celluloid specimen subjected to the same test fired in two seconds. The positive carbon, while red hot, was also held against the same piece of film, which merely melted and gave off a thin white smoke. The material has been produced mainly with the idea of its taking the place of celluloid in cinematograph films, but it can be molded into any desired shape. Samples of the material stamped out in rectangular plates about one-eighth inch thick to act as a substitute for window glass were shown. The material is stated to be a good insulator, and steps will be taken to produce imitation ivory and porcelain for electrical accessories.

Grand Junction, Colo., has established a censorship on all shows, as a result of the agitation against the Jeffries-Johnson fight pictures.

The Making of the Motiograph

IMPORTANT as is the necessity for producing the best projecting machines obtainable, and the employment of adequate facilities for their manufacture, heretofore this branch of the business has been somewhat neglected.

As to the merit of using the best projecting machine that money will buy, those best qualified to make a success of the exhibition business will freely admit that, in view of the few real successes as compared with the many attempts to manufacture and market machines, the requirements must be far more exacting than is necessary in the average of other lines of business.

As to the importance of the requirements in this direction, one cannot but be convinced after a trip through the plant of the Enterprise Optical Manufacturing Company, Chicago, maker of the Motiograph motion picture machine.

The Enterprise company is one of the pioneers, having begun business in January, 1898, about which time the motion picture business had assumed such proportions as to be called a commercial success. At that time the exhibition of moving pictures was mostly done by traveling exhibitors, the only exception being the few vaudeville theaters that made motion pictures one of the turns of their program. At that time films were nearly all made in short lengths of fifty and seventy-five feet, with occasional lengths of about one hundred feet. The business being largely in the hands of traveling exhibitors, one of the principal requirements at that time was portability, and the Enterprise company was one of the first to appreciate this very important point by placing on the market a light and portable, yet well made outfit. Even at this early stage, the company's product was noted for its accuracy and general excellence of

quality throughout, and the demand for it was the means of establishing a rapidly increasing business.

In addition to motion picture machines, the company also was a large manufacturer of magic lanterns, stereopticons, portable gas making machines, lantern slides, special posters for traveling exhibitors, and other accessories.

The motion picture machine on which the business was begun was improved from time to time until a few years ago, when the business took a new turn in the form of the five cent theater, which required that

a thousand feet of film should be used on a reel; that the machine should be in almost constant use, covering a period of from three to twelve hours a day, besides which an increase in the amount of current used in the arc lamp was required. Where fifteen to eighteen amperes were formerly used, it was found desirable for motion picture theater work to use from forty-five to sixty amperes. This created a demand for a machine that would meet the new requirements. With this object in view, the company began work October 1, 1906, with a view to producing a machine that was especially adapted to meet all the requirements of motion picture theater work; and

with the assistance of special facilities already acquired and the employment of several tool makers and one or two metal pattern makers, succeeded in completing the special tools, dies, jigs, patterns, etc., in a period of fourteen months, and made delivery of the first motiograph in December, 1907. In spite of the speed with which preparations and manufacturing were pursued, the machine was a success from the start and very soon the company was compelled to seek larger quarters in order to increase its manufacturing facilities.



The Ruprecht Building, Chicago, Where the Motiograph is Built.



Views in the Motiograph Offices and Factory.

- 1—Office of the Enterprise Optical Manufacturing Company, Third Floor.
2—Front Part of Demonstration Room.
3—Fireproof Stock Vault, Southeast Corner.
4—Northwest Corner of Stock Vault.
5—Corridor Leading to Vault; Offices on Right, Metal Wardrobes on Left.
6—Section of Stock Room. Dark Rooms on Extreme Left.
7—Photographic Dark Rooms, Five in Number.

A location was selected at the corner of West Randolph and Jefferson streets in what is known as the Ruprecht building, a fire-proof structure of brick and reinforced concrete, one hundred feet square and seven stories in height. The Enterprise company occupies the third and fourth floors. With this article are twenty-two views of the factory, showing both the exterior and interior.

On the third floor are the general offices (view No. 1), the private office of Mr. Roebuck, the president of the company, the demonstration room, the stock rooms, the stock vault, the photographic dark rooms, slide dry rooms, the slide coloring department, the receiving room, the shipping room, the sheet metal department, and the final assembling and finishing department of the factory.

One of the special features on the third floor is the demonstration room (view No. 2), 55 feet in length, which is ample for testing and demonstration operations in showing the effects at different distances from the screen.

Another special feature on this floor is the size of the fire-proof vault in which are stored thousands of dollars' worth of photographic negatives for lantern slides, finished lantern slides, lenses for both moving picture machines and stereopticons, calcium jets and all other small accessories required in the business. The fire-proof vault is 26 feet long by 16½ feet wide and 11½ feet high. View No. 3 shows the southeast corner. View No. 4 shows the northwest corner.

View No. 5 shows the hallway looking towards the vault, with offices on the right and metal wardrobes on the left.

View No. 6 shows a section of the stock room for storage of limes, oxygen chemicals, posters for traveling exhibitors, etc.

View No. 7 shows a close view of the photographic dark rooms, five in number.

View No. 8 is the shipping room, with receiving room and lantern slide, coloring and binding department beyond.

The fourth floor is devoted exclusively to the manufacturing department. View No. 9 shows the waiting room and offices of the superintendent and the bookkeeper. View No. 10 shows the stock room where small castings and other material are stored; also, partly finished and the larger finished parts. Beyond is the entrance to the fire proof vault. View No. 11 shows the interior of the fire proof vault, looking east. The fire proof vault for the manufacturing department is of the utmost importance, because of the great length of time required to make the special tools, dies, jigs, patterns, etc., together with the large amount of finished material required, that constitutes the various parts of the machine to make a machine of this type. It would practically put the concern out of business in case of fire of sufficient proportion to destroy the special tools and goods contained in this room. For example, the value of special tools in the section shown herewith is approximately \$35,000. The size of this vault is the same as the one on the third floor.

View No. 12 shows the west side of the vault, looking south. This shows a section of cabinets, containing small drawers in which the finished parts are kept ready for assembling. There are in this vault four sections of these drawers, making 720 drawers in all. These drawers contain finished parts for the

Motiograph and other apparatus. The parts are all finished and nickel plated or oxidized, ready for assembling, and in these 720 drawers are thousands upon thousands of these finished parts, which shows what a great length of time and investment is necessary in the preparation for the production of a machine of this type. On the front of each drawer is a metal frame which contains a card. The card contains a blank form on which is entered the manufacturing number of the article, the number of parts that are put in from time to time with the date, and the number of parts that are taken out for assembling from time to time, from which it is easy to compute the balance that remains. The quantity of each piece that is carried, ranges usually from about one hundred to several thousand, depending on the size of the piece and the number of pieces required for each machine. In addition to these, shelving and cabinets are placed around the entire length of the wall.

In the manufacturing department it is astonishing to find that such a large quantity of machinery is required, especially in view of the fact that nothing other than the motion picture machines, gas engines and other optical projection apparatus for the use of motion picture exhibitors, is made in the factory. The heavy requirements, however, were explained by Mr. Roebuck, who stated that many manufacturers make a practice of having a great many of their parts made by jobbing shops; but that in the manufacture of a machine so well made as the Motiograph, such a method, while possible, was not practicable; because in order to make the parts of machines in several shops, it is necessary to allow a much greater variation in the sizes of the parts, which is vital to the production of steady and brilliant pictures. In order to make all of their parts with a view to maintaining the high standard of quality they have established, the makers of the Motiograph have, as is shown in the photographs, invested in machinery a great many thousands of dollars. They say they make all of their parts except the castings and other rough material. It was explained also that the quality of the machinery employed is of the best.

One of the special features of the factory is that the machinery is placed systematically, each class of machines in a row to itself, as far as is practicable. There is a row of nine milling machines shown on the right of view No. 13, which range in cost, including their equipment, from a few hundred dollars up to about a thousand dollars. In this same view is a row of nine bench lathes shown on the left.

A view through the center of the shop is shown in No. 14. Here is a row of engine lathes, and other machinery on the left. There is a large number of automatic and other screw machines, on the right. We were shown a long row of ball bearing drill presses (view No. 15), each drill press having from one to four spindles each, twenty spindles in all. An indistinct view of the screw machines is shown in the left.

Among the interesting things that we saw and which are not included in the photographs, are the automatic gear cutting machines, on some of which ten or a dozen gear blanks may be placed at one time, and the teeth cut automatically by the machine; the only attention that is necessary being to set up the machine properly, keep it in adjustment from time



In the Manufacturing Department.

8—Shipping Room; Receiving Room and Slide Department Beyond.
 9—Waiting Room and Offices of Bookkeeper and Superintendent.
 10—Stock Room for Small Parts; also Entrance to Vault.
 11—South End of Fireproof Vault, Looking East; Storage of Tools, etc.

12—West Side of Vault, Showing Drawers for Small Finished Parts.
 13—Row of Nine Milling Machines on Right, Nine Bench Lathes on Left.
 14—View Through Center of Shop. Engine Lathes on Left, Screw Machines on Right.



More Views of the Manufacturing Department.

- 15—Row of Ball-Bearing Drill Presses.
 16—Assembling Department. Four Bench Lathes on Right.
 17—Filing Department in Distance; Pattern, Model and Soldering Department on Right.

- 18—Plating Department; Two Large and One Small Vat.
 19—Polishing Room; Three Double Direct-Connected Electric Buffers.
 20—Sheet Metal Department for Making Lamp Houses, etc.
 21—General Assembling Room.

to time and place and remove the arbors containing the gear blanks to be cut.

Another interesting feature was the automatic grinding machine, which, when properly set and adjusted, will automatically grind parts to a fraction of a thousandth of an inch. We were shown intermittent sprocket shafts and sprocket wheels which were picked up at random, the sprocket wheel being placed on the shaft where it fitted quite snug to the extent of requiring some little force, yet not so tight that they could not easily be put in place and removed by hand. This remarkable accomplishment, we were told, is brought about by the use of the most accurately ground gauges.

In addition to the fitting of the intermittent sprocket shaft, it was explained that all other high speed shafts and other parts where great accuracy would improve the results, are ground and fitted in the same manner, and that the grinding operation is not such as is usually referred to as ground parts, but that they are ground to practically a polished finish.

The president of the company explained that one of the greatest troubles experienced is in getting mechanics sufficiently skilled in the production of fine work. There are plenty of machinists to be had, but this line requires a class of workmanship that comes between the manufacture of ordinary machinery and clock work.

The assembling and inspecting department for the Motiograph mechanism is shown in No. 16. There is a row of four bench lathes on the right. Four additional bench lathes have been placed on the right of these since this photograph was taken.

The casting, filing and grinding department is shown in the distance of No. 17; also a universal grinding machine. The pattern and model department is in the distance on the extreme right; the soldering department on the left, with two muffle furnaces not in view; also goods waiting outside of the nickel plating room. In the center is a wash sink. The company maintains its own nickel plating department, which it claims is necessary in order to get the quality of plating desired, and also to prevent mutilating and grinding the goods out of shape, which would be apt to be the case if the goods were sent to job shops for nickel plating, and this would be a serious matter for this class of goods.

No. 18 shows the plating vats and cleaning department. One large vat is too near in the foreground to be in the view.

The polishing room of the plating department is a model arrangement and shows what this company does in order to protect the health and contribute to the comfort of its workmen. Besides the three double direct-connected electric buffers, which dispense with belts that stir up the dust, there is an exhaust fan system for removing dust. A pipe with an intake is placed under each set of buffs and the forced draught of air draws the dust into this pipe and carries it outside of the building.

The sheet metal department was explained as a necessity in order to get the class of goods desired by the company, and getting them without unnecessary delay. In this department are made the lamp houses for the Motiograph, magic lanterns and other optical projection apparatus.

The general assembling room for the Motiograph,,

the gas machines, magic lanterns, stereopticons, etc., is shown in view No. 21.

Additional machinery amounting to a cost of several thousand dollars has been installed, and a considerable number of additional workmen employed since these photographs were made.

It was shown that the company is almost constantly experimenting at the cost of several thousand dollars per year, with a view to improving its products from time to time. It is only reasonable to expect that with the great amount of energy and expense that is being devoted by the management of this company, we may reasonably expect, in addition to the numerous things already accomplished, very important additional developments on the Motiograph from time to time.

St. Louis Stage Decision Rendered

Every moving picture show in St. Louis will have to dispense with its stage or give vaudeville performances without an elevated platform, according to the decisions rendered by circuit court Judges Sale and Homer. An appeal to higher courts is probable.

The suits were filed last March to test the validity of that portion of the city ordinance which prohibits a platform or stage in moving picture theaters.

The subject is discussed in a brief filed by City Counselor Walther, as follows:

"There is also a moral side to the question, which the Municipal Assembly, profiting by the experience of eastern cities in the regulating of these shows, may have had in mind.

"The small investment required has invited many persons who have had no experience in furnishing amusement features to embark in the moving picture business. The price of admission usually is from five to ten cents, and if, in addition to exhibiting pictures, the management also undertakes to furnish theatrical or vaudeville attractions, the performers necessarily must be from the lowest ranks of the profession to be procurable at the salaries that can be paid at the price charged for admission.

"It is a matter of common knowledge that the inferior vaudeville artist usually indulges in vulgarity to make up for his lack of talent. Owing to the fact that the price of admission would not permit the employment of a better class of vaudeville performers, the actors have been recruited from the ranks of the amateurs, and many boys and girls afflicted with stage fever have been enticed from other useful occupations and from school to become actors in picture-show theaters.

"The morals of young girls booked on the picture show circuit is not improved by their association with such actors."

Ohio Film Men Form Association

The moving picture show people in Ohio have decided to organize a protective association, and will meet in Columbus to perfect their plans. The movement to get together among the film men is due to the efforts of M. A. Neff, of Cincinnati. The picture show side of the Johnson-Jeffries fight will probably be brought out in the convention and Sunday closing laws discussed.

The Pathe Professional Model

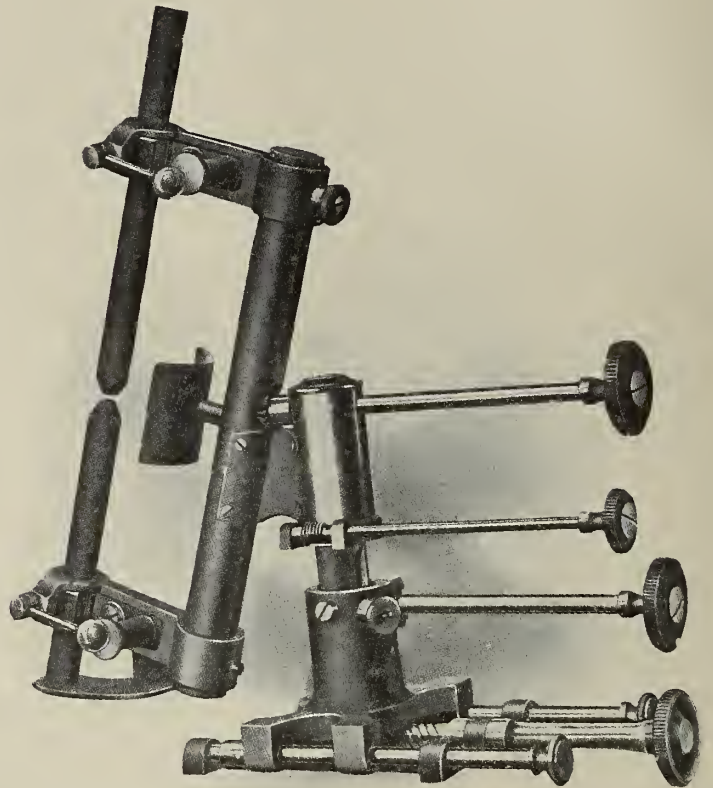
THE Pathe "professional model" projecting machine differs in one very material aspect from all other moving-picture machines used in this country. It is made entirely in Europe, in the Pathe machine workshops in Paris, where over five hundred people are employed. It has been stated by many that only the head is thus made, but we can state here authoritatively, that every part of the entire machine is made in Paris. It is a fact, accepted by all mechanics, that Europeans are very accurate and careful at making machinery; and, owing to the very low price of skilled labor, more time can be given to the work. The consequence is that from a mechanical standpoint the Pathe professional model is accurately and perfectly constructed.

It has frequently been stated that its foreign manufacture is an objection to the Pathe machine, inasmuch as in case of a breakdown it would be hard to obtain repairs. As a matter of fact, Pathe Freres carry a full and complete stock, both at their American factory at Bound Brook, N. J., and at their offices in New York and Chicago. In addition their Pacific coast representatives, Messrs. Turner and Dahnken at San Francisco, carry an extensive stock of repair parts and have a finely equipped workshop.

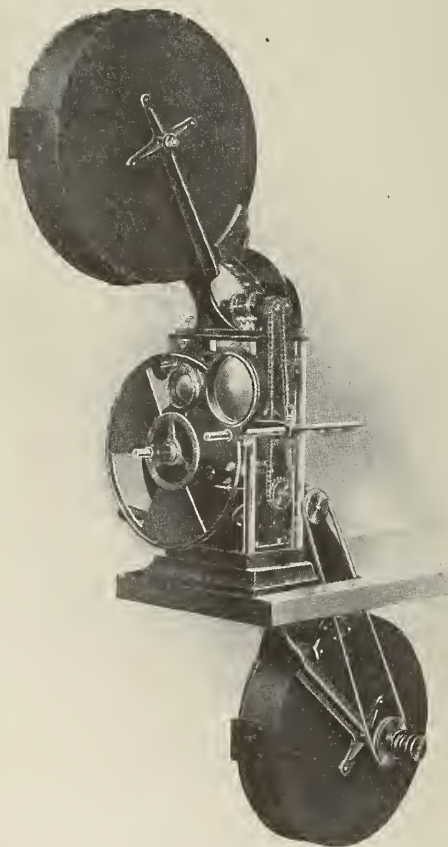
Pathe Freres are among the oldest manufacturers

Freres commenced actively to push the sale of their professional model in this country.

Pathe Freres, with their wide experience, knew that some machines in use were unable to stand the wear required of them, and frequently needed extensive repairs, and they felt sure that the exhibitor



Arc Lamp in the Pathe Machine.



The Pathe Motion Head.

would appreciate the fact that their machine would not fail in these respects. The professional model, in its simplicity and compactness, is built to overcome the inconvenience caused by a breakdown, and has stood constant use for over a year without need of repair. The necessarily somewhat complicated mechanical devices have been greatly simplified; and as is well known, the fewer the parts used in the construction of a machine the less wear there is on these parts.

Pathe Freres claim to be the first manufacturers to place the shutter in front of the lens. This permits the use of a very short focus lens, and utilizes the penetration of the light at the intersection of the rays, thus doing away with the flicker. The shutter never requires adjustment inasmuch as a set screw holds it in place in a groove.

The framing device is simple and accurate, and is worked by a small lever which raises or lowers the picture in an instant and can, if desired, be held in place with the aid of a thumb screw. The lever is on top of the mechanism so that it can easily be handled by the operator without interfering with his projection.

The intermittent mechanism is a one-pin movement and extremely easy to manipulate, and remark-

of moving-picture machines. Their machine has not been very long actively on the market in this country, as in the old days there was no sale for a high-priced machine. With the improvement of conditions things changed and at the commencement of last year Pathe

able for the steadiness with which the picture is transmitted to the screen. The star wheel, which together with the shaft is made in one solid piece from special hardened steel, runs in oil, thus precluding friction and wear. Its face is made wide, which prolongs the life of the wheel, and the openings or slots are deep, which permits the pin to settle firmly in place and prevents it from jumping. This allows a long exposure of picture and a quick change and does away with all flicker. Trouble in a machine can generally be traced to the star wheel; yet in the Pathé professional model the star wheel frequently lasts for a period of two years without having to be touched.

The feeding device is equipped with the triple sprocket gearing. The top sprocket, which runs continuously, feeds the film from the top magazine into the middle sprocket—which is intermittent—stopping the film for exposure. This sprocket is made of tool steel and cut very accurately so as to increase the steadiness of the picture. The lower sprocket feeds the film into the take-up in the lower magazine. The film does not touch in any way, excepting at the two sides where perforated, thus eliminating all pull or friction and making it impossible to scratch or damage it.

The automatic fire shutter does away with the disadvantage that sometimes shutter does not lift up when the machine is set in motion, or does not drop when the machine is stopped. The flame shields and fire-proof magazines are strongly built and are in

keeping with the rest of the machine in workmanship and finish. This combination of fire-proof magazines, flame shields and automatic shutter complies with all the regulations of fire departments.

The lamphouse is very roomy, which is of great advantage to the operator, and the arc lamp is most complete and strong. In addition to feeding, the operator can move it backwards or forwards, up or down, or to the right or left, and still keep the lamp under perfect control.

The condenser lenses are placed in a cell which can be taken out of its support very easily. This is a great convenience, especially when the lamphouse is hot. These lenses are $4\frac{1}{2}$ inches in diameter and made of the best quality of annealed glass, giving a perfectly white light on the screen. In front of the lamphouse is the cone to concentrate the light and the opening for the slide carrier.

The rheostat, which is strongly constructed, is composed of wires of great resistance, and is covered with perforated steel sheets which, though permitting necessary ventilation, preclude all danger of fire. This rheostat is calculated to obtain 25 amperes on a current of 110 volts, and can be easily connected with the arc lamp by means of asbestos wires, which are furnished with the machine.

It may assuredly be said that the Pathé "professional model" is the result of Pathé Freres' far-extended experience, and it has been used to advantage by exhibitors all over the world.

Recent Films Reviewed

THE SERGEANT—Selig, is well worth while, if only for the extreme beauty of the scenic background. Yosemite Valley forms the setting, and the producers have managed to include some beautiful views of this region. The plot is interesting, though somewhat disconnected, requiring several sub-titles. The hero is required to perform some daring athletic feats. His swim in treacherous waters and his handling of an Indian canoe are extraordinary and meritorious. It is rather remarkable that the horses in the first scene, after being hard ridden quite a distance over rough country, show no signs of distress.

THE OATH AND THE MAN—Biograph, is dramatic, and the staging is exceptionally fine. The scene before the clump of syringa bushes recalls pictures by Howard Pyle. The Biograph company went into strange places to get its beautiful architectural backgrounds; they have such an old-world aspect. The costuming is lavish and scrupulous as to period; and the acting is all good, the mob scenes in particular.

A PLUCKY AMERICAN GIRL—Melies, is plucky indeed, and very thrilling. The actress who takes the part is very capable. There are no fusses and frills about her; she just plays her rôle in an honest, straightforward fashion, making every stroke tell. The drama is evidently of more importance to her than her own personal appearance—a rare quality in an actress. The rest of the cast are good also. The piece is exciting and grips the holders.

A KENTUCKY PIONEER—Selig, is a spirited frontier drama, exceptionally well costumed. The style of women's clothes during this early Kentucky period was certainly amusing. We submit that pantalets were the most ridiculous feature of female adornment ever devised by the fashion dispensers. This film shows a pair of them in full bloom. The plot is not very original, but it is adequate; the scenery and acting are very good. The film gives quite a rounded view of pioneer life, showing some of the pleasant features as well as the hardships. The co-operative spirit of the pioneers, whether in joy or trouble, is well suggested.

THE OLD SWIMMIN' HOLE—Selig, a village drama of elementary type. A group of youngsters form the main acting feature, and their antics around the old swimmin' hole will doubtless stir the minds of many grown-ups to a mood of pleasant reminiscence. The leader of the boy gang plays his part so well that we suspect he is a "star" in embryo.

AN INDIAN GIRL'S AWAKENING—Essanay, is a western subject well presented and acted. The keynote is one of pathos, and the little Indian maiden makes it ring true with her sincere and capable performance. The rôle is so well assumed that one is left wondering if the actress is not really Indian. One knows, however, that no Indian could have done it. Only a high degree of histrionic proficiency could have created so well the illusion of naturalness and simplicity.

MRS. RIVINGTON'S PRIDE—Lubin, is a domestic drama of conventional type. A wealthy banker misconstrues his beautiful wife's innocent action, and charges her with perfidy. A few words of explanation from her at this point would have cleared away his misapprehension and brought forth an apology; but as is usual with heroines of this type, her proud, sensitive nature is stung to silence by his croo-el words. Taking her silence to be an admission of guilt, he turns her out of the house, in haughty, wealthy-banker fashion. She goes to an attic and takes in sewing to support herself and child. Yes, there is a child; and, as usual, it brings about the final reconciliation. The acting harmonizes well with the plot, in that it is perfunctory and conventional.

THE TIMES ARE OUT OF JOINT—Gaumont, is an amusing bit of extravagance based on a clever invention, giving the camera man a chance to accelerate his reel, with the usual hilarious result. The people fly around at a terrific speed, and at the end are all bewhiskered and gray, having lived a lifetime in twenty-four hours. It was all due to a family clock, which got out of order and took to running at an immoderate tempo. And, of course, the household had to keep up with it.

TACTICS OF CUPID—Gaumont, is a dainty and fanciful subject, most artistically presented. Many of the scenes are pretty enough to frame and hang on the parlor wall. The little tot who takes the rôle of Cupid, plays his part amazingly well. He is the central feature of every scene, but never once slips or breaks down. The staging is excellent, and the coloring beautiful; everything combining to make a most delightful film.

SUNSET—Gaumont; charming scenes taken at the close of day. The church is beautiful with its lofty facade and deep, far-reaching shadows. Peace and quiet pervade the picture. The final scene shows a sunset in action; the glowing orb slowly sinking into its gorgeous bank of clouds. The subject is unusual, and highly creditable to the Gaumont company.

A CORSICAN VENDETTA—Eclipse, is a dramatic subject, well acted, and beautifully mounted. The scene in the brigands' retreat is grouped most artistically, and the night scene in the court-yard is effective also. The various episodes are dramatic, but the plot as a whole is rather incoherent. This fault is a minor one, however, and is easily forgotten in view of the general excellence of the film.

SCENES IN THE CELESTIAL EMPIRE—Eclipse. These views will be a revelation to such occidentals as believe that China is 2,000 years behind the times. Electric cars, bicycles, steel bridges, and other modern facilities are evidently as common in Shanghai as they are here. The Americans have no monopoly on humor, either, for the Chinamen seem to be a jolly lot. The film is most interesting and its only fault is that it is entirely too short.

THE RESERVED SHOT—Gaumont. This film cannot be commended too highly. As regards theme, and plot, and acting, and staging, and general presentation, it is thoroughly admirable. We have not space to mention all the good details, and to mention only a few would be doing an injustice to the rest. Suffice it to say that *The Reserved Shot* is a film de luxe in every respect.

THE FOOTLIGHTS OR THE FARM—Edison, is a fairly good drama, with some pleasing rural scenery. The plot is an old timer; but the Edison company is to be congratulated for eliminating the amorous villain, who always used to figure in it.

OVER MOUNTAIN PASSES—Edison. This short film is agreeably instructive, introducing us to the llama of Peru, an animal whose appearance is fully as queer as its name.

ALMOST A HERO—Edison. The plot of this comic is amusing and original, but the producers have not made it as effective as it really ought to be. The motion picture incidents could have been worked up with more elaboration, so that Percy's blundering interruptions would have seemed more poignant. There was a fine opportunity to burlesque some of the stereotyped situations of motion picture drama, but the producers grasped it only feebly.

A JAR OF CRANBERRY SAUCE—Edison. Here we see an amateur Sherlock Holmes run amuck most amusingly. The comedy is well managed, and arouses much hearty laughter.

JEAN, THE MATCHMAKER—Vitagraph, is a rural love comedy that is human and pleasing. The bashfulness of the country swains is perhaps a trifle overdone, but we let that pass. The plot is simple, just depending for its entertainment on the good old qualities of human nature—a course that always wins.

AN UNSELFISH LOVE—Edison. The story presented in this film moves in rather a lifeless manner. Whether the fault lies with the plot, the acting, or the presentation, it is hard to say; the total effect, at any rate, is unimpressive. There is one saving feature, however, embodied in the sweet-natured spinster, who really stirs our sympathy by her pathetic self-sacrifice. It was a peculiar rôle, not easy to play; but the actress carries it off very well. The rest of the cast are pathetic, too—unconsciously. The scene is laid in northwestern Canada, and we catch several interesting glimpses of farm life as conducted up there.

ZEB, ZEKE, AND THE WIDOW—Lubin, is an amusing comic, though somewhat uncouth. The two country jakes are presented in the old, conventional, Si Hawkins style—a style which is rather out of date. It was brought into vogue by the New York funny papers, but even they abandoned it some time ago.

HANK AND LANK—JOY RIDING—Essanay. Hank and Lank are a couple of debonair tramps, whose grotesque antics are amusing, but considerably overdone. Lank's encounter with the doctor ought to have been funnier than it really was. The acting was too hurried to bring out the point well.

THE VAGARIES OF LOVE—Pathé, starts off as melodrama and ends as farce. Under such an unusual transition, the spectator's mind becomes excusably confused. The story aims to show the vagaries of love, but it demonstrates far more conclusively the vagaries of the scenario writer.

BUMPTIOUS AS A FIREMAN—Edison, is a rough-and-tumble comic, mildly hilarious. The acting is lively, but not over-intelligent. We have seen other films that were funnier without half the effort.

THE FALSE FRIEND—Pathé, is an indifferent film with a time-worn plot, being based on the old sexual triangle. The husband, discovering his wife's perfidy, turns her out of the house in the customary fashion. Thereupon she takes up her abode in an attic and supports herself by sewing, also in the customary fashion. Finally, the customary child brings about the customary reconciliation, and the customary happy tableau ends the piece. The boy who takes the part of the child is a winsome little fellow, and his serious naive acting adds a touch of charm to the otherwise hackneyed situation.

A DUMMY IN DISGUISE—Gaumont, is cleverly contrived, but the producers, knowing they had a good thing, dragged it out, thus robbing the film of its deservedly good effect. The action should have stopped several episodes before it does: namely, at that point where the customer comes along and buys the clothes off the bogus dummy, thus unwittingly playing the part of Nemesis by depriving the rogue of his ill-gotten gains. Then we should have had a neat, well-rounded bit of comedy. As it is, however, the piece drops to the level of helter-skelter farce, with everybody hitting somebody else; and the final picture is one of those inexcusable bits of vulgarity, where an enlarged head is thrown upon the scene, the actor twitching, and mouthing, and screwing up his face in an effort to be comical. Why do the French, who are the very soul of wit, allow such disgusting horse-play? It is all too common in their film finales.

A POWERFUL VOICE—Gaumont, is a comical rendering of the old poetic sentiment that "music hath charms to soothe the savage breast, to soften rocks, and bend the knotted oak." The idea is made sufficiently ridiculous. The hotel scene is quite funny, being well acted in an extravagantly burlesque manner, but the later episodes miss their point, due to faulty presentation on the part of the producer. They are not intelligibly presented to begin with, and they break off in a jerky incomplete way, leaving the spectator "up in the air." It is too bad these technical defects are so obtrusive, as they spoil a theme which was invested with truly comic possibilities. Credit must be given to the little actress who plays the part of the chambermaid in the hotel scene, conveying her state of soul-rapture in a manner that is richly burlesque.

TRIP TO THE ISLE OF JERSEY—Pathé. Life on the little rock-bound island is shown in color and motion. The views are well chosen, and the coloring done in the usual careful style of Pathé Frères.

BIG MEDICINE—Selig, is a short film, but amusing. The plot is in the nature of an illustrated joke, and the joke has point. It is too bad that the final scenes could not have simulated the appearance of darkness more convincingly.

BERTIE'S ELOPEMENT—Selig. The old story of an elopement with a pursuing father is re-enacted in this film very amusingly. What the plot lacks of originality as a whole, is made up for by the originality of some of the parts. Bertie, for instance, climbs a fence and is straddling the summit, when two angry bull-dogs rush up, one on either side. Bertie's ingenuity comes to the rescue; he manages to knock out a board of the fence beneath him, thus allowing the rampant bull-dogs to get together and clinch. While the dogs are having it out (in a very convincing and spirited manner, by the way), Bertie climbs down and makes for his destination. There are other amusing details the acting is spirited throughout, and the film is bound to elicit much hearty laughter.

AN EASY WINNER—Gaumont, presents a capital plot, and some sprightly acting. The complications are consistently funny, and the denouement is a characteristic example of French wit—sudden, surprising, and with a dash of cynicism. The humor of the piece is well brought out by the acting, particularly in the scene where the seconds call and arrange the duel, the formalities of the occasion being amusingly satirized. The piece is farcical throughout, yet in a light, witty way.

ROSE O' SALEM TOWN—Biograph, revivifies history in commendable style, showing Salem, Mass., in the old puritan days. It reveals our forefathers in no admirable light, but as they thoroughly disgraced themselves during their spells of witchcraft fanaticism, there is no reason why they should not suffer the ignominy of it. We must register something of a protest, however, against the fact that the Puritan leader is made an amorous old hypocrite and villain. There may have been such among the Massachusetts Puritans, but they were decidedly in the minority and in no wise typical. They were superstitious and fanatical, and the film does well enough to bring out such characteristics, but they were not hypocritical libertines, and the film blackens them needlessly in showing them as such. The film compensates for this injustice to the Puritans, however, by treating the Indians with unusual fairness. For once they go out on the warpath in the cause of justice and right, frustrating the wicked purposes of the white settlers. This is a complete reversal of the traditional rôles. Motion pictures have villainized the Indian for so long that they have thereby added another burden to the load of injustice already borne by that unfortunate race.

THE TRAMPS—Gaumont. This plot has the defect of starting one off on a false scent. The opening scene shows a philanthropic innkeeper, who is caught by his wife making love to a village coquette. She threatens to souse her husband with vitriol if she ever catches him kissing "another woman" again. This looks like the beginning of a domestic farce, but it is not so. The whole episode has been introduced merely by way of calling attention to the bottle of blue vitriol, which thenceforward becomes the basis of complications. What follows is very good, but the spectator dislikes to stop and readjust his preconceptions. The producers have staged and costumed the piece admirably, and the acting is carried off with zest and spirit, especially the angry wife who allows herself to be mollified very amusingly. This film ought to be popular, for it introduces a new drink—the vitriol cocktail.

FROM THE ARTICS TO THE TROPICS—Edison, is a scenic film which would be more interesting if it showed more scenery. The scene is laid in the picturesque Andes of Peru, but in following a gravity car in its journey down the mountains, we view little else than railroad tracks and tunnels. It is true that we are finally allowed to turn our gaze away from the gravity car and catch a glimpse of Callao and some of the sea-level country, but we have meanwhile missed all the mountain views. The car starts on a snow-capped mountain summit and winds up among tropical palm groves. This explains the title.

THE TWO SISTERS—Pathé, has the plot of a dime novel, and the acting is of corresponding quality. A suicide scene is introduced, with the usual unpleasant effect. This is a French device, which we wish the Pathé company had left on the other side of the water. The actress who played the part of the heroine was poorly cast, being too pretty and buxom to make a convincing suicide. If it be deemed unfair to criticize her for her good looks, we charge that she ought at least to disguise them when she can; there was surely no necessity of her appearing as a cook with those big coquettish curls hanging around her head.

RESOURCEFUL ROBERT—Lubin, is a bright, clever comedy that brings forth chuckles. The trick whereby Robert overcomes a father's opposition and wins the girl of his choice is so plausible that it ought to work well in real life. The film is recommended to all swains in a similar difficulty; it will give them a good hint. The acting is lively and competent, but good taste should have eliminated the old man's praying proclivities.

THE ARTISAN—Eclipse. A well-intended film that somehow fails to "put it over." The theme is strong—friendship and self-sacrifice—and the situations are dramatic, but something is lacking. We refuse to be moved. The self-sacrificing hero fails to stir either admiration or sympathy. This is probably due to the fact that the friend who is the beneficiary of the sacrifice, is really underserving, or at best, indifferent. He establishes

no claim on our sympathy, being the mere passive, recipient of the other's unselfishness. Consequently the hero appears to be acting in vain; a course of selfishness would have produced equally satisfactory results, so far as the spectator is concerned. Self-sacrifice, to be really impressive, must be done in some worthy cause.

UNCONSCIOUS HEROISM—Pathé. A high-class film, staged and acted in an exceptionally fine manner. Seldom have we seen a motion picture create the illusion of life so well, not only as to small realistic detail, but in a large dramatic sense, every scene palpitating with vital human interest. The background is that of war time and heroism is the theme. The boy hero wins our tender admiration, and we readily join the Prussian general and his staff in their tribute to his simple bravery.

AN ARIZONA ROMANCE—Pathé, starts out rather prettily, showing a conservatory where couples wander in and out from an adjoining ball-room. They are in fancy costume. The heroine looks in, and thinks she sees her lover breathing impassioned vows to another girl. It wasn't really he, being someone else wearing a similar costume, but she thinks it was, and gets quite excited about it. This is a complication which might afford the basis of a pleasant little comedy, but as treated here, it develops dire consequences. The scene shifts to Arizona, and the action takes on a melodramatic tensity, exceedingly strained and far-fetched. It is all very stagey, and the acting in no way ameliorates the sorry impression.

THE SUNKEN SUBMARINE—Gaumont. The art of this film is comparable to that of the finest short stories. It is a little masterpiece, and we should not be surprised to learn that some master playwright composed the scenario. It is beautifully constructed, the dramatic effect having been achieved by a strict economy of means, in accordance with the most approved French method. It is just a simple little drama, in no way spectacular; the characters are peasants, there is very little plot, and almost no action; but it is poignant and gripping none the less. It is one of those soul-dramas where the springs of action are psychic and internal. The acting is well-nigh perfect, and the Gaumont company has staged it in a most befitting and harmonious manner.

A LEAP FOR LIFE—Kalem. The first part of this film is entirely adequate, but in no way unusual. We have seen many times before the Indian maiden-white man combination, and no detail of their romance was unexpected. But in the wedding scene and the final scene which follows, there is something unusual and very impressive. This is the part which religion plays, as embodied in the character of the priest. His gentle domination over the revengeful savages is awe-inspiring, the scene showing a real victory of the spirit over brute forces. It is done in no mawkish, pietistic manner, as such scenes are usually conducted on the stage; the Kalem actors have managed to make it simply and convincingly reverent. The scene shows how effective religion can be when standing alone in the wilderness, far removed from cathedral trappings.

THE SHERIFF'S CAPTURE—Lubin, shows some spirited acting, and one or two unusual situations. The girl's improvised ambulance is surely novel, and so is the pretty handkerchief episode at the end. The scene where the two desperados are captured is well managed; particularly the humorous touch at the end, when the barkeeper stands in angry consternation surveying his shattered fixtures. The hero gets knocked out almost at the beginning; but he manages to "come back" at the end, and captures the girl, if not the bandits.

MAX IS ABSENT-MINDED—Pathé. Max is a bit disgusting in this film, where he pours the coffee into his silk hat and then drinks it. But the rest is, as usual, clever, and sufficiently diverting.

COLOMBO AND ENVIRONS—Pathé. These tropical scenes are beautiful in their rich coloring. We see much that is instructive, and also some things that are amusing.

THE SCHOOLMASTER OF MARIPOSA—Selig, has a most incoherent plot, and the motives of the action are puerile. To have the schoolmaster turn out to be a famous painter in the last scene, is entirely unprepared for. The acting and scenery are fair, but by no means good enough to compensate for the feeble illogical story.

Of Interest to the Trade

By L. F. Cook

Electricity for Picture Shows

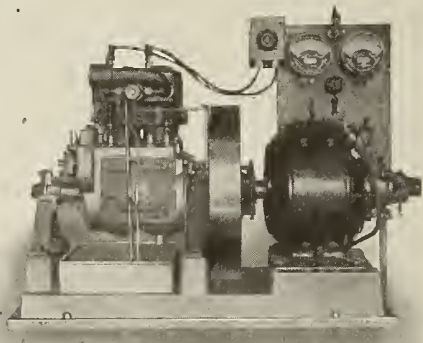
Owners and managers of moving picture theaters have their share of tribulation, and the obtaining of suitable electric current at reasonable prices is not the least of their troubles.

Alternating current is not well suited for moving picture work, and under many conditions is almost intolerable, especially in the lower cycles, with its ceaseless flicker, as well as in the large number of instances in which the regulation is poor.

Direct current with good regulation, at the proper voltage, and at a reasonable price, is ideal, but seldom obtainable.

In most of the smaller cities, and many of the large ones as well, the station equipment is inferior or poorly looked after, resulting in a variation of from five to fifteen per cent in the voltage. This is particularly true of those stations which furnish electrical energy for street car and power service.

So much for regulation. As to proper voltage, a moving picture lamp requires only 40 to 50 volts at the arc. Allowing for resistance, an input of 60 volts is ample, but the current supplied by lighting



The Strelinger Lighting Plant.

companies is never under 110, and from that up to 220 volts, so that from one-half to three-quarters of the current paid for is wasted in the rheostat.

As to price, this is a serious question. One of the principal items of expense of a picture theater is the electric current. The attitude of lighting companies in most towns, both small and large, towards the moving picture theater is most aggravating. They figure, with much shrewdness, that the theater must have electric light, and usually push prices up to the last notch.

It is not unusual to find a theater using 1,000 to 1,500 kilowatts monthly, charged at the rate of 12 to 15 cents a kilowatt, while an auto garage, saloon, or butcher shop a few doors away is paying from 3 to 5 cents per kilowatt on a consumption of one-tenth as much.

In very many of the smaller towns, a serious loss to the show owner lies in the inability to get current in the day time, which cuts into his possible revenue to the extent of 20 to 40 per cent.

Revolting against these conditions, many owners have within the past year or so put in their own electric light plant, thus cutting the cost of current materially; but, as most of these plants consist of the ordinary type of gas engine, the regulation is not improved, because the standard type of gas or gasoline engine is not suitable for this work, and will not regulate closely. Besides, these are usually put out with dynamos of 110 to 125 volts, so that half of the current is wasted in the arc lamp.

Again, these equipments, consisting of a gasoline engine belted to a dynamo, require a great deal of floor space, which is not always convenient or obtainable.

Further, if the show be a traveling one, the standard engine of even medium capacity weighs, with dynamo and equipment, from 2,500 to 6,000 pounds, involving much extra labor in handling on cars, or expensive wagon and team equipment.

In the Brush electric lighting set, the difficulties referred to in the foregoing are overcome. The 100-page catalogue issued by The Chas. A. Strelinger Company, Bates street, Detroit, Michigan, is a most complete work on small isolated electric lighting plants, and gives a mass of information of great value to users of electric light and power. This catalogue is sent free to any address, and will be found invaluable, even to those who do not remotely expect to make their own electricity.

Strong Independent Maker Enters Field

The American Film Manufacturing Company, recently organized in Chicago, has opened down town offices at 312 Ashland block in that city. The new company has leased the plant and studio of George Melies, formerly used by the Phoenix company, and located at 1425 Orleans street, Chicago.

The personnel of the American company includes A. M. Kennedy, G. P. Hamilton, and several others known to the trade as experienced motion picture producers. Both Mr. Kennedy and Mr. Hamilton were formerly connected with the Essanay organization in very responsible capacities.

The American company is incorporated under the laws of Illinois for \$100,000, which it is claimed is already oversubscribed. The company intends to begin releasing films very shortly, and already has secured several fine negatives. A Chicago and western stock company are being used in the production of dramas and comedies. It is promised that the company will soon begin the erection of its own plant and studio.

The American Film Manufacturing company is purely a western organization, being the only independent manufacturing plant in Chicago at the present time. Especial stress is laid upon the fact that all officials and employees of the company are thoroughly experienced in the business of making successful motion picture films, and the independents look for a great future for the new product.

A European business man advises an American consular officer that he hopes to secure a concession for the installation of the amusement devices to be used during an international exposition to be held in 1912, and as he is closely connected with the directors of the exposition, this should be a comparatively easy matter. His intention is to install four or five devices, such as "scenic railway," "merry-go-round," and other more recent novelties. Manufacturers are requested to communicate with the party in question. The address will be given upon application to THE NICKELODEON or to the Bureau of Manufactures, Department of Commerce and Labor, Washington, D. C. Refer to file No. 5140.

New Buffalo Bill Pictures

Pictures of the Buffalo Bill type will always be popular—the more so as that type of picturesque American vanishes into the past. The motion pictures recently produced by the Buffalo Bill-Pawnee Bill Film Company have already made a tremendous hit, and the makers say there will be a great demand for the films, which are photographically excellent. Col. Cody has been known across the American continent as Buffalo Bill for little short of fifty years, and the films will perpetuate him not only in the minds but before the eyes of his myriad admirers.



Buffalo Bill and Pawnee Bill.

At Madison Square Garden, New York, the Associated Press and prominent newspaper men tendered Col. Cody a farewell banquet, the public realizing that it was its last chance, turned out en masse, filling Madison Square to the roof.

It was the last chance to see the old scout in person, but the enterprise of others have made it possible to see Buffalo Bill again—exactly as he is on the moving picture screen, surrounded by his valiant troupe of wild westerners and Pawnee Bill's gathering of notables from the far east.

Every scene has been photographed and is as life-like as if you joined the sweltering crowd and jammed your way into the crowded tent on the road. These pictures are the only ones in existence and it is claimed no more will ever be taken of the old scout.

Here is the program as it is shown in 3,000 feet of film:

A Grand Review.
The World's Rough Riders, introduced and led by Buffalo Bill (Col. Wm. F. Cody).
U. S. Artillery and Cavalry Drill.
The Buffalo and the Famous Huntsman in pursuit of his native game.
The Prairie, under a scorching sun—"Oh! what a good drink; pass it around."
Mexican Joe will illustrate the use of a lasso.
Perfection of High-school Equestrianism. Mr. Ray Thompson's Mixed Blood Texas Range Horses.
Mr. Rhoda Royal's "Famed Blue Ribbon" thoroughbreds.
Rossi's Musical Elephants.
Riding Wild Bucking Horses and Mules, introducing the only lady bucking horse rider in the world.
Buffalo Bill Shooting Glass Balls.
Arabian Acrobats.
Japanese Troupe.
Devlin's Zouaves.
A Grand Military Tournament.
Football on Horseback, between Indians and Cowboys.
The Far East.
Trained Arabian Horses.
The Final Salute! Buffalo Bill Bids You Good-bye.

Edison Company at Boston Mechanics' Exposition

One of the most interesting exhibits at the Boston Mechanics' Exposition, to be held in Mechanics' Building, Boston, beginning October 3, and running to the 29th, is the big display of Edison Laboratory products. It promises to eclipse any display of its



The Edison Display at the Boston Exposition.

kind ever shown at an industrial exhibit, and surpass in size, completeness, novelty and attractiveness of arrangement all other exhibits of the exposition. The exclusive privilege to exhibit the products of the Edison laboratories, Edison kinetoscopes, films and accessories, phonographs and records, storage and primary batteries, and Bates' automatic numbering machines, was secured early in the present year, contracting for the choicest and largest space in the Mechanics' building—the stage and Grand hall, the largest of the eight halls in the building, with a seating capacity of 10,000. On this mammoth stage, eight feet long by forty feet deep, which dominates the entire hall and can be seen from any one of the 2,500 seats in the gallery, the marvels of the Edison laboratories will be shown to the best possible advantage.

The entire stage will be enclosed by means of an ornamental front with plate glass windows and ends in the manner illustrated in the accompanying cut, which was made from a pen and ink sketch and gives but a faint idea of the attractiveness of the scheme. The enclosed floor space immediately in front of the stage has also been reserved and it is in this space that a complete line of Edison kinoscopes and accessories will be exhibited.

Over the main stairway to the stage an oil painting of Thomas A. Edison, 25 by 30 inches, the work of a noted Boston artist, will meet the gaze of visitors to the exposition. This entrance will be used for admission only, the two side entrances being reserved for purposes of exit.

Above this main entrance and cleverly concealed in the decorative scheme will be placed a fireproof operator's booth, from which Edison motion pictures will be projected upon a screen at the rear of the stage, which will accommodate 600 persons, and will be converted into a pretty theater for this purpose, and seats will be provided for the accommodation of the Edison Company's guests. Light will be obtained from an enormous incandescent cluster suspended from the ceiling, and a special ventilation apparatus will be placed in the dome of the stage. Shows will be given at regular intervals daily and will no doubt help to make the Edison exhibit the most popular and frequented point of interest in the exposition.

A platform 28 inches wide and 3 feet high will run around the wall spaces of the stage and back of the plate glass windows and front, upon which the various Edison products will be displayed and demonstrated. A large sum of money is being expended on both the exterior and interior equipment and decorations of the stage.

The attendance at this exposition for the past five years has averaged 25,000 daily, more than half a million during the entire exhibit, and these figures are expected to be exceeded this year as all the roads running into Boston have made especially low excursion rates during the exposition.

Sales Manager John Pelzer will be in immediate charge of the Edison Manufacturing Company's exhibit.

Rothacker Forms Industrial Film Co.

The following letter from Mr. Matteson B. Rothacker, manager of the Billboard's Chicago office, explains itself. We can only say that we wish Mr. Rothacker the fullest measure of success in his venture; and in view of our knowledge of his ability and personality, and of the vast field which exists for his enterprising company in this line of work, we are confident that he will get it.

My resignation as western manager of the Billboard will soon be effective. I am severing my present connection so that I may devote my entire time to the direction of the Industrial Moving Picture Company, a corporation which I have organized, and which will manufacture and handle motion pictures adapted for industrial, commercial and advertising use. We will specialize in this field. My new offices will be in the Boyce building at 112 Dearborn street, Chicago.

Permit me to say that I truly appreciate and am duly grateful for the many courtesies which have made my association with the dramatic and trade papers indeed pleasant.—W. R. ROTHACKER.

Kinemacolar

Charles Urban, founder of Urban-Eclipse, the house of Urbanora and the Urban Trading Company, and now president of the Natural Color Kinematograph Company, London, is touring the United States for both pleasure and business. He dropped into THE NICKELODEON offices while in Chicago, and talked entertainingly of Kinemacolor. He promises that the colored pictures will be much more widely shown in this country before long, as plans are being carried out to show them in a large number of picture theaters.

Another Home Projector

C. W. Turner, former manager of the Columbia bowling alleys, at St. Joseph, Mo., is promoter of a Chicago moving picture concern which he declared, in a recent conversation with a St. Joseph friend, would revolutionize the business. The company will manufacture and sell, on monthly payments, home projection apparatus and films at one-fifth the cost that is generally used. Turner says all the stock has been subscribed, and sales will begin next January.

Synopses of Current Films

THE BACHELOR AND THE BABY.

Vitagraph

Secretly married, Letty Holcomb is now the mother of a sweet little baby boy. She is impatient that Hugh Channing, her husband, announce their marriage and give the child its legal name. Hugh, who is presumably a bachelor among his friends, refuses to publish their wedding, and while he is living in swell apartments Letty is living in a couple of poorly furnished rooms trying to protect herself and baby from calumny and shame. Her husband not only refuses to make their wedding public but he entirely denies it, sending her a statement that it was a mock ceremony. Crushed and stunned, she feels helpless. Recovering from the blow, she decides to strike back, goes to the apartment house where her husband lives, she locates his rooms, which are next to a suite occupied by a young bachelor named Benson, who is engaged to be married to a very pretentious young lady of aristocratic importance. The young wife returns to her home, takes her baby and carries it to Hugh's apartments with a note telling him she is going away and leaves his child for him to support and care for. In her excitement and anxiety she mistakes young Benson's apartment for her husband's, and leaves the baby on the bachelor's bed and makes her escape from the building without being observed. The young and aristocratic fiancée of young Benson sends him word that she is coming with her mother to visit his rooms and learn some of the mysteries of a bachelor's life. They arrive and are charmed with his home, but are very much startled and shocked when they discover the baby in his rooms. Benson is as much mystified as they are, and, rushing into

his bedroom, they find Letty's baby and the note. The mystery deepens; the ladies are horrified and the engagement of Benson and the young lady is discontinued and she refuses to have anything more to do with him. Disappointed and lonely, Benson sympathizes with the poor kid, and resolves to adopt it as his own and forever remain a bachelor. Hugh Channing is taken fatally sick, sends for Benson, and before he dies gives him a confession that he had lied when he told Letty that her marriage to him was a sham and he had grievously wronged her. The child grows to be a bright and handsome boy, and Benson finds him a very companionable chum and they pass most of their spare time together. One summer at the seashore the boy tears his trousers. Benson takes him to a young seamstress, who lives there, to have her repair the boy's clothes. While she is measuring the boy's waist she sees a ring on his finger and recognizes it as the one she had tied around her baby's neck when she left it in Benson's room. She asks Benson about it—he tells the woman his knowledge of the child and she learns that the boy is her own child. Benson shows Letty her husband's confession, and while she is happy at finding her child he hates to be separated from him, but the situation is easily relieved when they find that they are both in love with each other in their mutual love for the boy, and decide they can better care for him by becoming husband and wife.—Released October 1.

RANSOMED; OR, A PRISONER OF WAR.

Making his departure from home, Captain Jack, of the Confederate army, leaves to rejoin his regiment, but before doing so promises his boy that he will return to celebrate the little fellow's fifth birthday. One month later the captain gets a leave of absence for three days and goes

back to keep faith with his son. The house is watched by Union soldiers, and to enter it without being detected seems impossible. The birthday promise must be kept with little Ned, and after some reconnoitering the father succeeds in getting to his family with the few presents which he has purchased to make the boy happy and keep up the spirit of the occasion. The furlough is ended and the captain must go back to the ranks. The question of getting safely through by the Union lines is a puzzling one and the attempt to do so was arrested by the "Yankees," who made the captain a prisoner of war. Word must be sent to his wife. It is accomplished through the kindness of a guard, who allows him to write a letter which he sends to the prisoner's family. They are grieved and the wife gives way under the strain and sorrow of it all. Not so with little Ned. He proves himself to be made of sterner stuff and profits by the example of his father. He starts for the Union camp, approaches the general and tells him of his father's home-coming to celebrate his fifth birthday and how he was taken prisoner when he was going back to his regiment. The boy then offers the general his little woolly lamb in exchange for his father's freedom. The general is convinced from the boy's story that the captain was not acting the part of a spy when captured, and to humor the child accepts the woolly lamb and releases his father. Shortly after his release the war is closed, and the general sends little Ned a fine rocking horse in exchange for the woolly lamb, which he has always kept and cherished in memory of the boy who loves his father.—998 feet. Released October 4.

THE LAST OF THE SAXONS.

By way of introduction: Harold, Duke of Wessex, second son of the powerful Earl of Godwine. He laid claim to the throne of England after the death of King Edward the Confessor in the year 1066, and succeeded to the kingdom. "William the Conqueror," the son of the Duke of Normandy, came to England, defeated Harold at the Battle of Hastings, in which Harold was killed and William took possession of England and was raised to the throne at Westminster on Christmas Day, 1066. This picture, "The Last of the Saxons," has to do with the betrothal of Harold to Lady Edith, one of the court attaches. This occurred when he was the "Duke of Wessex." After the death of King Edward and he was selected as the ruler of the kingdom, he was obliged to break troth with Edith in order to sustain his relations with Edwin and Mocar and stand in with his allies. Therefore he married the Princess Aldyth, although he did not love her and always kept in communication with Edith, who was as much in love with him as he with her, as is evidenced at the gorgeous and unprecedented elaborate marriage ceremony at Westminster, where Edith is seen mournfully witnessing the wedding of her rival to her love, the king. Then, again, when she bids him farewell, just before he starts for the Battle of Hastings and finally when she searches among the dead after the fatal encounter with William to find the body of Harold and expires of a broken heart when she discovers it.—1,007 feet. Released October 7.

THE SAGE, THE CHERUB AND THE WIDOW.

When you see it in the newspapers you know it is so. "Doctor Arnold, the noted specialist, has given up his practice and rented a cottage at Brightside, where he will pursue his literary studies and research." This is the notice that appeared in the local columns of the home newspaper. We will follow the Doctor to Brightside and learn all about "the Cherub and the Widow." Doctor Arnold's cottage is the next one to the widow's, and while he is quietly pursuing his studies, comfortably located under the shade of an overspreading tree, the widow's little girl looks over the dividing wall, calls out to the doctor. "The Sage" is very much annoyed by the interference. The childish playfulness and desire to make the doctor's acquaintance gradually wins his friendship. One day the widow misses her little girl, looks over the wall and finds her sitting with the sage, having a jolly good time. Shortly after this episode the child is taken very sick, a specialist is called in by the attending physician and they retire to the garden to hold a consultation. Doctor Arnold, who is in his accustomed place on the other side of the wall, overhears the discussion of the little one's case, acts upon the impulse of the moment, climbs over the wall and offers his services in behalf of his little friend, whom he has learned to love. The physicians willingly accept his services and he is invited to the room of the sick child. He makes a careful examination and diagnosis of her case, and after prescribing for her and watching her, she is soon on the road to recovery and in a very short time is well and about her play as usual. The most interesting part of this story is the climax. The doctor learns to love the widow as well as the cherub, and it is not long before things become still more interesting. Who can guess the rest? The sage marries the widow and the cherub is glad of it.—Released October 8.

BROTHER MAN.

At the club the young husband receives word that an interesting event is about to occur. Hatless and coatless he rushes home, and after watching and waiting learns that it is a boy. The doctor leaves the house and the happy father falls asleep in a chair. A burglar climbs up the porch, enters the house and, coming into the room where the man is sleeping, holds him up and takes his watch, and, holding him at bay, searches the secretary and finds a roll of money which he readily appropriates. The young man tells the burglar not to disturb his wife, who is confined in the adjoining room. The thief asks what's the trouble. When told, his sense of manhood asserts itself and he gives back the watch and the money, takes a ten dollar bill of his own and asks the child's father to give the ten-spot to the kid with his compliments, and tells him he will try to brace up and lead a better life. He leaves in haste, but is caught by a policeman just as he is stepping from the porch and brought back to the owner of the place. He might have had the prisoner arrested and sent to prison for life, but, remembering the fellow's tenderness for his wife and newborn babe, he feels a responsive feeling of brotherhood which he cannot dismiss from his mind and awakens an interest in the other fellow who has gone wrong but shows evidence of being reclaimed. He tells the officer the man had called to see him on business and he had just dismissed him; the officer begs his pardon and goes back to his post. Overcome with emotion, the burglar cannot express his gratitude to the man whom he would have robbed. He grasps his hand and thanks him heartily for his kindness. The gentleman gives the fellow his card and tells him he will help him find honest employment and become an honored member of the brotherhood of man.

ACTOR'S FUND FIELD DAY.

It's more fun than a barrel of monkeys. Regular village "cut-ups" are those actor chaps and actresses. They don't keep still a minute when they get loose on the village green at the Polo Grounds. The band begins to play and the procession starts from Madison Square in "buzz wagons" and keeps moving until they get to the grounds where every actress, actor and actorman in town passes in review before the grandstand of political

and social celebrities there assembled. Here they come now: Eddie Foy, Bert Williams, Marie Dressler, Lew Fields, Marshall P. Wilder, George M. Cohan, Victor Moore, Jim Corbett, Tim Sullivan, Joe Humphreys, Emma Carus, Louis Mann, Terry McGovern, Annie Oakley, Irene Franklin and—well, just watch them as they pass by and you can pick them all out. This show takes in every show in Manhattan and the suburbs. There goes the wild men of Borneo in a Salome war dance. The phonic band is a close second. You can't hear them play any music because they don't. Annie Oakley gives an exhibition of fancy shooting and she does it. Burt Williams and Billy Reeves in a sparring exhibition would make an owl laugh, and the "greased pig chase," just before the pie-eating contest—one was as funny as the other, and then you couldn't stop laughing. The chorus girls played the actormen, and they played them good and plenty, and there were many high-balls caught on the fly by the girls in bloomers. Well, to tell you the truth, there were so many things pulled off I couldn't describe them all. Just get a look at this picture and you will get acquainted with the "profesh" and their doings.—Released October 11.

ON THE DOORSTEPS.

"A lover's quarrel." All about smoking a cigarette. She insists upon smoking if he does. He objects to women smoking. This is all done good naturedly until he tries to assert man's supremacy over woman by taking the cigarette from her and throwing it away. She gets real mad now, gives him back his engagement ring and tells him to go. He does, but no further than the doorstep of her home, where he determines to sit until she comes to him and asks him to return. The rain is pouring in torrents, and every time she looks out the window she sees her lover sitting on the step, drenched and miserable. She orders the servants to drive him from the house. He is attracting attention and creating scandal. The hirelings go; the young "Spartan" bribes them to let him remain at his post, and they report to their mistress that it is impossible to get him to leave. "What's to be done? It's disgraceful. I'll just tell mamma." So she goes to her mother and reports to her the condition of things. The mother goes down to the front door and calls a policeman, whom she asks to make the young man go home. The young fellow explains the case and the policeman simply laughs and moves on. Lover's quarrels are out of his jurisdiction. Mamma goes back to bed and tells her daughter she must settle it herself. The young beau holds the fort against all comers—milkman, butcher, baker; and all the rest of the early risers stop, laugh, and go on their way thinking him drunk or crazy, but the young man sits on. His girl is frantic, tries to fight against herself and forget him. She can't—"He is wet to the skin and will certainly get his death of cold. Something must be done"—and she does it. She goes down to her forlorn and water-soaked "Napoleon" and asks him to come in out of the rain. She is very sorry and it's all her fault. He comes in as quick as his stiffened and aching joints will permit him. They kiss and make up, even as you and I, and there's an end to it. The clock in the steeple strikes three; he looks at his watch, "Yes, three o'clock in the morning." They kiss again and he makes tracks for home and a change of clothing, and so happily endeth a lover's quarrel. How foolish it all seems. But, after all, isn't it true?—Released October 14.

THE LEGACY.

It came as a genuine surprise when old Mr. and Mrs. Jones inherited a large fortune with the distinct proviso that they occupy the swell town house of the deceased to properly sustain the social distinction and dignity of their acquired wealth. With many misgivings and regrets they close the old farm house in which they have lived for over fifty years and start for the city. On the train they are very much "upset" by the novelty of things. In the great city, they try to find their way unaided to upper Fifth Avenue, where the inherited mansion is located. Unaccustomed to trolleys and elevated roads, they decide to take "shank's mare" and go plodding on, followed by a constantly increasing crowd of "ragtag and bobtail" as they are passing through the thickly populated tenement districts of the west side, where they are greeted as "Rube." Reaching one of the city parks, they seat themselves on a bench, heated and exhausted; in the cool of the evening they become drowsy and the old gentleman takes off his boots and hat, while the old lady removes her bonnet, and thus making themselves comfortable, they fall into a restful doze. Their slumbers are disturbed by a policeman, who awakens them, and, after questioning them, learns where they want to go, calls a taxicab, sends them on their way, and they are taken speedily and safely to their place among the upper ten. They press the button and a stiff uniformed lackey appears at the front door and bids them enter, which they do with much fear and trembling lest they offend the gents in brass buttons, whom Mr. Jones wants to shake hands with and make friends, which friendliness is received with coldness and contempt. In the quiet or the elegant boudoirs they feel like cats in a strange garret, and don't know how to make use of the elaborate furnishings. The maid and valet appear upon the scene and insist upon dressing Mr. and Mrs. Jones for dinner. Mrs. Jones is too frightened to resist, but Jones protests. The valet insists, and Jones submits with the remark: "I don't mind a little help, but it ain't my style." At dinner the butler and servants await their coming. Mr. Jones offers to shake hands with the help, who stand as rigid and cold as icicles. When the old people are seated at the table they are waited upon like infants until the old countryman tells his wife: "They was bein' treated as if they'd reached their second childhood and couldn't feed their own faces." The last straw comes when they are escorted to separate bedrooms. Mrs. Jones is snugly tucked in bed, and Mr. Jones is provided by the valet with a suit of pajamas, which he indignantly slams on the floor. During the night the old couple manage to have a little private conversation, arrange an escape from all this "pesky" style and nonsense, get their things together, stealthily leave the mansion and all its "vanity and vexation" behind them and return to the old home, where we leave them located and thoroughly satisfied to be content in the peaceful enjoyment of all its blessings.—Released October 15.

THE ICONOCLAST.

The principal character of this Biograph story is a lazy, drink-sotted printer. He must be urged by his poor suffering wife to leave his cups to go to work. As usual, he arrives at the office late, and an argument between him and the foreman ensues, just as the proprietor of the establishment enters, escorting a party of his friends to show them about and introduce them to the mysteries of his printing plant. The sight of these people dressed in sables and silk is extremely odious to this disgruntled workman, and when the proprietor shows a spirit of cordiality, he, galled by the inequality of their stations, repels it, and with a show of anarchism attempts to strike his employer. For this he is discharged, but his wife begs him, for the sake of their children, to try to get his position back, which he endeavors to do, but in vain. By this time he is ripe for anything, and drink-mad, sets about to take a fool's method of leveling ranks, that is,

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armed with a pistol, he makes his way to his former employer's home to wreak revenge. We anticipate the printer's visit to the publisher's home, by showing the publisher in the depths of despair over the intelligence that his little child, despite the endeavors of surgical experts, is an incurable cripple. This is the scene that greets the printer at his surreptitious entrance. He finds there are things that wealth cannot buy—health and strength. He steals through the portieres with pistol in hand, intending to satisfy his covetous grudge with the death of this heart-crushed father, who sits weeping for his poor child's misfortune. The little one realizes her father's despair and so tries to cheer him, showing how nicely she can walk with the aid of the leg supports. This fortitude of the child makes a stronger appeal than moral suasion, and he turns from his purpose. The publisher, however, sees him and recognizes him as his former employee, and reasoning that now is the turning point in the man's nature, detains him to persuade him to mend. The child's mediation causes him to view the world from a different angle. Things could be better with him if he wanted them so, hence his employer gives him another chance by reinstating him in his former position at his printing office.—992 feet. Released October 3.

A GOLD NECKLACE.

This is a comedy of errors, in which a gold necklace figures prominently. Mazie lends her necklace to Nellie, her guest. Nellie is asleep in a hammock when Sam, her sweetheart, arrives in his auto. He awakens Nellie with a kiss. As she starts up she drops the necklace in the grass and their efforts to find it prove futile. Sam promises to buy her one to replace it, thinking it was her own property. He has her minutely describe it that he may get an exact duplicate. Meanwhile, the governess has found the necklace and given it to its owner, Mazie, who is unknown to Sam. He sees it on Mazie's neck and after a chase insists on purchasing it. Mazie thinks him a lunatic and humors him, receiving a good price for the band. Nellie, upon receiving the necklace, restores it to Mazie. Sam meets Mazie again and sees the necklace again around her neck. This time he fancies she has stolen it, and hurries to tell Nellie, but his valet takes more decided steps and recovers the gem by seizure. Mazie is flabbergasted at first, and when she recovers her equanimity she rushes off for the village constable. He surprises Sam in the act of restoring the necklace to Nellie, who is also surprised. The participants of the episode are now assembled, and after the excitement has subsided, explanations and introductions bring peace.—576 feet.

HOW HUBBY GOT A RAISE.

Leave it to wifey, she'll fix things for you. Her schemes are so subtle that there doesn't seem to be the slightest chance of their falling down. However, when Mrs. Knowit suggested a plan to her husband, Ezra, by which his services would be the better appreciated by his employer, docile Ezra had his doubts, yet dare not oppose. This plan was to invite his boss to dinner and give him the feed of his life. She argued that the way to reach a man's good nature was through his stomach. To Ezra's surprise, the boss accepts the invitation with avidity. Ezra telephones, what he feels, the ominous intelligence, and so wifey prepares. That she may make a great showing, she starts on a borrowing expedition. An evening dress from one of her neighbors, cut glass from another, silverware from the next, in fact, various sorts of furnishings, even a maid to wait at the table. Everything in readiness, she feels proud of the layout. Ezra and the boss appear, and dinner is at once served. The boss is rather suspicious as he regards the elegance with which his employee's dining-room is fitted, and he indulges in a bit of mental calculations. Wifey is self-satisfied for she fancies she has made a great hit. The boss upon leaving expresses himself as having enjoyed himself, but upon returning to the office, he writes a note and dispatches one of his clerks to the Knowit domicile. Mrs. Knowit seizes the note, sure that it contains news of a boost. The note:—"Dear Sir: I can't have men in my employ who live beyond their income. You are discharged." Collapse of the Knowit family.—416 feet. Released October 6.

THAT CHINK AT GOLDEN GULCH.

Having located at Golden Gulch as a laundryman, his old father is about to take his leave for his home in the Flowery Kingdom. Before going the old man warns his son to cherish his sacred queue, for should he lose that he would be an outcast and disbarred from returning to his native country, which every Chinaman who leaves, looks forward to doing. His father gone, the chink feels very much alone and low-spirited, for though a saffron-skinned Pagan, his soul is white and real red blood pulsates his heart. He takes up a basket of laundry work to deliver and on the road is made to feel the result of two thousand years of civilization, for while passing a gang of cowboys, they pull his pigtail, threaten to cut it off, and roughly handle him until rescued by Bud Miller and his sweetheart, Miss Dean. For this intervention, the chink is deeply grateful, and when Gentleman Jack, the dandy, tries to cut Bud Miller out in Miss Dean's affection, Charlie, the chink, keeps his eyes open. Through this the Dandy and Bud come to blows, but are separated by the boys. However, the chink hears the dandy threaten to do Bud at first meeting. The chink resolves to save his friend at any cost. The excitement at the Gulch is the repeated hold-ups of the registered mail carrier, and the effectual evasion of capture of the robber. A reward of \$5,000 for his capture is posted, and the attitude of the dandy towards the notice arouses the chink's suspicion, hence he follows him like a shadow. His efforts prove fruitful, for he is a witness to the dandy's operations, who, disguising himself, makes his way to a lonely spot in the road and holds up the mail carrier. At a distance he views the dandy change his disguise and lay out on the ground to rest and gloat over his success. Here stands the poor chink apparently helpless. He is unarmed and with nothing with which to secure his captive. There lays the dandy with his hands clasped above his head. All that is needed is a bit of rope. A thought strikes the chink, but what a sacrifice it means. A sacrifice which will make him forever an outcast. There is no other way, so whipping out a knife, he with one slash cuts off the sacred queue and binds the dandy's hands so quickly that he is taken into the camp before he knows what has occurred. After the excitement of his deed is over, the poor Chinaman then realizes what his condition really is. The reward he receives is made use of in an unlooked for way. When the sweethearts go to his shack they find a note which reads: "Missie Dean alsame Bud Miller too—Charlie Lee wishes much glad you two when alsame one. Hope take money for blidel present—Boodby. Charlie Lee have went way." With the note is the bag containing the \$5,000, but the chink could not be found.—998 feet. Released October 10.

A LUCKY TOOTHACHE.

The title of this Biograph subject would seem paradoxical, but nevertheless it is true that an affair of the greatest moment came out of this case of toothache. Bessie, the new school teacher, arrives at the little Western village, and on her way to the school she meets a gang of cowboys, who, having heard of her coming, are spruced up and vie with each other in their attentions towards her. Tom, the "boob," is always frozen out, but

manages to land eventually. Boxes of candy and other little offerings are bestowed, until the girl is seized with a jumping toothache. Each one suggests a cure, but without success. The boys depart grief stricken at their inability to relieve her suffering. Tom now appears and offers a cure. He leaves her a note, stating if she will submit to his treatment, he will guarantee to cure her toothache. She is in such agony that she is inclined to submit to anything, and so, though not knowing what the cure may be, consents. After great preliminaries, Tom administers a resounding kiss upon her cheek. Fury! Bessie goes "up in the air good and proper," and is in such a rage that Tom thinks it best to "beat it." Calling the boys, Bessie tells them of Tom's act. The boys agree that he must suffer for the insult. Bessie tells them they must hang him. Upon this command they pursue and capture Tom, and placing a rope about his neck, pretend to be about to dispatch him, when Tom begs that Bessie be sent for. When she arrives Tom insists that at her consent he did only what he promised to do in the note. The note is read, and the question put by the boys—"Well, is your toothache gone?" Bessie—"Yes." Boys—"Well, what are you complaining about?" So they leave Tom and Bessie to settle the matter, which they do quite amicably, and the bells are to ring out soon.—570 feet.

THE MASHER.

It is tough to get the name and yet no part of the game. Poor Hiram didn't anticipate the trouble laid out for him when he and his wife went for a stroll in the park, she attired in a loud check waist. There has been a complaint sent to the police headquarters about an impudent fellow who has been annoying the lady visitors to the park with his attentions. Hiram, while seated with his wife, spies a very charming young lady paying him some notice. He thinks he has made a conquest and reciprocates. The Madam catches him and a quarrel ensues, the climax of which sends Hiram to a different part of the park. After he has cooled down a bit, he realizes his fault and starts back to make peace. From a distance he sees the check waist, and making a dash for it, gathers the wearer up in his arms, only to find her to be an old spinster, who has just been reading of the real masher, thinks Hiram he, and makes after him with a hat pin, calling for aid as she goes. By the time she reaches Hiram, he is on his knees, pleading forgiveness from his wife, who scornfully leaves him for another part of the grounds. His pursuers witness the end of this scene, and think it another case of annoyance, so he is arrested. Later, the wife not knowing her hubby's fate, returns to bring about peace. Here is where the real masher appears and forces his attention upon the wife, who calls for the police. The policeman tells her that if the masher is apprehended he will notify her, so when she arrives home she is met by the officer and escorted to the station house to appear against the miscreant. You may imagine her surprise when she is confronted with poor Hiram. She, of course, will not believe a word he says. Appearances are too conclusive and so the poor innocent victim must suffer for the guilty.—415 feet. Released October 13.

THE COWBOYS TO THE RESCUE.

George Monroe and his son and daughter, after settling themselves in the ranch house that they had secured for a couple of months, decide to take a stroll through the little old western town and see the sights. This is what the inhabitants thought, and that is what the Monroe family wanted them to think, but their object is to size up, as it were, their prey. For, this respectable looking family of father, son and daughter, was nothing less than a family of card sharks who had come from Denver for the purpose of fleecing the cowboys. The girl, tall and beautiful, acts as the magnet to draw the victims to the ranch. They were successful. The most constant visitor and heaviest loser in their gambling den is Wilson Moore, a handsome cowpuncher and the support of his widowed mother and his little sister Aggie. Belle Monroe leads him on until the poor fellow is head over heels in love with her and firmly believes that his love is returned. She plays with his affections while her father and brother rob him of his money. Belle often takes a hand with them and it is while playing opposite him at the table that she is suddenly aware of the startling fact that she is really in love with the man she has been fooling. The shock of

Champion



discovery unnerves her and she wants to leave the game, but a stern glance from her father and an exclamation from her brother brings her to her senses, and she, with hysterical laughter, continues the game, winning all of Wilson's money. Meanwhile, the widow Moore is grieving over the actions of her adored son. She is unused to his leaving her every evening as he is now doing, and his daily drawings from the strong box, where their money is kept, alarms her. Being present when her son receives a letter from Belle's Indian maid, she reads the request from the Monroe's to come up for a big game. She decides to put a stop to this ruining of her son. Hurrying to the ranch of the card sharks she is admitted to the presence of the girl. With tears streaming down her old cheeks, she implores the young woman to give her back her son. Her pleadings are not in vain for the love that is consuming Belle needs only such fuel as this mother's love and the two women unite to save the one man. Lowering her Indian maid from the window she tells her to go for

the cowboys if she can't find Wilson before her father and brother get him. At this moment she hears them coming and secretes the old lady just as the three enter the room. With an assumed gaiety she stealthily removes the revolvers from her father and brother, and when a prearranged quarrel takes place, the brother is about to brain Wilson, she stops them at the pistol point. Ordering them to "Hands up," she holds them so until the cowboys arrive and carry them off to jail. Wilson and the widow then take the weeping girl with them to live in a purer atmosphere as his wife.—900 feet. Released October 5.

HOW THE TENDERFOOT MADE GOOD.

Reckless, friendless, the inviting bottle and late hours have been the means of ruining many a youth, and especially one who is an only son. Arthur Kane is just such an only son, but unfortunately his father turns him out in time to save the boy from further degradation. His mother furnishes him with the means to go out West, trusting in spite of all in his promise to make a man of himself when away from his evil associates. Dressed in the height of eastern fashion, Arthur affords considerable amusement to the cowpunchers as he alights at a small cattle station out in Montana. He doesn't mind this though, for with his athletic training he feels quite capable of holding his own amongst them. Learning the location of Judge Lawson's ranch, he at once applies for a job. More in a spirit of fun than because of actual need, the judge places him in the charge of his foreman. The eastern lad soon wins the good will of his fellow cowboys and especially does he prove attractive to the judge's daughter, Ruth. They soon become constant companions and that fact soon arouses the ire of the jealous foreman, who goads the easterner until his patience is beyond control. The climax is reached when the surly foreman pours some hot coffee down Kane's back. It takes but an instant to make a wreck of a bunk house, and when the judge hurries in he finds his



foreman and young cowpuncher engaged in pummelling each other in the midst of a wrecked room. Boiling with rage he discharges poor Kane and severely reprimands the foreman. Packing his grip, Kane is soon on his way in search of a new job, and when nearing a crowd in the street, he learns that the sheriff has been held up and robbed by a notorious outlaw who has bound him to his horse and sent him back to town. The sheriff resigns his position and returns the star (his badge of office) to the judge. This is the psychological moment to make good and Kane embraces it. Hurrying back to the judge, he demands a chance to earn the sheriff's star by capturing the outlaw. The judge agrees, and young Kane prepares immediately for the venture. Borrowing a girl's outfit from Ruth, the judge's daughter, he puts it on and is soon cantering along the lonely road. Sure enough he is held up by the outlaw. Spurring his horse, he leads the bandit a merry chase. The outlaw eventually overtakes him, and reaching out, seizes the supposed girl about the waist and swings her on to the saddle. It doesn't take Arthur long to pull the outlaw's gun from its holster and hold it to his head, and in that position the Tenderfoot brings the desperate robber into town and thereat wins the sheriff's star. And of course, incidentally he captures the judge's daughter, Ruth, and that is How The Tenderfoot Makes Good.—950 feet. Released October 12.

MORE THAN HIS DUTY.

The story deals with the superintendent of the Royal Mounted, as they are sometimes called in Canada, and his spendthrift son and also his daughter, who is secretly in love with one of the Royal Mounted men, who has incurred the hatred of the sons, by boldly entering a western gambling house and ordering the son out, which prevents him from becoming

involved in deeper debt with a notorious gambler of that district. The Royal Mounted Police have absolute authority in this part of Canada, and of course, the son has no means of redress for what he considers a humiliation, but by chance he discovers the sister's love for this man and he immediately informs his father of the fact. The superintendent absolutely refuses any further communication with Morton, the Royal Mounted Policeman in question, due to the fact that the father does not consider him worthy of her hand, being only one of the rank in file, of the Royal Mounted. After getting even with his sister's sweetheart, the boy leaves for a hunting trip. Two weeks later, news reaches the superintendent of a desperate robbery committed at Banff, at the local postoffice, and he decides to give young Morton a chance to advance his position and win his daughter's hand. Needless to say, the two lovers fully understand the opportunity that has been afforded them and Morton sets out for Banff to capture the criminal. Shortly after his arrival he falls upon a clue to the robbery and starts out in hot pursuit which terminates in a running fight and the wounding of the criminal in the arm. Imagine Morton's surprise and sorrow when he discovers the robber to be none other than the superintendent's own son. To bring him back as a criminal means the disgrace of his sweetheart and her father. To fail means his own disgrace and the loss of the woman he loves. He chooses the latter course, however, and the son returns home and remains quiet while Morton reports his failure, but fate intervenes, and the daughter discovers her brother's guilt, and while Morton is trying to persuade her to keep the secret for her father's sake, a shot is heard upstairs. The truth is soon revealed by the silent figure

of the boy's lifeless body, while the heartbroken old superintendent silently reaches for young Morton's hand and thanks him for his nobility and self-sacrifice in doing "more than his duty."—Released October 4.

BUMPTIOUS PLAYS BASEBALL.

The story begins with Bumptious' confident assertion that in the slang of the day, "he wrote the game" and we follow him to the field of action when he proceeds to show the amateurs how it should be played. It is only a practice morning, but he fails in several successive violent attempts to hit the ball and is banished to the field. Of course the first ball that comes his way goes by him to the infinite disgust of his pupils and their remarks are of so unpleasant a nature that he puts on his coat and leaves the field, vowing never to help them again. And then comes the day of the great game, when the home team pits its strength against that of an amateur nine of an adjoining town. People flock past Bumptious' house, begging him to come and see the sport, but he is adamant. But when they have gone by, even the "Gum Chewing Girl," he weakens, and finally putting on his hat, strolls off in that direction, though all the time pretending that he is not going to the game. He does go, however, and occupies a seat in the front row of the grand stand. We see the pleased anticipation of the faces around him contrasted with his own scornful look and then we turn our attention to the ballfield itself where the critics are at work. They face the fearsome pitcher and one after another they go down before his prowess and take their seats on the players' bench. Then when the game is at a critical point and the home team take the field (there are three men on bases and the score is tied), then it is that the home pitcher throws his shoulder out of joint and has to leave the game. What can they do? There is no one able to pitch. Some one suggests Bumptious. It is the last resort and although they hate to do it, they go in a committee to the grand stand and beg him to save the day for them. It takes a long time to persuade him, but finally he magniloquently agrees to help them out. The "populace" cheer him as he enters the field and he takes off his cap, bowing modestly and gracefully to them. In the pitcher's box he takes his stand, looks around the bases and prepares to pitch the game to a glorious finish. Suddenly, as he is about to pitch the first ball, his attention is arrested. A troubled look comes over his face. He has evidently seen a hoodoo of some kind. And then we see that the "Gum Chewing" girl, the only unenthusiastic face in the grand stand, the only one that does not believe in him, has caught his attention at a critical moment. He fumbles with the ball, pitches it feebly, and—it sails into space. We even see it soaring through the clouds miles away, while the base runners scamper round, scoring four runs and losing the game for the home team. The execration of the fickle public, on poor Bumptious' head, is something terrible to behold, and we see him scampering across the field as though pursued by legions of malevolent fiends. Then he climbs through a hole in the fence, exhausted, out of breath and discouraged, and the final scene shows his hairbreath escape from the crowd, by climbing stealthily and ludicrously into his own kitchen window, while they watch the front door.

THE FARMER'S DAUGHTER.

The young lady in question is admired by all of the young lads about the country side who pay her constant court. Among them is a young chap, son of one of her neighbors who becomes jealous of her other suitors and plans to prevent them from interfering with his love making. The approach to the farmer's home is across a small stream over which is thrown a log for a foot path. The young chap takes it into his head to soap the log at a certain point so that those crossing after him will be plunged into the creek. All goes well and our joyous young joker is having things pretty much his own way, when one by one his rivals cross the log. Finally, when our young friend, in the height of his delight at having outwitted his rivals, takes his leave of the farmer's daughter, he is so overjoyed that in crossing the log he forgets the soap, with dire results. His enamored witnesses his downfall and falls into a fit of laughter.—Released October 2.

THE SONG THAT REACHED HIS HEART.

Away out in Western Canada we see a man of brawn and muscle, made rough and rude by his life and surroundings, buying a phonograph, and with his pals seated on an evening listening to the old songs of long ago. Alone we see the lumberman listening to the song of "Annie Laurie," and as the strains of that dear old song sink deep into his heart, the past comes before him, and he sees his mother seated at the old organ, father with his evening paper and his pipe, while beside him stands his boyhood sweetheart singing this old song. As the vision fades he tries to cast off his sweet spell, and seeks forgetfulness at a gambling table in a nearby Western hotel. The threads of fate have drawn the singer of the song of the earlier scene to this same hotel, and just as the lumberman is about to commit the crime of theft, the notes of the song reach him again from the room above where she is staying. Drawn by the charm of his spell, he listens outside her door, and while listening, discovers a plot to rob the girl within. The subsequent events reveal his bravery and the saving of her life, which act nearly terminates his own; but ere the picture is brought to its dramatic close, we discover that the singer is none other than his boyhood sweetheart, and we feel that "The Song That Reached His Heart" will eventually find its echoes in the chimes of wedding bells some sweet day.—Released October 11.

THE CHUNCHO INDIANS.

The Chuncho Indians were formerly the most savage of all the known tribes in South America. They inhabit the Perene Valley, which even today is accessible only by mule back or pack train. Some twenty years ago an English syndicate purchased from the government of Peru one million, two hundred and fifty thousand acres of land in the Perene Valley and as a result great coffee plantations now grow where formerly there was nothing but dense tropical jungle. The Chuncho Indians have been carefully trained in the art of coffee cultivation and harvesting, thus becoming useful members of the community. In our picture we see them on their way down the mountain on a pack train, passing along the narrow margin of difficult mountain trails, going through gorges of unusual beauty and over the curious swinging bridges which, indeed, swing so much that we are almost alarmed for the safety of those crossing them. After showing the preparation of coffee in a somewhat curious way and preparing for shipment, we now visit the Indian as he appears in more of his natural state. On very curious native boats which seem so badly balanced that one wonders how they keep afloat at all, we see the Indians take their regular trips on the river, navigating their craft with a skill that could not be surpassed by one in a boat built on the most scientific plan. Finally we land with the party and are shown a typical view of a Chuncho home with all the members of the family.

THE STOLEN FATHER.

The early scenes show the struggle of a young woman in New York to obtain employment and to support herself. It becomes evident that the search and the struggle are anything but easy for her and that she is penniless and near the stage of desperation. Walking into the park she sits

Edison

down on a bench and tries to think over the situation and find some solution. As she sits there an old gentleman, evidently a traveler, comes in, and being weary, sits down not far from her. In taking his handkerchief from his pocket, a large and well filled wallet drops to the ground. The girl noted it, and, stooping, hands it to the old man, but not until she has noticed the amount of money which it seems to contain. Not very long after, when she is again busy with her own thoughts, the old gentleman tries to speak to her, but in vain, and she only comes to when he collapses in a heap against the back of the bench. Jumping up, she goes to him, but is unable to obtain any response. She calls for help and some passerby summons an officer, who makes examination of the man and assures her that he is not dead. He asks her if the man is her father. Seeing the helpless old gentleman there before her and knowing that he possesses the means to care for himself and for her, and knowing that he cannot protest and that no one else will be the wiser, the girl yields to the temptation and tells the officer she is the old man's daughter. They take the old man home in the ambulance and she has him carried to the big front room in the boarding house where she is in arrears already for her own rent. Of course the landlady demurs at another member and demands evidence that the rent will be forthcoming. Having gone thus far, our little heroine takes the wallet from the old man's pocket and pays the rent for the two rooms, carefully returning the wallet to its owner's pocket thereafter. The later scenes show how she cares for the old man, how he very slowly recovers and how his own funds provide for his own care and for the maintenance of the girl who has become his self-appointed nurse. One day while she is reading to him, we see her start at some notice in the paper and on the screen appears an advertisement from a man in England who is in search of his father, a traveler who disappeared shortly after landing in New York and with a considerable sum of money. Our heroine at once realizes that this must be the son of her helpless charge and the temptation assails her to remain silent and continue to enjoy the prosperity which has meant so much to her and saved her from apparently impending disaster. After a short mental struggle, she decides to be true to herself and writes a letter, calling the son to America. Now the old man, who has been under her care so long, has recovered more than she suspects and has gradually passed from a stage of suspicion to one of regard and finally affection for the girl who has nursed him back to a semblance of health. He sees the paper, understands what it means to her and sees her write the letter, thus triumphing over her temptation. And then the son comes and she feels that her term of office has expired and that there is nothing for her to do but go back to the weary search for employment and the following of help wanted ads in the papers, and besieging the offices where girls are employed. She hands him her account of the moneys expended and says "good-bye" to the old man. And then she gets a surprise, for instead of being helpless, he comes and stands before her, shows her the result of her nursing in his recovered strength. She is glad but still feels that she has no longer a place in his life. He asks her to stay, she points to his son; but the son, understanding the father's mind and perhaps seeing the beautiful face and the sweetness of the girl who has done so much for his father, adds his own invitation to that of the old man. The picture closes with a happy trio and a promise of good days to come for them all together, perhaps of a love story which will grow to a wedding not so many days or months ahead.—Released October 14.

PATRICIA OF THE PLAINS.

Essanay

Patricia Watkins and her father are proprietors of the Lariat Saloon and Dance Hall, but because of his small size and his tendency to keep in a state of perpetual drunkenness the old man has little to do with the business. Patricia, as a barmaid, meets all the riffraff of humanity drifting across the plains to the West, and the Lariat saloon is much for the quality of its poisons as for the pretty maid who always offers a smile with the drink. On the evening our story opens Patricia receives from the up-stage driver a box of bullion with instructions to guard it carefully until the next day, when it will be picked up by the mountain stage. As the coach hauls up at the front of the saloon a man on horseback watches from behind a boulder, and when satisfied the box is left in care of the Watkins, wheels around and rides down the trail. Next we see him join a confederate and after a short consultation both ride to the Lariat and enter. It is perfectly



evident that the second man, apparently the master of the two, is greatly impressed by the girl's beauty, and after a few drinks he strikes up an acquaintance with her. Sheriff Dixon, who is also in love with Patricia, enters, looks the stranger over, but refuses to shake hands with him when Patricia offers to introduce her new friend. Later, when the girl leaves the saloon for the cabin she turns Dixon down cold and to further arouse his jealousy accepts the stranger's invitation to accompany her home. An hour later Sheriff Dixon receives a note in which it is stated that Dick Martin, a highwayman, is in his vicinity and a description of Martin corresponds with that of Patricia Watkins' friend. The sheriff loses no time in his effort to capture his rival. Riding first to the Lariat he learns that Martin is still at the Watkins' cabin, but arrives there too late, as Patricia has hidden her bad man and informed the sheriff and his posse that he left an hour before. The sheriff shows Patricia a photograph of Martin and tells her that he is wanted and will swing if he is caught.

However, the girl does not give him up, but when the sheriff leaves she sends Martin away, refusing to shake hands with him in parting. Not long after Martin, who has tried to make his escape, is shot and wounded by the sheriff, but succeeds in eluding him while he makes his way on foot to Patricia's cabin. After hearing his story the girl takes pity on him and hides him in a loft just as the sheriff again enters. Dixon makes love to the girl and endeavors to take her in his arms. A drop of blood from the wounded man above splatters on the sheriff's hand and in a rage he pulls down the ladder and orders Martin to come down. The following scenes are intensely dramatic. Patricia suggests a game of cards in which the winner will receive, to have and to hold, Martin, the bad man. The girl wins in cheating the sheriff and after this latter leaves the two go to each other's arms.—1,000 feet. Released October 1.

ALL ON ACCOUNT OF A LIE.

Billy Larkin is the proud possessor of a new car and he invites his friend Smith for a short spin in the country. With the promise to be home again within an hour or two, Smith enters the auto. An hour later we find them stranded with a broken down car, twenty miles from home. Billy is no mechanic and, after laboring hopelessly with the intricate machinery of the balky machine, gives up in despair and suggests that they look up lodgings for the night and catch the first train for the city in the morning. At the little wayside inn Smith makes an effort to telephone his wife, but the phone is out of order. Smith and Billy suffer all the discomforts peculiar to "best" rooms in country hotels, and sigh relievedly when they board the city-bound train. When poor Smith finally reaches home and endeavors to explain his nocturnal adventures to his skeptical wife, she refuses to believe the truth, and takes refuge in a more conventional falsehood. He tells her he was called out of town on a business matter with Mr. Brown of Pickletown. Later, when Mrs. Smith, still skeptical, is left alone, she wires the following to her husband's supposed friend at Pickletown: "Come at once and see me. Husband must not know." After she leaves the room Smith enters with Larkin, who Mrs. Smith has never seen, and finds the blotter with the note to his imaginary country customer. Aware that Brown of Pickletown is a fictitious character, Smith urges Larkin to play Brown. Mrs. Smith returns, and is introduced to "Brown," and is for the moment pacified. Unfortunately Pickletown harbors a real Brown, who receives Mrs. Smith's message, and being somewhat of a country Lothario hurries into his best clothes and sets sail for the abode of his unexpected admirer. In his haste he leaves the telegram and his wife discovers the duplicity of her spouse. Brown, of Pickletown, after some trouble with the butler, is ushered into the presence of Mrs. Smith. He presents his card and a large bouquet, and Mrs. Smith, confused by this, calls upon her husband for an explanation. The real Brown is at once accused by them of being an impostor, and as he is unable to produce the telegram they hustle him out and, threatening him with instant destruction, feel they have disposed of him. But they have not reckoned with Mrs. Brown of Pickletown, who arrives in search of her erring spouse. Here follows another confusing scene for Mrs. Smith. But Smith and Larkin bribe off the Browns and get them to swear they are both impostors. The picture ends happily with the final ejection of the Browns and Mrs. Smith in her husband's arms.—1,000 feet. Released October 5.

THE BEARDED BANDIT.

In the little western town of Lariat there is much excitement over the latest depredations of the robber, who, because of his particular ingenuity in hiding his real identity, is styled the "Bearded Bandit." The name was evidently supplied from the fact that he wears a disguise in the form of a heavy black beard. The night before the bandit is reported to have held up a bunch of punchers and got away with a good quantity of dust. Something must be done to stop him, and therefore a posse is organized to accompany the sheriff on a little man-hunting expedition with a prize of \$5,000 to the citizen who either bags or "plugs" the dare-devil robber. Curt son, the young sheriff, is in love with Nan Connors, the daughter of a neighboring ranchman, and it is partly to obtain the advice of his prospective father-in-law as well as to see Nan that he rides out to Connor's ranch before setting out on his perilous expedition. He shows Nan and her father the notice stating that \$5,000 reward will be given the man who captures the bearded bandit and asks Connor's consent to marry Nan immediately he captures the bad man. Connors winces, then



rises and smilingly offers his hand. "It's a bargain," he says; then pleading an excuse to get away he leaves the two young people alone. The next scenes show Connors riding up the mountain road, listening for the first faint rumbling of the wheels of the stage coach, which he knows is due at this time and which, he is also aware, carries an express box full of bullion. Two hours later the little town of Lariat is again electrified by the news of the bearded bandit's holding up the stage coach. The sheriff and his posse hesitate no longer, but, swinging into their saddles, start in pursuit of the bandit. On their way they meet Connors, who has disposed of the swag and who even has the audacity to join the man hunters in their search for the wilv highwayman. Needless to say, the search is a failure and the disheartened sheriff and his posse return to town. A few weeks go by and we find Connors and a few of his cronies at a friendly game of poker in the "Red Dog," Lariat's best bar and dance hall. During the game a young stranger, who has entered, is per-

mitted to take a hand, but Connors finds him cheating and, drawing a gun, orders him out. The young fellow stalks angrily out, then turns on his heel and fires through the open door. Connors sinks in his chair, mortally wounded, but staggers to his feet and asks one of the boys to fetch his daughter. Half an hour later Nan is at his side, and when they are alone Connors pulls from his breast the bearded bandit's outfit and begs Nan to use them in claiming her reward. Then death seizes him, and the girl falls weeping over her father's body. Rising again stoically she seizes the black beard, the mask and other equipments and thrusts them in the stove just as the sheriff and the boys enter. The "bearded bandit" was never captured.—1,000 feet. Released October 8.

HANK AND LANK—THEY GET WISE TO A NEW SCHEME.

In this instance Hank and Lank step into good fortune quite by accident. Pausing in front of a bargain drygoods store, a young lady rushes up and asks Hank to hold her baby while she goes inside to make a few purchases. Shortly after she returns and liberally tips the little man for his services as nurse. Lank sees how easily Hank has made his money and resolves to try the trick himself. Hank agrees to help him, but they wait some time and no lady with an infant to hold puts in an appearance. The scene changes to the lawn of a residence nearby and shows a young woman and her husband about to take the baby out for an airing. The mother insists that she has too much work to do and turns the baby over to her husband with instructions that he be back in half an hour. The proud young father and his charge are returning home at the appointed time when two jolly young fellows stop them and invite father into a saloon for a drink. Father cannot resist the temptation, and when Lank appears on the scene he puts him in charge of the baby and tells him he'll be out in five minutes. Five—ten—fifteen minutes drag by and Lank yawns. Pulling a pillow from the baby cab, he makes a bed on the sidewalk and drowns off to sleep. A moment later he awakens to find the mother of the infant yanking him to his feet and demanding to know where her husband is. Poor Lank suffers a good drubbing at the hands of the irate mother, when the father, with his two friends come on the scene. Lank has not waited for his tip, and the father hurries off after his angry wife.—302 feet.

PAPA'S FIRST OUTING.

Contrary to the regular custom in the Smithkins family, Papa is persuaded by mother and the children to take a long-needed rest at the seashore instead of themselves. He demurs, pleading a rush of business, but the unselfish hearts will not hear of it and the next day he is bundled off to the seaside summer resort. A week goes by and a daily letter from father keeps them in touch with the little head of the family. He is having a good time, but longs to be back with them. It is unfortunate that a stray paragraph in the daily paper sets Mrs. Smithkins wondering what kind of a "good" time Papa is having. The paragraph reads: "Lured from Wife and Family by Beach Affinity," and goes on to explain how a perfectly honorable family man falls a victim to the wiles of a seashore Circe. Mrs. Smithkins reads the horrifying news to the children and all are unanimous in their opinion that father should either come straight home or should be watched. They decide on the latter scheme and a



female detective is put on his trail. Another week passes and the despairing detective, who is unable to find any evidence against father resolves to try the trick herself. She follows father and, after much difficulty, engages him in a conversation. Engaging her most subtle arts she makes him promise her a boat ride and then leaves him for a time to make up the rest of her plan. Her snapshot camera she turns over to a boy with instructions to snap them when she gets father in a compromising position. The result of the day's work is a sheaf of photographs picturing Smithkins spooning with the female detective and which are forwarded to Mrs. Smithkins with a long letter, mostly imaginary, in which father's perfidy is exaggeratedly described. When father gets home the photographs are shown him, and what follows is best reserved for the time you see it in the film.—698 feet. Released October 12.

A COWBOY'S MOTHER-IN-LAW.

Nellie Blair, the niece of a wealthy ranchman, and an orphan, comes to make her home with her uncle, and shortly after her arrival finds that the whole "Circle A" outfit, every manjack on the place, is in love with her. One by one they propose until Charley Martin, better known as "Cayuse" Charley, makes an appeal to Nellie's fancy and wins her consent to marriage. A short time later they are married and go to live in "Cayuse" shack. Cayuse is the happiest man in the world, and his ever smiling face strikes the envy chord in the other boys' hearts. As a benedict, at least for the first few months, he proves ideal, spending his evenings at home, "doin'" the dishes or scrubbing the floors to make Nellie's work lighter, but finally his long spell of usefulness ends. After the first few little excuses to get away evenings Nellie finds that he does not care much for housework, and when she asks him why he has so neglected her he retorts sharply that he reckons a woman ought to do her own work. It is only a slight step from neglect to ill-treatment, and one morning, after being roughly abused by "Cayuse," Nellie resolves that she must appeal to her old-time friends to help her in bringing Charley to terms. The boys are indignant when they hear that Charley has been maltreating their former sweetheart, and endeavor to think of some plan

to bring him to time. "Better string him up," one suggests. "Ride him on a rail," says another. "Listen to this," from Pete the Coyote, who has been reading the Lariat Bugle, "Mother-in-Law Tames Vicious Husband." After reading the item through all of them suggest that they see Nellie and have her send mother down. They learn to their dismay that Nellie has no mother. In the end the following plan is adopted: Pete is to disguise as Nellie's mother and is to bring "Cayuse" to time. The outfit is obtained and the big cowpuncher, arrayed in the feminine wig and skirts, would send any man's heart to his throat if he thought of having trouble with her. That evening when "Cayuse" returns he is even more fretful than before. He does not make much headway, however, before



"mother" puts in an appearance. "Cayuse" is made to perform all sorts of stunts in the kitchen, and once, when he balks, finds a big forty-four thrust under his nose. In the end he is forced to sign a pledge in which he promises not to abuse his wife under penalty of being shot by any one of Nellie's friends. "Now, kiss your mother-in-law," says Pete, but when he feels the rough cheek he grabs for his pistol, at the same time reaching for Pete's wig. Pete is too quick for him, and the pistol drops from "Cayuse's" hand. However, "Cayuse" is cured, and when the film closes we have the intimation that "they lived happily ever afterward."—1,000 feet. Released October 15.

THE STORMS OF LIFE.

A girl is loved by a clerk and a marquis. She returns the affections of the poorer man, but her father swears that she shall have no other husband but the marquis. The young people make up their minds to elope, and a few mornings later she is missed. Years afterwards we see the girl in her home with her husband. A telegram comes, saying that her father is dying. She goes home, but is too late to see her father alive. The mother is left penniless. The marquis offers to provide the mother an income, provided the girl will marry him. She finally consents, hiding the marriage from the marquis. He dies a few years later, and the girl is reconciled with her husband.—Released October 8.

Gt. Northern

Kleine

THE QUARREL.

A woman is deserted by her wealthy husband. She finds an unpretentious lodging and works with her sewing machine to keep herself and the babe. She suffers many privations in the endeavor to make both ends meet, and one day when she gives away to her grief, her sobs are overheard by a pleasant-looking old workman who lodges on the same floor. He comes to offer his sympathy, notices the evidences of poverty, and, with true tact, leaves some money in the baby's hand. In the course of his employment he does some work at a large house. A portrait there seems familiar—he has seen a copy at the house of the woman he has befriended. He finds it is her faithless husband, and deliberately breaks open the rich man's desk and takes sufficient money to supply the wife's needs. He places the notes in her drawer in an envelope bearing the husband's monogram. The police and the husband soon come to the workman's room; he calmly leads them to the next apartment. The husband, full of remorse, on seeing his wife there, dismisses the police and pleads for the forgiveness of the woman he has wronged.—607 feet.

REEDHAM'S ORPHANAGE FESTIVAL, 1910.

The smart orphanage children drill wonderfully well, forming up into intricate designs which make a very effective spectacle. Amongst the devices represented are: The Maltese Cross, star in circle, concentric circles, etc. A variant of the ordinary program which is sure to please. Urban-Eclipse.—394 feet. Released September 28.

A HIGH-SPEED BIKER.

A grocer is seen having a few words with his assistant, preparatory to the latter starting off on his morning rounds. The little homily so annoys the assistant, that he departs from the service of the grocer, without even giving him a minute's notice. Finding himself in this quandary, the grocer casts his eyes around for a way out, and these fall on a fellow lounging at the street corner; he is immediately engaged to go round with the grocer's bicycle-carrier to get the orders. Off he starts, immediately coming to earth again, but not a bit dismayed, he again mounts, and, after three efforts, he dashes off on what proves to be an adventurous journey. His escapades are thrilling in the extreme, and must be seen to be appreciated.—401 feet.

THE DIVER'S HONOR.

A diver and his son, also of the same profession, are reading a notice in a paper, which asks for divers to apply at the Admiralty in order to assist in the raising of a sunken submarine. The son applies and is engaged. In the vessel are certain plans of great value, and the young diver accepts a bribe to get these papers from the submarine and hand them over to the spy, but unfortunately while concocting the plot, they are overheard by a man who carries the tale to the father. The young diver is next seen

being lowered into the sea, and he is shown disappearing into the sunken submarine. He has been under the water, but a short time, when the father rushes up to the quay, rows out to the boat and tells to the officials the tale of his son's treachery. The old diver is lowered down after his son, resolved upon a desperate thing. He finds the son, and after a short, but fierce struggle, cuts the tube which supplies air to the young diver. The film is acted with great vigor and impressiveness. Gaumont.—591 feet. Released October 1.

THE LITTLE ACROBAT.

A clown is giving a performance in the street. He has with him a small lad. The latter fails in trying to walk a tightrope and is rewarded by kicks and hard blows from the man. A marquis, only a boy of fourteen years, is among the crowd and steps forward with the intention of protecting the little acrobat, but it would have gone hard with both, if an Englishman had not stepped forward and knocked down the clown. The young noble takes the lad home and they live together good companions. Meanwhile, the man swearing revenge, plots to kidnap the marquis, and one night with three companions, breaks into the house to carry out their intentions. They have, however, been seen and a rough welcome is extended to them, resulting in their being marched off for the punishment they richly deserve.—466 feet.

HER FIANCE AND THE DOG.

A certain man is in doubt as to what to buy as a birthday present for his sweetheart. A great amount of thought is wasted on the subject, but at last the choice is made. He decides to buy her a small dog, similar to the one belonging to a mutual friend. She expresses a wish for just such a gift and very much wants to know what he has decided upon, but knowing women aright he is firm and refuses to tell her. This causes several pretty lover-like tiffs. At last, however, the animal is brought forward, and proves to be a very acceptable gift. Gaumont.—525 feet. Released October 4.

THE DISHONEST STEWARD.

Lord H. is obliged to leave for abroad where he is called on business. Before starting, he leaves his little son and the mansion in the charge of his steward, who swears to take the son and conduct everything to the master's satisfaction. After his departure, however, things take another turn. The steward proves to be a very authoritative and severe man. He cannot bear the sight of the child, to whom he makes existence a burden. Soon, through a paper, he learns that during a very big storm, the ship his master is in has been wrecked and everybody has perished, including Lord H. From that moment the unfaithful steward has but one thought—to rid himself of the child and appropriate the fortune he has in charge. He takes the boy away one night and loses him in the wood, where he is afterward found, crying and shivering by an old beggar. Both go to the police, who after having heard the story of the child, order the well-known detective, Charlton, to investigate into the affair. After a short search the detective discovers the old servant, who at once recognizes his young master and corroborates his story in every point. Charlton then decides to use a trick in order to bring the steward to confess his crime. He disguises as Lord H., and holding the child by the hand, appears before the steward, who, at the sight falls on his knees and implores mercy. His guiltiness established, he is arrested to the great satisfaction of the others.—699 feet.

CITY OF A HUNDRED MOSQUES, BROUSSA, ASIA MINOR.

A visit to Broussa, the city of 600 mosques, gives us a wonderful insight into Eastern life. It is a typical Turkish town, and its streets are full of sights unfamiliar to the European. The old Roman bridge, on which houses are built, is very like the old prints of London bridge a few hundred years ago. The inhabitants of Broussa take their pleasure in a fashion which would make the most adventurous traveler on scenic railways pause. The whirligig, which the Turk patronizes, is a very insecure Great Wheel, round which he is swung in the most exciting fashion. A giant hollow tree, through which a horse and cart can be driven, and a typical native belle smoking a hookah are amongst the other interesting subjects in this film, the scenes of which are always full of life and animation.—Urban-Eclipse, 296 feet. Released October 5.

THE DUNCE'S CAP.

Bob, one day at school, not having prepared his lesson, is punished by having to put on the donkey's hat and walk home. Upon reaching there, he is sent to his room to think over the enormity of his crime. Instead of doing that, however, he bravely resolves to run away, and with this object in view, he writes a short note to his parents, stating his intention, and then crawls out of the window. The film goes on to describe how he wandered on, gradually becoming more tired, and at last in desperation, jumps into a cart which he finds by the wayside, the vehicle in the end bringing the hero home asleep. The parents discover his absence, rouse the household, send out a search party, but without result. However, when the wanderer drives up in the farmer's cart, he is received with tears by his overjoyed mother, and the donkey hat episode is forgotten.—896 feet.

A SKIER TRAINING.

A short, but interesting series, showing a pastime unfamiliar to most people of this country. The views were taken at Chamonix (France) during the winter season. We see the French champion training and performing different jumps. A view is shown of the Chamonix valley as well as close views of the jumper, as bird-like, he appears seemingly from the clouds.—Gaumont, 100 feet. Released October 8.

THE LOVER'S MILL.

A country miller has several yokels in his employ as helpers in the mill. He experiences a great deal of trouble with them because of the fact that whenever his two daughters appear among the workmen, his men neglect their work to pay court to the maidens. After frequently haranguing his wayward daughters and finding no improvement in their actions, he decides upon a more stringent manner of obtaining his desires. He obtains the assistance of several of his neighbors, and upon the first occasion of finding his daughters and the workmen "killing time," he and the neighbors bind the group and throw them in the hopper of the mill. They go through the same processes used in making flour from wheat and come out in the huge kneading bins at the bakery. Here to the consternation of the miller and his new helpers the granulated particles of the offenders collect into their original forms and the astounded old miller gives his blessings to the lovers.—292 feet.

THE THREE FRIENDS.

A great friendship exists between a cab-driver, his horse, and a pet dog, the first two being of rather advanced age. They are seen starting off for the day's work, and have not proceeded far when a party of four hail the cabman. He tells them that his horse cannot carry the four, but his objections are quickly overruled, and in they get. While going up a hill, the horse stops from sheer weakness, but the driver gets out, and after a

lengthy struggle, they arrive at the top; the strain, however, has been too much for the old man, and just managing to get into the cab he faints away. The dog jumps on the box and cleverly drives to a hospital, where the driver is taken in, but there he dies, the strain having affected his heart.—657 feet. Released October 11.

FOILED BY A CIGARETTE.

Lieut. Brownlow, enraged because the colonel's daughter prefers a comrade, Captain Fenton, to himself, listens to the suggestion of a spy that he should steal some important military plans and cause suspicion to fall on Fenton. The spy drugs Fenton's liquor in a hostelry, and Brownlow breaks open a chest in the colonel's room, takes the plans, copies them and puts the originals in Fenton's desk. In order to appear at ease to those he meets on the way, Brownlow is smoking as he enters the Colonel's room; his cigarettes have an uncommon mark on them, and he leaves one there. The plans are found in Fenton's quarters; he protests his innocence, and the Colonel is persuaded by his daughter to call in a detective. The latter finds the cigarette, has a friendly smoke with Fenton, and finds his do not correspond. Meeting Brownlow, the detective furtively throws away his own cigarettes, open the case before Brownlow and feigns surprise at finding it empty. The other naturally professes his own supply, the detective takes one and finds that it bears the same mark as the one picked up near the rifled chest. Later, he sees Brownlow hand the plans to the spy and recovers them at pistol point. Dashing into the room where Fenton is undergoing court-martial, the detective vindicates the innocent and accuses the guilty. The colonel hands Fenton back his sword and consents to his daughter's marriage.—991 feet. Released October 12.

THE ROMANCE OF A NECKLACE.

This film is a dramatization of the most interesting events in the life of Benvenuto Cellini, the friend of Francois I of France, Charles the V, and Pope Clement the V, and the immortal author of the statue, "Persee," his masterpiece. In 1530, in Florence, Count Giacomo, his daughter, Olympia, and Cardinal Beppo, are visiting the studio of the famous artist. Olympia admires a beautiful necklace, and Benvenuto, who secretly loves her, makes her a present of the wonderful work. Olympia being engaged to Pompeo, the Pope's jeweler, returns to her home where the young man awaits her. When he sees the necklace she has he immediately thinks his rival, Benvenuto, gave it to her for only Cellini could make such a beautiful thing. Pompeo, jealous, swears to kill his rival and pays assassins to stab him, but Olympia, having heard of the plot informs her lover, who in spite of the warning goes out. He is attacked, but succeeds in getting away without harm. Meanwhile Pompeo goes to Count Giacomo to tell him that Olympia has eloped with Benvenuto. Hearing this, the count and Cardinal Peppo take soldiers with them to Benvenuto's home just at the time when Cellini has found that there is insufficient metal and that his masterpiece is about to be lost. To avoid this he takes all the rich silver goods which are in his studio and puts them in the cupolo. Immediately, the casting goes on. The "Persee" is saved and promptly taken out of the mould. The Count and the soldiers arrive just at that time. But Cellini does not lose his temper. He takes a hammer and says he will break the "Persee" if they don't stand back. They all go back and Olympia arriving, explains to her father what has happened. The pope is informed and they must all appear before him. But Cellini has come with his statue "Persee," which he offers to the pope. This one, to reward the famous artist, gives the nuptial benediction to Cellini and Olympia in the presence of the confused jeweller, Pompeo.—995 feet. Released October 15.

THE BAGGAGE SMASHER.

Celia Trafford is a romantic young girl, but she admires brawn and good looks more than she does a title. Her father, however, is not averse to being the father-in-law to a Baronet and he falls an easy victim to "Jimmy the Duke" when that adroit swindler presents himself as Lord Euclid. His wife passes as his sister, the Duchess of Lornemary, and it looks pretty soft for Jimmy, who is after the Stafford necklace, a wonderful collection of diamonds. The little heiress does not care for Jimmy from the start and she admires him less after John Bender, the baggage master's assistant, comes to her aid when she is attacked by a tramp after "Euclid" has taken to his heels. As soon as the tramp is down Jimmy comes back to the attack and seeks to claim the credit, but Celia will not have it that way and John is thanked. All he cares for is Celia's praise, and when they meet again the next day and she again thanks the stalwart baggage smasher, he is transported to the seventh heaven of delight. There is a splendid foundation for a romance, but the sinister figure of Lord Euclid stands in the way. Jimmy, however, "makes his haul," but the detective thinks his face familiar and visits the rogues' gallery of the metropolis. There a finger print and a picture tell their tale and a warrant is sworn out. Through underground channels a warning comes to Jimmy and he makes his escape in his sister's trunk. The baggage smasher smashes the trunk and Jimmy is arrested. That leaves the coast clear for the happy union of Celia and the baggage smasher—but this is a story of real life and it ends differently.—975 feet. Released October 3.

WOMAN'S VANITY.

The devotee of fashion, having mastered the intricacies of the hobble skirt, sought new modes to conquer and a Parisian dressmaker evolved the "hobble hoopskirt," a hobble skirt with the hoop skirt of our grandmothers starting from just below the knees and flaring some fifteen feet in circumference. It was a wonderful creation and the girl's delight was unbounded when the soft tissues were removed to disclose the "creation." Navigation proved somewhat difficult, but she was able to make her decorous progress through the streets all unconscious of the attention she was attracting until upon her arrival home she found half a dozen persistent swains in her train instead of on it. It was more than she had bargained for, and with tears of mortification in her eyes, she threw the now detested garment out of the window. It was rescued by a negro who took it home to his innamorata, and presently the delighted ducky was strutting out to show herself in the wonderful structure with its fifteen-foot flounce. Some of the mashers who had seen the original owner fell in behind and the crowd was augmented by others until there were a dozen following. The stroll ended by the water and when the self-satisfied wearer raised her veil the men all fell off the dock.—600 feet.

THE GOLF FIEND.

The golf fiend with his bag of sticks and bag of tricks is a funny person, but Jones was funnier, because he was a golf fiend without being much of a player, and he persisted in driving at a ball no matter whose property the gutta-percha object happened to be. The other players objected when

the ardent Jones knocked their spheres off the tees, and passers-by objected when he knocked the balls into their eyes. It may be seen that Jones was not the most popular man on the links by a great deal, and the more he hung about the more he got himself disliked. On the street it was pretty much the same, and there were a lot of people who thought they would enjoy nothing quite so much as using Jones' head for a golf ball and a sledge hammer for a driver. It was not their fault that someone did not carry out this program, but Jones was a good runner and he managed to keep ahead of them until their tempers had cooled down somewhat and they were not quite so bloodthirsty. At any rate, Jones does not play so much golf now and there is a reason. Give a look at the reason. On the same reel with "Woman's Vanity" and a fitting companion to that fast little comedy. —350 feet. Released October 6.

THE CLOWN AND THE MINISTER.

The noisy hotel was no place for a sick child, and when the little troupe of barnstormers came to Stanton's Hole, the minister suggested to the clown that he bring the little one to the modest parsonage, where the quiet would benefit the tiny sufferer. It was hard to leave the baby and assume the motley, but Blanco was the star of the troupe and his presence was necessary. Reluctantly he turned away and the audience never dreamed of the aching heart that beat beneath the highly colored costume. Then came the crisis of the fever and the distracted mother sent for her husband. There was still another turn to give, but paternal love was stronger than sense of duty and the clown rushed to the bedside, where presently the child lay in his strong arms and dropped off into the sleep that, if continued for an hour, meant recovery. Blanco did not dare move when the manager sent for him, but there was the hint that if he did not go the cowboys would come after him and the noise would rouse the baby's slumber and sound her death knell. But there was one hope. The minister might assume the garb of the clown and hold them off for a time. It was risky in a country where human life is held cheaply, but he did not falter. The precious hour was gained and the child, now on her way to recovery, smiled upon the deputation of cowboys who filed into the room while minister and clown, alike, gave thanks.—990 feet. Released October 10.

LIZ'S CAREER.

Liz was a country girl and, it must be confessed, something of a hoyden. Her high spirits attracted the attention of Deacon Slocum, who held on of the good old-fashioned mortgages on the dear old homestead and who threatened to foreclose it unless Liz would consent to become Mrs. Slocum III. Liz didn't want to become a first wife, let alone a third, and there was something about the deacon's face she didn't like, so she told him "No" with considerable emphasis, and went to the country to earn the money with which to pay off the mortgage. She got a job quickly, but she lost it with even greater rapidity, and an amusing succession of jobs appeared to be greased, she lost them with such startling rapidity. It began to look as though Liz's chances of raising the mortgage were similar to those of a snowball in certain localities when the bill board announcing amateur night caught her eye. Liz entered the contest and did her very best. Her very best was so exquisitely bad that they thought she was about the best "rube comedienne" ever. There was a music hall manager present, and he not only gave Liz a job, but offered her a lot of money before he found out that she was not a clever actress, but the greenhorn he thought she was pretending to be. For two months Liz was the rage and when she went home and the Deacon came with the mortgage, Liz had more than enough to pay him and he was foiled again. It's a great little farce played with sprightliness.—990 feet. Released October 13.

BETTY IS STILL AT HER OLD TRICKS.

Madcap Betty purloins a big ball of string, and thus armed, prepares innumerable traps for the peaceable inhabitants of the neighborhood. Bells are rung from a distance by means of a length of string, a stand full of crockery is fastened to the wheels of a motor car, and an old woman, deceived by an innocent-looking "lost" purse—which is mysteriously jerked away as she stoops to pick it up—causes the whole of the outside display of a fruit store to fall in hopeless confusion. Before long the whole district is in an uproar, and Betty finds it expedient to make herself scarce. A horse provides the means, and jumping upon its back, she gallops out into the open country, where she comes across a very human-being looking scarecrow. In an incredibly short space of time she has jumped to the ground has fastened it on the back of her patient steed, and has herself taken its place. She then spurs it on with a lash on its flanks, the horse gallops away, and it is not at all unnatural that Betty's pursuers in the distance should fail to recognize that it bears only a dummy figure. Even when they do capture the runaway horse their rage blinds them for a few minutes to the deception, and they pound away at the unoffending dummy, whilst Betty stands giggling at the scene a couple of fields away.—490 feet.

MOLUCCA ISLANDS.

Prolific vegetation bordering the shores of the sacred pool, the pointed roofs of a village, and the golden cupola and the minarets of a mosque are the noticeable things of interest in the first pictures. Then natives at work on the up-keep of the roads, and a charming picture of the crossing of a ford are capital views, whilst industrial pursuits, such as weaving and the grinding of rice flour, have not been disregarded. Another very interesting scene is that showing the raising of water for irrigation purposes, while the film closes with the felling of a big tree in a virgin forest.—459 feet. Released October 3.

MIRTH AND SORROW.

It is carnival day in Paris, but Bertha Colazzo, artiste at the Grand Opera House, is scarcely aware of the fact until she receives a letter. By it she learns that there is to be a matinee at the theater that afternoon and that she must attend to take the part of one of the principals who will be absent. There is no joy in the news for her, for her mother is lying at the point of death. But go she must, so donning her jacket, she leaves her mother to the care of a neighbor. The comic opera is in full swing when a hasty note is handed to Bertha in the wings of the theater. Her mother is worse, and she must hurry back if she desires to see her once more. Without stopping to think, she throws a cloak around her shoulders and hastily leaves the theater. Outside the streets are full of people. The carnival procession is passing, and revellers in fantastic costumes are tossing handfuls of confetti at each other. Bertha, still in her fancy stage costume, is taken for a merry-maker and showers of the variegated bits of paper are flung at her by three young men, who pursue her to the very door of her poor room. Here, after a second's hesitation, they decide to enter, bearing with them the burdens of confetti and flowers, with

which they purpose to bombard their victim. They push the door open and then stand shamefaced and silent at the sight which meets their gaze. In a room which tells a tale of poverty and pinching, the young girl whom they have just been pursuing lies sobbing on the floor by the bedside of her mother, dead before her daughter could reach her. For a few moments they look at each other, and then, not knowing how else to offer his sympathy, one takes the flowers, and, shaking off the confetti, lays them on the bed before silently withdrawing with his companions.—575 feet.

DIFFERENT TRADES IN BOMBAY.

A colored industrial. A series of interesting educational pictures carefully selected.—410 feet. Released October 5.

SLIPPERY JIM.

A phlegmatic pickpocket is arrested and taken to his cell. As he is an unusually wily customer he is bound by fetters and chained to the wall. Speedily putting these off, he is locked up by the enraged warders in a chest, but escapes and is finally thrown into the river, tied up in a sack. Coming up from the water again, perfectly dry and safe, he makes a bicycle for himself and rides off furiously, springing ultimately on to a passing train which bars his passage. In this way he is carried along on his bicycle for some distance, but reaching the river again, he descends on his machine, performs a few evolutions in mid-air, the reflection of the bicycle showing up clearly on the face of the water, and then lands in a sumptuous room. The police follow, but are baffled by the continued disappearing tricks of the clever thief, who dissolves from view and reappears in the most unexpected of places. At last he is captured in the police station itself and carried once more to his cell, but crashes through the iron bars with little trouble, leaving his warders safely under lock and key.—633 feet.

A LIFE FOR LOVE.

The salient figure in the piece is Toine, the village idiot, in whose confused brain there has sprung up an undivided love for Nais, Farmer Micoulin's daughter. Nais is fresh and pretty, and when Frederick, the son of her father's landlord, comes to spend his vacation at the farm, the man and girl love each other with ardent passion. It is impossible, however, for some glimmering of the true state of affairs to escape Farmer Micoulin, and his first suspicions are confirmed, and there then germinates in the old man's cunning brain a plan to be avenged. He dare not openly attack his landlord's son, but a shot from behind when he and Frederick are out shooting alone will never be regarded as anything but an accident. So run the farmer's thoughts, but those of Nais keep pace with his, and she, suspicious of her own father, enlists Toine to keep watch over Frederick. Toine knows it is because she loves the city man, but although he suffers, he is faithful to his trust. The results are fatal, for one morning Nais and Frederick find the mangled body of the idiot and her father tightly locked together at the foot of a ravine. They have met, fought, and gone over the precipice together.—351 feet. Released October 7.

AN INDIAN'S GRATITUDE.

This is a story of early California in the fifties. Two prospectors, after many years of disappointment, have at last discovered gold in a river, and are washing it out and hiding it near their rough and simple camp. Iron Horn, an Indian medicine man, one day comes across them, and furtively watching, finds out their secret cache. He rides back to his tribe and tells them of the white men who are mining, but does not say that he knows where the valuable metal is secreted. The Indians ride up in the night and surprise the two unfortunate men. Binding them with stout ropes, they sling them across their horses and carry them back to their native encampment. The two prospectors refuse to disclose the hiding place of their find and one of them is severely tortured without result. Iron Horn is called to cure Lightfoot, the chief's son, who has fallen sick, but being unable to effect a cure, is placed under guard. As a last resort one of the prisoners is asked to aid, and under the white man's treatment the lad recovers. That night, while the camp is dark and the rest of the tribe are asleep Iron Horn escapes, and runs to the prospectors' deserted camp to obtain the booty. The other Indians soon miss him and follow on his trail. A lively chase ensues, part across wild virgin land, and part on water in canoes. Iron Horn obtains the gold and continues on his flight, but the Indians overtake him. He turns round as they approach, and stumbles, and falls over a cliff 250 feet high. The Indians descend and find him dead. They take the bag of gold from his hand and return to their camp. Here they find Lightfoot entirely recovered, and in gratitude for this give the two prospectors their liberty and return to them their gold.—990 feet. Released October 8.

THE STIGMA.

A prisoner convicted for his first offense is liberated before the end of his term, subject to police supervision. He returns home to find his wife and child in great poverty and searches for work in vain—his past is against him. Finally he obtains a job in a large factory, but forgets to report himself to the police, and his employer is informed and he is discharged. On his way he succeeds in saving a little girl in the nick of time from being run down by a reckless automobilist. That night, desperate at the thought of the privation of his wife and child, he breaks into a house. In the darkness he knocks over a statue, and disturbs the owner of the house, who enters pistol in hand. He is about to summon the police to give him in their charge, but at that moment his little daughter steals in and, with a sudden cry of joy, she runs to the burglar, recognizing in him the man who had saved her life. Explanations follow, and the father, grateful and compassionate, is instrumental a few days later in procuring work for the man and starting him afresh in life.—630 feet.

BETTY IS PUNISHED.

Those who know Betty will not be surprised to hear that she has to move. If she lived in New York we doubt if any landlord would stand for her in an apartment for twenty-four hours. In Paris they seem more lenient. She has, however, at last to move, and such an event, as may be imagined, gives her plenty of scope for the exercise of her peculiar talents, and under pretence of helping her father and mother in the arduous business of packing furniture, we find her causing numerous dire calamities. As a final stroke of genius, she locks her mother in a closet which is to be lowered through the window, and when the men come to effect the lowering by means of ropes she lends them a willing hand. A sudden jerk, however, drags her and one man out of the window, and both, clinging desperately to the slackening rope, fall with a crash to the ground on top of the closet. This article is immediately shattered into pieces, and Betty's mother emerges from the ruins to vent her just anger on all and sundry. Several passersby stop to aid her, the furniture carriers lay about them vigorously and Betty retaliates, but Betty gets a severe drumming from them all that will make her remember this removal for a long time.—351 feet. Released October 10.

A SUMMER FLIRTATION.

Two chums, Jack and Jim, take a room together for their vacation at a summer resort, and both become deeply attached to Dolly. The story opens when they are both attempting to be her partner in a game of tennis, a problem that is only solved when her parents come along and ask Jim to accompany them for a walk round the garden. Jim, to find some excuse that will take him back to Dolly, pretends to hurt his knee, and as soon as the old couple are out of sight runs back in time to hear Dolly make an appointment with Jack for 8 o'clock that evening. To get rid of Jack he tells him that Dolly's parents require his presence, and he then suggests to Dolly that he take her out for a row on the lake. Jack soon finds out that the message was a hoax, and returns in time to get into the rowboat as it is about to start. Jim refuses to row, and Jack prefers to sit next to Dolly. She, however, not wishing to get mixed up in the scrape, gets out of the boat, and Jim follows and makes an appointment also to meet her at 8 o'clock. Jack overhears this. Both lads depart to their room, and having over two hours to spare, decide to take some sleep. Jack wakes up at 7 and, seeing the boot polish, blacks Jim's face while he sleeps, and then returns to his bed. Jim wakes up later and the same idea occurs to him, and he blacks Jack's face. At 7:50 they are both up and laughing to think what a fool the other looks, not knowing that he himself is in the same position. They proceed separately down the street to Dolly's home, followed by crowds of curious persons and school children. Jack arrives there first, and Dolly goes into hysterics when she sees him, and her father ejects him down the steps, much to Jim's delight, who sees this as he approaches. Jim also then enters and is not recognized at first. He kisses Dolly, leaving black marks on her face, and at last is able to explain who he is. They give him a glass and, seeing his plight, he goes out swearing vengeance on Jack. They meet in their room and, with the aid of two friends, the beds are moved aside, coats taken off, and a fist fight commences. At this moment each receives a letter from Dolly to the effect that she and her parents are leaving next day for New York and that she has enjoyed her flirtation immensely. Finding out that they were about to quarrel over one who was only trifling with their feelings, they shake hands and make up.—Released October 12.

WERTHER.

The picture opens with Werther's first meeting and introduction to Charlotte at her home, when he immediately becomes infatuated with her grace and charm. Some days later at a garden party, a spiteful friend of Charlotte's tells Werther that Charlotte is already engaged to be married, and points out to him the engagement ring on her finger. Werther is disconsolate, but calls at her home the next day, where he meets her future husband, Albert. He then sees there is no chance of his ever marrying Charlotte. The next scene shows us Werther sitting on a bench, and the wedding party passing by. They ask him to join in the festivities, but he refuses. Some days later he passes Charlotte's home, just as Albert is leaving. She asks him in and he takes advantage of the fact to tell her of his great love for her. She is horrified, and flies to her room and locks herself in, while Werther almost knocks Albert down as he goes out. Albert's suspicions are aroused, especially when he finds Charlotte locked in her room. She, however, soon reassures her husband of her undying love for him. Meantime Werther returns home and writes an expressive note to Albert for the loan of his pistols, stating that he is about to take "a long voyage." Charlotte understands, and hesitatingly hands the weapons to the waiting servant at her husband's bidding. The servant returns with them to Werther, who dismisses him, and with his last thoughts of Charlotte goes out on the long voyage from which no traveler returns.—892 feet. Released October 14.

AEROPLANES IN FLIGHT AND CONSTRUCTION.

The first part of the picture shows the works at Hammondsport, N. Y., where famous Curtiss flyers are made. The visitors are taken on a tour through the machine room, where skilled mechanics are working on various parts of the frame. Thence to the wood-turning room, where a man is busily engaged in cutting with a band saw the mystic curves of the propeller. Next we see how the covering is put on the frame—laced on, in fact, with thongs stitched through brass eyelets set in the edge of the canvas and also through holes pierced in the frame-work of the ailerons. Having seen the various parts in the course of construction, we are permitted to watch them assemble a complete machine, tightening the wire stays, fastening the little pneumatic tired wheels in place, mounting the powerful motor, and finally we have a view of this wonderful air craft ready to carry its human freight at terrific speed through miles and miles of space at almost any altitude up to a point where the aviator freezes in the rarefied atmosphere. Then we are shown with what speed the machine can be dismantled and packed in four trunks ready for shipment. While thousands have seen aeroplanes in flight, probably only a few are familiar with the seeming frail construction of these wonderful flying machines. In spite of their light construction, however, they are carefully made, as will be seen in this picture, and the proof of it lies in the fact that a man can project himself into space by means of a few yards of canvas and a wooden fan. The picture ends with some marvelous stunts in flying by Mr. Ely and "Bud" Mars, the latter performing his hurdle jumping trick and taking several hair-raising dips which Hamilton made famous at the aviation grounds at Mineola.—700 feet.

THE AVIATION CRAZE.

Here is surely a film that will produce some of the largest, longest and loudest laughs yet heard. In the first film on this reel we saw the real aeroplane constructed and in flight, while this picture portrays some of the most crazy stunts of an air-ship that the most diseased brain could possibly imagine.—243 feet. Released October 15.

A COLD STORAGE ROMANCE.



One would never give a simple little egg the credit of furnishing the material for a real romance. Nevertheless stranger things have happened—and Samantha Higgins was thoroughly imbued with the romanticism characteristic of a blushing maid of seventeen summers. Hans Hay, the neighboring farmer, makes love and ventures a proposal to Samantha—but it was not according to Laura Jean Libby's idea of love's romantic courtship that the young lady of seventeen glimmering years had been digesting. So he got the mitten, but Hans remembering the old adage "If at first you don't succeed," etc., so at the first opportunity pops the question again with like results. Samantha has too much foolishness on her mind to suit Daddy Higgins and is frequently reminded of the fact. During the packing of the eggs, she conceives the idea of inscribing her autograph on one that is ready for the storage. In the meantime the undaunted Hans has enlisted the aid of Daddy Higgins in the pressing of his suit. Remembering what the knights in the novel did, she forced her admiring Hans to

get on his knees to her. An elapse of ten years and the innocent little egg had found its way to an aspiring poet's larder. By accident the poet finds the message and determines to investigate, not knowing that for ten years past the writer of that message, had been Mrs. Hans Hay. Hans was lazy and Samantha, still dreaming of Laura Jean sets her food down hard and fires the stalwart defender of the home out and hustles the kids after him. Coincident with this move the poet arrives, following up his clew—confronts her with the egg and Samantha at once strikes the old romantic chord, just as Hans enters and proceeds to extinguish the poet. The natural consequences—a family tete a tete, and just to think it was all caused by an innocent little egg.—565 feet.

MY FRIEND, THE DOCTOR.

An amusing comedy based upon the ever common error of your friend the Doctor, who gives you by mistake the medicine he had prepared for another patient, the result is comedy well worth while.—425 feet. Released October 3.

THE SANITARIUM.

Charley Wise with a Waldorf appetite on a beany salary finds himself growing unpopular with his landlord as well as other creditors. In fact the sighing breezes seem to whisper "Charley, it's your move." So, together with Pete, his valet, they decide upon a visit to the country to spend a few days with the rich old uncle. Upon their arrival they find Uncle Jim and Sarah are just planning a trip to Europe and the timely arrival of Charley renders it unnecessary to close up the home, as he is placed in full charge with faithful Pete as his assistant, and Jim and Sarah are off for the other side. Charles repairs to the race track and donates the remaining fragments of his bank roll—to the other man's better judgment, Pete hits upon a plan to open the palatial home of the uncle as a sanitarium and thus collect a few of the shining shekels that health seekers are always anxious to let loose of. Accordingly, an ad is inserted in the daily papers, a sign over the door, and the rooms all numbered in regular one per city hotel fashion. The patients begin to flock in like children to a nickel show. All sort, ages, sizes, suffering from every known and unknown malady, from Keno-itis to raving maniac. Pete was collecting in advance and the place in a few short hours looked more like a castle garden or Blackville Island than a country home. The money was rolling in so fast that Charles and Pete almost went into hysteria. Just then a telegram arrives from Frisco from Uncle Jim saying that Aunt Sarah had lost her necklace and was returning home that night to find it. To clear the house for her coming was no small job, and they encounter all kinds of trouble, compelled to return their money, which has a telling effect on Charles' ambitions. No sooner than this part of the program was completed, a second message arrives, saying the necklace had been found and they were off for Europe, Charles had no time to rejoice over the finding of the pearls—he was too busy thinking about the money he had found necessary to return to his sanitarium patients.—1,000 feet. Released October 10.

FOR HER COUNTRY'S SAKE.

The story is located in a tavern near Valley Forge, when the British and the Colonial armies were both stationed in that section. A message is received by the tavern keeper that Washington, in riding through, is planning to stop at this inn for a couple of hours' sleep. The inn keeper, with two accomplices, plan to kill Washington while he is sleeping in order to secure the £3,000 offered by the British government. The inn keeper's daughter, who is strongly loyal to the Colonial cause, overhears the plan and resolves to save the life of the great general. She hastens out to the stables, finds the hostler and, leading him to the top of a hill, pays him to stop Washington as he rides by that way. The daughter then returns to the inn. She stands by the window anxiously watching out. Her father smokes his pipe by the fireplace and the two accomplices have retired through a door that stands ajar into an adjoining room. From time to time they peek in through the door or creep out cautiously and whisper in the tavern keeper's ear. The hostler is not able to stay Washington, who is riding rapidly on horseback, so the girl sees him ride into the yard, and the next minute he appears in the room. He orders supper, which the daughter spreads for him on the table. The scene changes to the hall of the inn, where a flight of stairs leads up Colonial fashion, showing two bedroom doors at the top. Washington is ascending the stairs, the daughter leading him. The father stands at the foot holding a lighted candle. He points out to the girl the door of the room in which he wishes the general to sleep. She opens it, bows, and Washington enters. The play again shows the living room of the tavern. The father and his two friends are smoking and moving about it and the daughter is clearing away the table. She then goes over and kisses her father good night, impressively putting both hands on his shoulders and looking into his face. She bows good-night to the other two and leaves the room. At the top of the stairs, she knocks softly at Washington's door. When he appears, she asks him to lie down and rest in the next room. When the door closes on him she stands with hand on heart and then enters the room where those below believe him to be sleeping. Downstairs the three men throw dice to decide who shall do the deed, and the lot falls to the father, who picks up a dagger and leaves the room. In a minute he returns, flourishing the dripping dagger. The three pour out wine from a bottle that stands on the table, lift the glasses and click them and are about to drink to their success. While they are doing this, Washington enters. He crosses the room to them, opens his purse and lays a coin on the table; then leaves the room. They are too overcome by his appearance to move, and stand speechless until he has left. The father with a cry then dashes from the room. In a minute he appears, carrying in his arms the lifeless form of his daughter.—1,000 feet. Released October 6.

IN THE GOLDEN HARVEST TIME.

The farmers, Dickens and Lawson, had been contented neighbors for many years, and to their great happiness, their children, Jim Dickens and Helen Lawson, were inclined to continue this friendship by a more binding tie. The parents watched the progress of the match with kindly eye and felt that nothing could interfere with their favorite plan. A sweet breath of purity seems to fill the picture of Sunday on the farm and the "Coming Thro' the Rye." In the midst of the harvesting of the wheat, a break-down occurs and Jim is obliged to hurry to the city for repairs. On his way to town, Jim comes to a carnival tent, where all is laughing and dancing, and he becomes infatuated with a beautiful young dancer. No one is there to bring to his mind the thoughts of one more lovely on the little farm—he is an easy victim and forgets all but the present. On his return to the farm, Helen is at the gate to meet him, but is turned down by Jim. The sorrowful girl sees him again leave for the city, where he is to meet the dancer. He meets her—and his eyes are opened. He begins to realize the wrong done Helen and returns to the farm. He pleads with his old sweetheart, and the close of the picture is a happy one, "When the Harvest Day is Over," completing a sincere drama with an interesting chain of thought. Photography clear and concise, and is sure to prove an excellent drawing picture for the autumn days.—1,000 feet. Released October 13.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED

Date.	Title.	Maker.	Length.
DRAMA			
9-1	The Road to Richmond	Selig	1,000
9-1	The Man Who Died	Lubin	990
9-2	Won in the Fifth	Melies	950
9-2	The Man Who Learned	Edison	
9-2	A Life for a Life	Vitagraph	995
9-2	Saved from Ruin	Pathe	682
9-2	White Man's Money the Indian Curse	Kalem	980
9-3	The Millionaire and the Ranch Girl	Essanay	987
9-3	Unrequited Love	Gaumont	584
9-5	A Summer Idyl	Biograph	991
9-5	Led by Little Hands	Selig	910
9-5	The Healing Faith	Lubin	990
9-6	The Big Scoop	Edison	
9-6	The Way of the Transgressor is Hard	Gaumont	952
9-7	The Gambler's Wife	Pathe	975
9-7	Ingratitude	Eclipse	749
9-8	Little Angels of Luck	Biograph	998
9-8	Jim, the Ranchman	Selig	1,000
9-9	Alice's Adventures in Wonderland	Edison	
9-10	Robert the Devil	Gaumont	998
9-10	An Indian Girl's Awakening	Essanay	854
9-10	The Appeal of the Prairie	Pathe	990
9-12	A Mohawk's Way	Biograph	991
9-12	Little Boy	Selig	1,000
9-13	An Easy Winner	Gaumont	463
9-13	The Great Secret	Edison	
9-14	The Artisan	Eclipse	457
9-14	The Two Sisters	Pathe	975
9-15	Mrs. Kivington's Pride	Lubin	500
9-16	Unconscious Heroism	Pathe	951
9-16	Two Waifs and a Stray	Vitagraph	985
9-17	The Vagaries of Love	Pathe	950
9-17	Poems in Pictures	Gaumont	391
9-17	The Pony Express Rider	Essanay	750
9-19	The False Friend	Pathe	558
9-20	Tactics of Cupid	Gaumont	896
9-20	An Unselfish Love	Edison	
9-21	A Corsican Vendetta	Eclipse	699
9-21	An Arizona Romance	Pathe	
9-21	The Japanese Spy	Kalem	
9-22	The Oath and the Man	Biograph	997
9-22	Love's Old Sweet Song	Lubin	990
9-22	The Sergeant	Selig	1,000
9-23	The Conspiracy of Pontiac	Kalem	
9-23	A Modern Knight Errant	Vitagraph	967
9-23	The Hand of Fate	Pathe	607
9-24	The Reserved Shot	Gaumont	741
9-24	Renunciation	Gaumont	999
9-24	A Simple Mistake	Pathe	
9-24	The Tout's Remembrance	Essanay	1,000
9-25	The Ole Swimm'n' Hole	Selig	1,000
9-26	The Sheriff's Capture	Lubin	990
9-26	Rose O'Salem Town	Biograph	998
9-27	The Sunken Submarine	Gaumont	646
9-27	The Footlights or the Farm	Edison	
9-27	Her Adopted Parents	Vitagraph	988
9-28	The Heart of Edna Leslie	Kalem	
9-28	The Quarrel	Eclipse	607
9-29	The Path of Duty	Lubin	990
9-29	A Kentucky Pioneer	Selig	1,000
9-29	Examination Day at School	Biograph	991
9-29	A Plucky American Girl	Melies	950
9-30	A Home Melody	Vitagraph	907
9-30	Ononko's Vow	Edison	
9-30	The Sick Baby	Pathe	984
9-30	Spotted Snake's Schooling	Kalem	
10-1	The Diver's Honor	Gaumont	591
10-1	The Batchelor and the Baby	Vitagraph	
10-1	Patricia of the Plains	Essanay	1,000
10-3	The Iconoclast	Biograph	992
10-3	The Baggage Smasher	Lubin	975
10-4	More Than His Duty	Edison	
10-4	Ransomed; or, A Prisoner of War	Vitagraph	998
10-4	The Little Acrobat	Gaumont	466
10-5	The Engineer's Sweetheart	Kalem	
10-5	Mirth and Sorrow	Pathe	575
10-5	The Dishonest Steward	Eclipse	699
10-6	Billy's Sister	Melies	950
10-6	For Her Country's Sake	Selig	1,000
10-7	Big Elk's Turn Down	Kalem	
10-7	A Life for Love	Pathe	351
10-7	The Last of the Saxons	Vitagraph	1,007

Date.	Title.	Maker.	Length.
10-8	The Bearded Bandit	Essanay	1,000
10-8	An Indian's Gratitude	Pathe	990
10-8	The Dunces' Cap	Gaumont	896
10-8	The Sage, the Cherub and the Widow	Vitagraph	
10-10	The Clown and the Minister	Lubin	990
10-10	The Stigma	Pathe	630
10-10	That Chink at Golden Gulch	Biograph	998
10-11	Brother Man	Vitagraph	
10-11	The Three Friends	Gaumont	657
10-12	The Stolen Plans of the Fortress	Eclipse	991
10-13	In the Golden Harvest Time	Selig	1,000
10-14	Winona	Kalem	
10-14	The Stolen Father	Edison	
10-14	Werther	Pathe	892
10-15	The Legacy	Vitagraph	
10-15	The Romance of a Necklace	Gaumont	995

COMEDY			
9-1	The Affair of an Egg	Biograph	295
9-1	Mugsy Becomes a Hero	Biograph	693
9-3	Calino Takes New Lodging	Gaumont	427
9-3	The Wrong Box	Vitagraph	985
9-3	Maggie Hoolihan Gets a Job	Pathe	930
9-5	Who is the Boss?	Pathe	216
9-7	A Dog on Business	Essanay	940
9-8	Matilda's Winning Ways	Lubin	900
9-8	Baseball, That's All!	Melies	950
9-9	Lucy at the Boarding School	Pathe	528
9-9	Lucy at Boarding-School	Pathe	528
9-12	A Good Glue	Pathe	449
9-12	The Greenhorn and the Girl	Lubin	980
9-13	A Powerful Voice	Gaumont	486
9-14	The Tramps	Eclipse	525
9-14	Whist	Essanay	545
9-14	He Met the Champion	Essanay	455
9-15	The Schoolmaster of Mariposa	Selig	1,000
9-15	Resourceful Robert	Lubin	450
9-16	Bumptious as a Fireman	Edison	
9-17	A Lunatic at Large	Vitagraph	997
9-17	A Dummy in Disguise	Gaumont	581
9-17	Hank and Lank—Joy Riding	Essanay	233
9-19	Bertie's Elopment	Selig	
9-19	A Summer Tragedy	Biograph	987
9-19	Big Medicine	Selig	
9-20	Jean, the Matchmaker	Vitagraph	1,000
9-21	A Close Shave	Essanay	533
9-21	A Flirty Affliction	Essanay	416
9-23	A Jar of Cranberry Sauce	Edison	
9-23	Almost a Hero	Edison	
9-23	Max in a Dilemma	Pathe	446
9-23	The Hustler Gets the Coin	Pathe	446
9-24	The Times Are Out of Joint	Gaumont	252
9-24	The Times Are Out of Joint	Gaumont	252
9-24	A Simple Mistake	Pathe	
9-26	Max Is Absent Minded	Pathe	551
9-27	Too Much Water	Gaumont	351
9-28	Hank and Lank—They Dude Up Some	Essanay	307
9-28	Curing a Masher	Essanay	660
9-28	The Hoodoo	Pathe	920
10-1	A High-Speed Biker	Gaumont	401
10-1	Who Owns the Rug	Pathe	690
10-3	Betty Is Still at Her Old Tricks	Pathe	490
10-3	A Cold Storage Romance	Selig	565
10-3	My Friend the Doctor	Selig	425
10-4	Her Fiance and the Dog	Gaumont	525
10-5	All on Account of a Lie	Essanay	1,000
10-6	A Gold Necklace	Biograph	576
10-6	Woman's Vanity	Lubin	600
10-6	How Hubby Got a Raise	Biograph	416
10-6	The Golf Fiend	Lubin	350
10-7	Bumptious Plays Baseball	Edison	
10-7	The Farmer's Daughter	Edison	
10-7	Slippery Jim	Pathe	633

DAILY LICENSED RELEASES.	
MONDAY:	Biograph, Lubin, Pathe, Selig.
TUESDAY:	Edison, Gaumont—Kleine, Vitagraph.
WEDNESDAY:	Essanay, Eclipse—Kleine, Pathe.
THURSDAY:	Biograph, Lubin, Melies, Selig.
FRIDAY:	Edison, Kalem, Pathe, Vitagraph.
SATURDAY:	Essanay, Gaumont—Kleine, Pathe, Vitagraph

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
10-10	The Sanitarium	Selig	1,000	9-20	Not Guilty	Thanhouser	1,000
10-10	Betty is Punished	Pathé	351	9-21	Trailing the Black Hand	Atlas	950
10-11	The Lover's Mill	Gaumont	292	9-21	Strayed from the Range	Nestor	963
10-12	Hank and Lank— They Get Wise to a New Scheme	Essanay	302	9-21	The Last Friend	Ambrosio	500
10-12	Papa's First Outing	Essanay	698	9-21	The White Princess of the Tribe	Champion	900
10-12	Forty-five Minutes From Broadway	Kalem		9-22	Debt	Imp	
10-12	A Summer Flirtation	Pathé		9-22	The Cattle Thief's Revenge	Defender	
10-13	Liz's Career	Lubin	990	9-22	Only a Bunch of Flowers	Lux	596
10-13	A Lucky Toothache	Biograph	570	9-23	A Cattle Rustler's Daughter	Bison	1,000
10-13	The Masher	Biograph	415	9-23	Julie Colonna	Ciné	760
10-14	On the Doorsteps	Vitagraph		9-24	Dr. Jekyll and Mr. Hyde	Great Northern	
10-15	The Cowboy's Mother-in-law	Essanay	1,000	9-24	The Bad Luck of an Old Rake	Itala	500
10-15	The Aviation Craze	Pathé	243	9-24	His Lordship	Powers	

SCENIC

9-5	Zoological Gardens in Antwerp	Pathe	741
9-16	From the Arctics to the Tropics	Edison	
9-19	Trip to the Isle of Jersey	Pathe	397
9-20	Sunset	Gaumont	102
9-21	Scenes in the Celestial Empire	Eclipse	269
9-26	Colombo and Its Environs	Pathé	426
9-27	Over Mountain Passes	Edison	
10-1	Southern Twins	Pathé	302
10-3	Molucca Islands	Pathé	459
10-5	City of a Hundred Mosques	Eclipse	296
10-11	The Chuncho Indians	Edison	

INDUSTRIAL

9-9	The Belgian Army	Pathe	472
10-5	Different Trades in Bombay	Pathé	410
10-15	Aeroplanes in Flight and Construction	Pathé	700

SPORTS

9-2	Deer Hunting in Celebes Islands	Pathe	302
9-12	Hunting the Panther	Pathe	452
9-23	The Mexican Tumblers	Pathe	476
9-2	Deer Hunting in the Celebes	Pathe	302
9-9	The Belgian Army	Pathe	472
9-12	Hunting the Panther	Pathe	450
10-8	A Skier Training	Gaumont	100

TOPICAL

9-7	Military Kite Flying at Rheims	Eclipse	256
9-28	Reedham Orphanage Festival, 1910	Eclipse	394
10-11	Actor's Fund Field Day	Vitagraph	

INDEPENDENT

DRAMA

9-1	The Right Girl	Imp	1,000
9-1	A Selfish Man's Lesson	Lux	603
9-1	The Great Marshall Jewel Case	Defender	
9-2	A Fresh Start	Thanhouser	1,000
9-2	The Night Rustlers	Bison	1,000
9-3	The Little Drummer Boy	Great Northern	
9-3	The Vestal	Itala	1,000
9-3	The Matinee Idol	Powers	
9-5	The Lost Chance	Eclair	400
9-5	The Little Blind Girl	Eclair	625
9-5	Judge Ye Not in Haste	Yankee	900
9-6	Mother	Thanhouser	1,000
9-6	Western Justice	Bison	
9-6	The Girl Next Door	Powers	
9-7	His Indian Bride	Champion	900
9-10	The Moonshiner's Daughter	Nestor	960
9-8	The Conscience of a Child	Sales Co.	500
9-8	Cowboy's Courtship	Defender	
9-8	A Sister's Sacrifice	Imp	
9-9	A True Indian Brave	Bison	
9-9	The Doctor's Carriage	Thanhouser	1,000
9-10	Robinson Crusoe	Great Northern	
9-10	For the Girl's Sake	Powers	
9-10	The Messenger Boy's Sweetheart	Capitol	
9-12	The Two Daughters	Imp	995
9-12	Captured by Wireless	Yankee	1,000
9-13	The Tell-Tale Perfume	Powers	
9-13	Tangled Lives	Thanhouser	1,000
9-14	The Law and the Man	Nestor	956
9-14	The Iron Foundry	Ambrosio	900
9-15	Between Duty and Honor	Eclair	820
9-15	Dixie	Imp	
9-15	The Temptation of Sam Bottler	Sales Co.	1,000
9-15	A Game for Life	Defender	
9-15	An Attempted Elopement	Defender	
9-15	A Selfish Man's Lesson	Lux	603
9-16	For a Western Girl	Bison	1,000
9-16	The Sacking of Rome	Eclair	800
9-16	The Stolen Invention	Thanhouser	1,000
9-17	The Falconer	Itala	1,000
9-19	The Blind Man's Dog	Eclair	560
9-19	The New Butler	Imp	
9-19	The White Squaw	Yankee	1,000
9-20	A Husband's Sacrifice	Powers	
9-20	For the Love of Red Wing	Bison	950

9-26	The Street Arab of Paris	Eclair	820
9-26	Pressed Roses	Imp	
9-26	The Yankee Girl's Reward	Yankee	
9-27	A Cowboy for Love	Bison	989
9-28	A Western Girl's Sacrifice	Champion	900
9-28	The Virgin of Babylon	Ambrosio	908
9-29	Where the Sun Sets	Nestor	976
9-29	Annie	Imp	
9-29	Kindness Abused and Its Results	Lux	531
9-29	A Schoolmarm's Ride for Life	Defender	
9-30	The Ranch Raiders	Bison	1,000
9-30	Giovanni of Medici	Ciné	1,000
9-30	Dots and Dashes	Thanhouser	1,000
10-1	The Music Teacher	Powers	
10-3	All the World's a Stage	Imp	
10-3	Women of the West	Yankee	950
10-4	Young Deer's Return	Bison	1,000
10-4	War	Powers	
10-5	The Cowboys to the Rescue	Champion	900
10-5	When Cupid Sleeps	Atlas	
10-5	The Cowboys to the Rescue	Champion	900
10-6	The Deciding Vote	Imp	
10-7	The Girl Scout	Bison	1,000
10-7	Avenged	Thanhouser	1,000
10-8	The Storms of Life	Great Northern	
10-11	Pocahontas	Thanhouser	1,000
10-12	How the Tenderfoot Made Good	Champion	950

COMEDY

9-1	Aunt Tabitha's Monkey	Lux	350
9-1	King of One Day	Sales Co.	975
9-1	That Letter from Teddy	Defender	
9-3	Fabian Hunting Rats	Great Northern	
9-5	You Saved My Life	Imp	
9-6	The Inconstant	Powers	
9-7	The Snorer	Atlas	952
9-7	The Caprice of a Dame	Ambrosio	
9-7	Fricot Has Lost His Collar Stud	Ambrosio	
9-8	The Minister's Speech	Sales Co.	500
9-8	An Athletic Instructor	Defender	
9-8	Ma-in-Law as Statue	Lux	439
9-8	The Bobby's Dream	Lux	383
9-10	A Thief Well Received	Itala	
9-10	Mr. Coward	Itala	
9-13	Cowboy's Matrimonial Tangle	Bison	995
9-13	A Day of Pleasure	Powers	
9-14	Animated Powders	Atlas	450
9-14	Monkey Shines	Atlas	500
9-14	A Wild Goose Chase	Champion	900
9-17	Round Trip \$5.98	Capitol	
9-17	Fabian Out for a Picnic	Great Northern	
9-20	Aunt Hannah	Powers	
9-21	Molly of the Regiment	Ambrosio	500
9-22	The New Butler	Imp	994
9-22	That Typist Again	Lux	880
9-23	The Convict	Thanhouser	
9-23	A Husband's Jealous Wife	Thanhouser	
9-23	Tontolini as a Ballet Dancer	Ciné	230
9-24	Foolshead as a Policeman	Itala	500
9-27	The Taming of Buck	Powers	
9-27	Oh, You Wives	Powers	
9-27	Home-Made Mince Pie	Thanhouser	1,000
9-28	Levi, the Cop	Atlas	
9-28	The Laugh's On Father	Atlas	
9-29	How Jones Won the Championship	Lux	380
10-1	Foolshead Employed in a Bank	Itala	1,000
10-3	Behind the Scenes of Cinema Stage	Eclair	320
10-4	The Beechwood Ghost	Powers	
10-4	Leon of the Table d'Hote	Thanhouser	1,000

SCENIC

9-17	Danish Dragoons	Great Northern	
9-19	The Falls of the Rhine	Eclair	440
10-1	The Flight Across the Atlantic	Great Northern	
10-3	Thru' the Ruins of Carthage	Eclair	660

DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Yankee.
TUESDAY: New York Motion Picture, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Atlas.
THURSDAY: Imp, Defender, Lux, Itala, Film d'Art.
FRIDAY: New York Motion Picture, Ciné, Thanhouser.
SATURDAY: Gt. Northern, Itala, Powers, Capitol.

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, OCTOBER 15, 1910

No. 8



TUESDAY, OCTOBER 18th

Auld Robin Grey

Adapted from the Scotch Poem, "Auld Robin Grey," by Mary Lindsay.—A Pictured Love Story Beautifully and Simply Portrayed. Length 991 Feet.

FRIDAY, OCTOBER 21st

Davy Jones' Domestic Troubles

A Comedy Taken from the Life of Our Old Friend, "Davy Jones," the Celebrated Fun Maker.—In This Picture He Ploughs the Seas, Runs the Sand and Gathers the Wind in a Net When He Places His Heart in a Woman. Length 1,000 Feet.

SATURDAY, OCTOBER 22nd

Clothes Make the Man

This Comedy Cannot Be Classed Among the Generality of Comedies; It Is Philosophical as Well as Funny, and While You Laugh You Think There's a Heap in It Worth Thinking About. Length, 983 Feet.

TUESDAY, OCTOBER 25th

Jean Goes Foraging

A Story of a Summer's Vacation.—How Two Young People Tried to Live in the Open.—Their Adventures and Their Narrow Escape from Starvation Through the Intelligence and Love of Their Dog, Jean. Length, 1,006 Feet.

FRIDAY, OCTOBER 28th

Captain Barnacle's Chaperone

This is a Refined Comedy with Extremely Good Characterization.—It Shows How a Bright Young Lover Outwitted His Girl's Father and the Chaperone Employed to Watch the Young Sweethearts. Length 994 Feet.

SATURDAY, OCTOBER 29

The Telephone

A Thrilling Story of the Rescue of a Mother and Her Child from a Fiery Death Through the Happy Expedient and Assistance of the Telephone. Length 665 Feet.

SATURDAY, OCTOBER 29th

A Day on the French Battleship Justice

If You Want to Spend a Pleasant Day, Get Aboard and Look at This French Battleship.—It's a Novel and Pleasing Sight. Length 335 Feet.

The Vitagraph Company of America

NEW YORK
116 Nassau Street

LONDON
25 Cecil Court



CHICAGO
109 Randolph Street

PARIS
15 Rue Sainte Cecile

EDISON FILMS

RELEASED OCT. 18th

THE HOUSE OF THE SEVEN GABLES

BY NATHANIEL HAWTHORNE

A splendid film story from this world renowned classic. Handled with the utmost care and in such a way that Hawthorne's genius is felt in seeing the picture. The curse which the old carpenter Maule, when executed for witchcraft, hurled at the Pyncheon family because of the great wrong done him, after lasting through many generations is finally conquered by love.

A splendid dramatic story and a film to make one **think**. Approximate length 995 ft.

Descriptions of other current releases will be found in reading columns of this issue.

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81 Lakeside Ave., Orange, N. J.

90 Wabash Ave., Chicago, Ill.

LUBIN FILMS

Released Thursday, October 20th.



Hawkin's Hat

A lively little comedy on the same reel with

Archie's Archery

A funny tale of marksmanship. Length about 990 feet.

Released Monday, October 17th.

Hearts and Politics

A political story with a real heart interest. Length about 990 feet.

Released Monday, October 24th.

Romance in the Rockies

A Western story full of dash and go with a novel climax. Length about 990 feet.

Released Thursday, October 27th.

False Love and True

The story of an heiress who went in search of true love and found it. Length about 600 feet.

Edith's Avoirdupois

Edith was fat and she wanted to get thin, but she forgot to tell her husband and had him badly scared. Length about 375 feet.



Lubin Manufacturing Co.

926-928 Market St., Philadelphia, Pa. Chicago, 22 Fifth Ave. London, 45 Gerrard St.

Berlin, 35 Friederich St.



THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE
ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

ED. J. MOCK AND PAUL H. WOODRUFF, EDITORS.

LAURENCE F. COOK, ADVERTISING MANAGER.

LONG DISTANCE TELEPHONE: HARRISON 3014.

EUROPEAN OFFICE: 36 MAIDEN LANE, COVENT GARDEN, LONDON.

S. RENTELL & CO., Representatives.

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SINGLE COPY......10
DISTRIBUTING AGENTS: The Western News Company and its International Branches.

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ENTERED AS SECOND CLASS MATTER JANUARY 15, 1910 AT THE POST OFFICE AT CHICAGO, ILLINOIS, UNDER THE ACT OF MARCH 3, 1879.



Scene from the Biograph Feature Film, "The Broken Doll."

THE NICKELODEON

VOL. IV

CHICAGO, OCTOBER 15, 1910.

No. 8

OUR EASTERN OFFICE.

WE have invaded the stronghold of the industry. THE NICKELODEON now has a real office in New York. It is located at Room 1433, Hartford Building, No. 41 Union Square, corner of Broadway and Seventeenth street. It is our hope that every exhibitor, renter, manufacturer and interested layman in New York, whether he belongs there or is just visiting, will make himself at home in the new offices. There are plenty of chairs, a table for you to put your feet under, stationery to write on and a stenographer at your disposal.

Broadway and Seventeenth isn't far from the great film center. It's a convenient place to drop in when you meet a friend and want a quiet place to talk with him. And that's what it's for, partly. Of course, we hope, through the new office, to get a lot of New York news and New York business. Incidentally, you can help us with the news by telling the New York office about it when you pull anything off in that vicinity.

Remember the number—1433 Hartford Building, 41 Union Square.

THE BRUSSELS CONGRESS.

THE First International Congress of Kinematography and its Applications, held at Brussels, Belgium, September 2 to 6, has gone on record as urging the exploiting of the technical and scientific side of the art. Particularly was emphasized the importance of applying motography to the purposes of instruction in public schools and institutions. This subject has always been a favorite in these columns, and enough has been said to indicate that the instructional value of motography will ultimately prove even greater than its entertainment value. The rapidly increasing use of the art in the scientific laboratory is only one step in this direction. The article published in THE NICKELODEON a month ago showing the use of the film in studying the flight of insects, and the description in this number of the X-ray motion picture, are milestones that mark the progress of science in adopting this universal delineator of life and motion. The success of these experimental adaptations gives truth to the statement that there is no subject known to man which cannot be shown—and consequently taught—through the motion picture.

The Congress has touched upon the conduct of the show by recommending the use of proper effects and appropriate music. This is a matter which, vitally important as it is, should not need the support of such a body. Every exhibitor who has studied the psychology of entertainment is familiar with the necessity for both the auxiliaries mentioned. If pictures are the soul of the photoplay, music and sound effects are its life, and it is only the short-sighted and inexperienced exhibitor who neglects them. Another point mentioned in the recommendations of the Congress is the listing of photoplays peculiarly

suitable for children. It is because children form such a large proportion of the photoplay audiences in this and other countries that the question of censorship has assumed such undue proportions. The suggestion to arrange matinees with programs specially appropriate for audiences of children is a good one, and should be given a fair trial here. Not enough effort is being made by our manufacturers to produce photoplays which will not only entertain but instruct children. Occasionally such a subject is produced, and a few half-hearted attempts have been made to cater to juvenile demands; but the effort is not steadfast and sincere. The maker of films should be able to see beyond the mere immediate sale of his product, and to realize that a series of clean, instructive and entertaining juvenile photoplays would have a marvelous effect in gaining public favor for the whole art. They would effectually spike the guns of both the professional reformer, the subsidized newspaper, and quiet the slanders of the mere busybody.

The Congress' recommendation on standardization calls attention to a feature of tremendous importance. It desires the unification, by an international commission, of the terminology, the units and measurements, the systems of perforation and the various interchangeable elements of motographic material, and urges that such rules be adopted by all producers. It has never appeared to us that the matter of terminology was as important as our European cousins would make it out. But the standardization of measurements and perforations is of immense importance. In THE NICKELODEON for July 1, 1910, attention was called to the fact that sprocket holes in American films are not standard, either as to size, shape or spacing, and that those films whose perforations show the greatest variation are the first to wear out. If one maker can conform his mechanical operations to a standard, so can another. Neglect to do so is sheer carelessness. If standards of workmanship within the thousandth of an inch are essential in ordinary machine work, how much more so are they in handling so delicate a fabric as a strip of pyroxylin film? As to the standardization of measurements, all the exact measurements, as width of film strip, thickness of stock, dimensions and spacing of sprocket holes, should be in the metric system.

We have always urged the formation of a national or international association of motography, and the recommendation of the Congress along that line is particularly valuable. It is urged that in every country an association be organized which would aim at bringing together the editors, producers and exhibitors to facilitate their scientific and commercial relations. There is no other industry in the world of comparable size which is so backward in forming such bodies. So confident, however, is the Congress that such a body will appear, that it has reserved the examination of many elaborate and technical subjects for the future association.

It is doubtful if the importance of the Brussels congress has been thoroughly appreciated in this country.

It is our hope to publish in future issues some of the papers read and addresses given, and our belief that their value to the industry at large will be great.

CHEAP THEATERS.

WE have been asked by a promoter of picture theaters, of the cheaper and less pretentious class, to publish his reply to an attack made on him in the columns of another publication. The burden of his protest is that the publication in question made no investigation of his proposition, but condemned it on the strength of claims made by him in an advertising booklet.

As we have attempted no investigation of the promoter or his methods, we are not in a position at present, either to defend or to criticize him. We have long since taken a stand on the subject of cheap theaters, and believe that the day of the store-theater is practically over. We can see little or no hope for the novitiate exhibitor who today tries to break into the game by way of a made-over feed store or milliner's shop. And this is the kind of proposition that our friend is promoting.

But in looking over his prospectus, we cannot conscientiously say that he has falsified the conditions which he offers as a criterion, much as we regret the existence of those conditions. Some conspicuous examples are to be found in his tables of expenses for operating photoplay theaters. In his list of "low" expenses he gives \$20 a week as the film rental, with daily change; \$7 a week as the operator's salary; the same salary for the piano player; \$3 for the cashier, and \$1 for the ticket taker. Those figures are painful; but who can say that they may not be true? As a matter of fact it is possible to get a daily change of film—such as it is—for even less than \$20 a week.

The matter of salaries is always a very flexible one. We have seen a girl work nine hours a day, keeping all the books and doing the stenographic work for a firm that could have paid her at least \$15 a week, and doing it for exactly \$3.50. And—whisper it—we have seen motion picture operators, so-called, working for *less* than \$7 a week!

Probably it is the store-theater that is responsible for this really barbarous condition; and that is one reason why we do not want any store-theaters, and hope and trust to see them all wiped out before long, to make room for the real photoplay house.

But perhaps there is another side to the question. Very likely the old store-room, fitted up with folding chairs, a painted front, operating booth and a screen, fills a long felt want in those bucolic communities whose pleasures are few and far between. No doubt the dollar-a-night is a veritable godsend to the local mechanical genius, who likes to fool with a machine and has had no previous opportunity. Later he may come to the city and become a real operator.

The promoter's appeal is to the would-be exhibitor who wants to get in as cheaply as he can. THE NICKELODEON's appeal is to the real exhibitor, who wants to make his show as good as he can. That is

where they clash. But we must concede that if a man is bent on getting into the game on a total capital of \$500, and on keeping his expenses down to \$50 a week, he can probably do it. Whether he will establish enough patronage to return him even his \$50 is another and much more doubtful matter.

THE "PHOTOPLAY."

OUT of a myriad of suggestions for a suitable name for motion picture entertainments the judges selected by the Essanay Company to rule on its word contest have chosen the appellation "photoplay." The derivation of the term is so obvious that no explanation of its roots is needed. The judges—who constituted an industrial triangle of dealer, renter and exhibitor—were largely influenced by this very fact; for they quite properly decided that combinations of prefixes or suffixes of Greek origin, and unfamiliar to the lay ear, would never become popular. While "photo" is from the Greek, meaning "light," it has become a household word.

It is admitted by the judges that photoplay is not an entirely satisfactory term, considering every phase of the question. They do not state what its objections are; but they cannot be serious in view of the use to which the word will be put in the vast majority of cases. It is true that as a noun it does not appear to be a very handy one, since it cannot be converted readily into other grammatical forms. As a verb it is awkward. "Photoplayed" and "photoplaying" are undoubtedly correct, but undeniably somewhat stiff and difficult of application.

The old term "cinematograph," and its more recent form "motograph," are very useful because of their convenience and flexibility. From them we derive the adjectives "cinematographic" and "motographic," the adverbs "cinematographically" and "motographically," the abstract noun, "cinematography" and "motography," besides the verb forms. These grammatical variations are absolutely essential in thought expression, verbal or written.

So it is evident that the new term "photoplay" will not banish any of the old words, at least in the trade. Nor can a motion picture of the industrial, scenic or scientific variety properly be referred to as a photoplay. The only place for the new word seems to be as a substitute for the general term "motion picture show." It would be perfectly proper to call any such show a photoplay, even if its program were made up of scientific, scenic and industrial subjects. In other words, it merely distinguishes or identifies a particular kind of entertainment.

But if we are not mistaken, that is exactly what the promoters of the contest had in mind. The search was for a word of popular or lay value rather than for a new technical term. The verb, adjective and adverb forms, while necessary in the shop talk of the trade, are of no use to the public at large, which cares to refer only to what it sees. For that purpose "photoplay" is a good, clean term, with the strong advantage of popular simplicity. With the proper kind of publicity there is no doubt that it will be universally adopted.

X-Ray Motography

By Friedrich Dessauer*

ON the cinematograph screen we can now see how the human heart beats. Every position of the heart in all its movements is visible. The motion picture shows the movement of the lungs in the process of breathing and the resulting expansion of the ribs. One observes with astonishment how the food is led over from the stomach into the intestines, all of which goes on in a rhythmic manner. That these possibilities are not only of great value from the didactic standpoint, but also for the medical student, who is enabled to observe every single movement of the organs and thereby obtain the most important information of normal and abnormal procedure, needs no further discussion.

But how is it possible?

The X-rays, when directed from the machine, pass through the human body irregularly. In the more close, especially heavier organs, the rays are absorbed more quickly than in the lighter, more open, organs. Of course, the differences of the organs of the human body in this respect are very slight. If the specific weight of water is equal to 1, then the solid or more close organs, only differ about 1-10, either up or down, from 0.9 to 1.1. But differences a thousand times smaller are brought forth by the X-ray, and for that reason one not only sees the rough surroundings of the bones, but also the delicate tissues and linings, the structure of the muscles and veins and also of the fat tissues of the extremities and the branching of the different channels in the lungs. One can see the contour of the large blood vessels and of the heart, provided, of course, that all the fine shades were not changed.

This prospect was not always readily fulfilled. Apparently in photography of the bones and their diseases it was easy. The person was placed on a level and tied down with weights, and perfect quietness was necessary during the time the photographing went on. Later, when the technique was more perfect and only a few seconds were necessary to take the picture, they even were successful in distinctly showing the various details of the lungs, as the breath can be held for a few seconds. What remained impossible, how-

ever, was to get a distinct and clear view of the heart and all the innumerable tissues, and the movement of the blood which was caused by the beat of the heart, as well as the movement of these tissues. We know that the movement of the heart is similar to the function of a pump, which works in two different directions. First, the heart expands, by which action the venous blood is absorbed into it; this action is comparatively slow, taking longer than $\frac{1}{2}$ second. Thereupon the heart suddenly shrinks together in a cramp-like manner, and thereby forces the fresh blood into the artery, which, through this continuous channel of communication, is carried into the circuit. This action takes only about 1-20 second. Both these movements together, create the rhythmical wavelike movement, which we call pulse.

To obtain, by means of the X-ray, a distinct and clear picture of the heart and all its particles which, by pulsation, are set into vibration, we would have to be in a position to take such a picture very quickly. Even in a half-second the heart would move so much that it would not appear distinctly, and consequently it would be impossible to obtain a clear view of a single position. If the X-ray operated in the same moment the heart is drawn together, even 1-20 second would be too great a time, as in that time the organ can complete an entire movement in one direction.

It was a Hollander, P. H. Eijkman, who first found a way to solve the difficulty. Eijkman is known for having photographed the act of swallowing in such manner



Cinematograph X-ray pictures of stomach and intestine of mouse.

Cinematograph X-ray pictures of organs of digestion of a chicken.

Movements of the digestion of a frog in isolated digestive tube.

that the single textures were shown plainly. For this purpose he built for himself an ingenious machine. A small lever was fastened to the thyroid cartilage (Adam's apple) of the person to be examined, whose head was carefully placed in a fixed position. This small lever was caused to move every time the person under examination swallowed, and was so connected with the X-ray arrangement that every time the lever was in a certain position, the X-ray sparkled shortly, about 1-1000 second, and in this way the act of swallowing was photographed. But as such a single flash of the X-ray was not sufficient to make a photograph, the person had to swallow many hundred times in

*Translated from the *Deutsche Revue* for THE NICKELODEON.

order to get a single position of the organs in the act of swallowing. One can conceive what an immense amount of work and skill had to be used by both experimenter and the subject to obtain a complete picture of the movement.

The following is connected with my own work and experience:

At the last international congress for radiology and electrology in Amsterdam, September, 1908, Eijkman demonstrated for me the above mentioned preparation and explained the chances kinematograph X-ray problems offered, especially in the study of the heart. This latter is naturally only solvable when one can shorten the length of lighting to less than 1-50, even 1-100 second.

I succeeded in solving this technical problem in about half a year, as published in the technical press some time ago. The solution lay in a single, but exceedingly strong, electrical current which was discharged from the Röntgen tubes. With this new apparatus P. H. Eijkman took the kinematograph picture of the heart which was shown a short time ago in the congress of German Natural Philosophers and Physicians in the city of Salzburg for the first time.

These first kinematograph pictures were not perfect, but their weak points are partly to be overcome. The slight inefficiencies are easily understood when one considers how the X-ray picture which Eijkman took came into existence.

By his method a sphygmograph is used, which is an apparatus that is placed on the human body over a vein, and which is so sensitive that it moves with the pulse. This sphygmograph is in connection with a very sensitive electrical instrument, which, at a certain time and place, leads the discharged electric current through the X-ray tubes, and thereby a momentary flash of light is caused. The object is conveniently placed, and one of the experimenters closely watches the pulse during the entire act to see if the heart beats evenly. The slightest uneasiness of the object changes the pulse, and one must then wait until perfect quietness is gained again.

The apparatus is now so placed that by the first flash of light perhaps it takes the picture at the narrowest contraction of the heart. Immediately a new negative is placed on the object, and the apparatus is placed in a different position which will produce a different view of the heart, perhaps 1-20 second later, so that in that time the heart has expanded to quite an extent. The third picture will show a later position, and so on, till every position and every form of the heart is taken in which it comes during one beat, or a single pulse.

Former attempts were made to take a kinematograph picture of the beat of the heart with X-rays. These attempts furnished unsatisfactory results because there were no means to take a picture in such a short time as 1-100 second with success. Nevertheless, Dr. Rosenthal, Professor Rieder, and others, succeeded in producing wonderful views by X-ray of the duties of the digestive organs.

* * *

Dr. Alfred Gradenwitz, in the *Scientific American*, gives an account of the work of the Marey Institute at Paris, which may be said to be the cradle of scientific cinematography and obviously affords ideal conditions

for the solving of the problem. In fact, one of the scientists working at that institute, Mr. J. Carvallo, recently succeeded in illustrating by cinematographic X-ray pictures the process of digestion in warm and cold-blooded animals. The apparatus used in this connection is rather complicated, and will be briefly described in the following:

The outfit serving to operate the cinematograph is a small motor running at a maximum speed of 2,000 revolutions per minute, but which can be adapted to a number of other speeds of rotation. Its motion is transmitted to the cinematograph either directly through an elastic clutch or through the intermediary of three gearings, allowing the cinematograph to be driven at four different speeds (between 30 revolutions per second and 1 revolution in 15 seconds), while the motor speed is kept constant. Whenever the speed of the cinematograph is to be slackened below the above limit, the motor is operated, not continuously, but intermittently at given intervals ranging between 20 seconds and one hour, to effect which an ingenious contact device has been constructed. Apart from the saving in current thus obtained, the intervals between pictures are made extremely regular; and as these can be varied at will between 20 seconds and one hour, experiments can be extended over more than a week without any personal intervention or any risk of a hitch in operation.

In the next place, the cinematograph films, 18 to 20 millimeters in length and 35 millimeters (1.38 inches) in width, as generally used, were found to be quite inadequate. Carvallo, therefore, ordered from Messrs. Lumière of Lyons a special film 60 millimeters (2.36 inches) in width and 57 millimeters (2.24 inches) in length, the X-ray sensitiveness of which is increased considerably by the double thickness of the sensitive layer. The most ideal solution of the problem obviously would have been to impart to the cinematograph film a continuous motion in a similar manner as in connection with Lucien Bull's well-known photographs of insect flight. As, however, the discharges of X-ray bulbs are discontinuous, yielding several pictures, and moreover are of variable duration (between 1-200 and 1-500 second), he concluded to adopt the usual intermittent motion of the film (in spite of the obvious drawbacks due to mechanical inertia), being content with 200 to 500 views per second. The intermittent motion of the film is effected by a special clutch, the movements of which are made rectilinear by a lever system.

In addition to this arrangement, the cinematograph comprises a box for storing the film previous to its use and two film rolls. After exposure the film is wound up by a friction roll to a length of 100 meters (328.1 feet). Any disturbing effects of ordinary light are avoided by covering the cinematograph with a pasteboard box traversed in its middle by a pasteboard tube with a fluorescent screen at its lower end. This screen allows the object to be observed at any time with X-rays without disengaging the film. In fact, a single discharge is sufficient to ascertain whether the animal is well adjusted in front of the window and whether its organs of digestion are at the proper phase of their activity.

The third part of the arrangement is the X-ray apparatus. In connection with his earlier experiments

on frogs, Carvallo obtained quite satisfactory results with a Carpentier induction coil, and electro-magnetic interrupter and a self-regulating X-ray bulb. In order, however, to insure a greater rapidity of current interruption, he eventually constructed an ingenious interrupter, which, with a remarkable constancy, effects breaks of less than 1-1000 second's duration. In a similar manner to the duration of break, the duration of current closures can be adjusted at will by means of spiral springs. A current of only 50 volts thus allows satisfactory X-ray pictures to be obtained with current closures of 1-90 to 1-100 of a second.

In opposition to his predecessors, Carvallo finds induction coils of medium output to be most suitable for the purpose, the photographic effect of discharges

ceasing to increase from a given intensity. His experiments are limited to the smallest animals of each class, thus preventing any excessive formation of X-ray pictures, while reproducing the organs of digestion on a relatively short length of film.

The animals under test were fed with a certain alimentary paste or with their usual food mixed with basic bismuth nitrate. In order to check the results thus obtained, the digestive tube of a frog was isolated and photographed directly with the cinematographic apparatus. As both in the case of X-ray pictures and direct photographs the same type of motion was observed, Carvallo's X-ray pictures may be said to afford a reliable reproduction of the digestive process in animals the most differently constituted.

Report of the Brussels Congress

AT the recent International Congress of Cinematography held in Brussels, the following recommendations were put forward:

1. It is desirable that producers should direct a part of their efforts to scientific subjects and the applications of science to commerce and industry.

2. It is desirable that there should be undertaken researches into the psychology of the cinematograph for the purpose of giving a foundation and direction to pedagogical studies relative to teaching by means of the cinematograph. In arranging for the diffusion of the cinematograph as a means of teaching, there is room to consider separately the teaching in primary and secondary schools, universities, and post-graduate courses.

3. It is desirable that, after a period of two years, all operators shall work under a municipal license.

4. Public officials should try to establish cinematographic methods of teaching in schools of every rank.

5. Public officials should give financial assistance, or loan apparatus, films, etc., to townships, schools, and educational bodies which desire to use the cinematograph for the education of children, or for the intellectual and moral emancipation of the people.

6. It would be of service if those high administrative bodies which are ordinarily occupied with the advancement of science, letters, art, and pedagogical methods, should create a special committee of perfection whose duties should consist in choosing and approving films most suitable for educational purposes.

7. It is desirable that these same bodies, to whom could be added committees composed of men of letters, science, and art, should periodically award premiums to producers who should issue films best answering the needs of general or special education (moral, scientific, literary, historical, geographical, artistic, etc.).

8. The cinematographic industry, in the interest of its commercial development, should make collections of educational films which shall be of service to instructors, professors, specialists, scientific investigators; and place on sale a product less costly and more easily transportable.

9. It is desirable that all cities should organize a system of archives after the manner of Antwerp and Brussels, wherein have been carefully gathered together specimens of all photographs, stereoscopic and cinematographic, which have dealt with the history and progress of those cities.

10. All exhibitors should, as much as possible, present their pictures to the public with descriptive sounds and appropriate music.

11. All projecting apparatus and all sources of illumination should be officially inspected, in order that exhibitors shall employ only such apparatus and accessories as offer complete security to the public.

12. It is highly desirable that the titles and other inscriptions borne by the film should be put in the national language and also in an auxiliary international language.

13. Since the cinematograph is concerned with spectacles which appeal to persons of different ages and different tastes, there is scope for the preparation of different cinematographic

subjects, according to the public for which they are destined.

14. Producers are urged to indicate in their catalogs by a conventional sign those films which are suitable for shows designed for the amusement of children.

15. It is desirable that exhibitors arrange matinees with special programs composed for children.

16. It is desirable that there should be made uniform, by



Cinematograph Palace at the Brussels Exposition.

an international commission, the terminology, the units and measures, the systems of perforation, the different interchangeable elements of cinematographic apparatus, and that all houses which construct apparatus and make films, shall adopt these unified measures.

17. The postal franchise accorded in certain countries for the transportation of views for popular conferences should be made general and extended to the transporting of films destined for schools and conferences, and also archives and cinematographic museums.

18. There is room to apply to cinematography the rules adopted by the congress of bibliographic and photographic documentation relating to general documentary procedure and to international exchanges.

19. There is room to establish in each country a national body of instruction or of public officials, national and provincial, which shall collect, for purposes of instruction: 1st, articles, reviews, and publications relating to the didactic, technical, and financial utilization of the cinematograph; 2d, catalogs of films and apparatus, in private and public collections; 3d, the rules of public administration relative to the employment of the cinematograph.

20. The Congress, in hearty agreement with the decisions

of the Berlin convention of November 13, 1908, and with the promulgation of the law of August 23, 1910, which adopts them for Belgium, recommends that article 14 of the said convention be modified by the suppression in the second paragraph of the words: "when by the arrangements of the *mise en scène* or the combination of incidents represented, the author shall have given to the piece an original and individual character," and that the passage be simply reduced as follows: "cinematographic productions be protected as are works of literature and art."

21. The Congress, protesting against the unjust extra taxes which the insurance companies impose on cinematographic exhibitors, recommends that these taxes be reduced.

22. There is room to organize in each country a national cinematographic association which will have for its aim to associate the producers, manufacturers, and exhibitors and all persons interested in cinematography, for the purpose of facilitating between these persons scientific or commercial relations, and to contribute in every way to the development of the cinematographic industry.

23. It would be well to combine in one international association the national groups, and to organize a body of documentation and international activities.

24. It would also be well to choose Brussels for a center and establish there the international museum of documents.

RESOLUTION:—At the instance of the cinematographic convention organized by the Commission of group III of the international exposition of Turin, the Congress takes under consideration the proposition made by that commission to fix upon Turin, in 1911, as the place of meeting of the second International Congress of Cinematography.

Office Deserted for Footlights

When the craze for the popular five and ten cent shows spread over the country, says the *Chicago Tribune*, it opened up a big field for the talented amateurs. Urged on by the plaudits and advice of their admiring friends, and backed by a highly prized neighborhood reputation, many earnest working young fellows forsook their office stools for the glare of the footlights and the blare of the much advertised orchestration.

Often their initial efforts as performers on the circuit would net them much less than their former salary. But with the lights, the applause, and the excitement of the life compared to working hand in hand with the time clock, they thought the recompense sufficient as a start, at least.

The majority of these embryo performers who deserted office for the footlights were men. While quite a few women formerly employed as stenographers have broken into the circuit, they have been outnumbered by the men. Knowing that in the "profession" the men are considered more vain and fond of applause than the feminine members, this probably holds true to those anxious to enter the ranks.

During a performance at a ten cent show recently two young fellows were overheard discussing one of the actors with much familiarity and envy. The actor had just finished an eccentric dancing stunt of which the spectators had been highly appreciative as shown by their hearty handclapping.

"Say, you knew Driscoll, didn't you?" asked one.

"No, I don't think so," replied the other.

"Surely, y' must have. Don't you remember he was one of the auditors with the house and was the star of the minstrel shows given by the gym club? Had a good job, too, and was getting his thirty bones, but he threw it up a year ago when he got this chance. He's a peach, too, and plays all round the city, but only in the ten cent houses."

"Say," added the second, "I wouldn't wonder but he gets his fifty per, too. Pretty lucky for these stage fellows, eh?"

As a matter of fact, young Driscoll, who had given

up his job in the auditing department was getting \$25 a week for his dancing act on the "six and eight" a day circuit. But his act, which was clever, won him much applause. This, with the lights, and the life, and the chance to make good in something better, must have compensated Driscoll for the loss of his \$30 a week job.

At one of the five-cent theaters was found a clean cut young fellow doing a singing act with a piano playing specialty as an added feature. He admitted being a new recruit to "the profession," and said that previously he had had a job as entry clerk with a big mail order house, and was drawing a salary of \$20 a week. He also admitted that his present salary was \$18 a week, but as he was making good, with the chance of getting a reputation, he hoped later to be booked on the "big circuit."

He told of a stenographer formerly working in the same firm as he had who had quit when offered a chance to become one of a song and dance team now playing at a ten cent show on the loop circuit. She had belonged to a girls' club and had practiced fancy dancing in the gymnasium. She was getting \$12 a week as an "actress," which was \$2 more than she had received as a stenographer.

Protest on Racial Comedy

As the result of a protest made by Miss Eva Berwin, of Boston, who objected to a film shown at the Bijou Theater recently, B. F. Keith has started a crusade against moving pictures that ridicule particular races and nationalities, and has issued orders to all the theaters under his control that no pictures that might prove objectionable by reason of holding up to ridicule any sect or race be exhibited.

Miss Berwin's letter was in the nature of a formal complaint about a certain film that made her feel that "insult and ridicule has been cast at the Jewish race," and amounted to a reflection against her sect. She wrote that many more of her race felt likewise. Mr. Keith, in replying, wrote in part:

"I am fully inclined to agree with you in the matter, and will so indicate to the managers of my different houses, and especially to the manufacturers of the picture."

Mr. Keith has not given out the name or maker of the film in question.

Chicago's Health Expert Approves Pictures

"Moving pictures as a means for educating the public in matters pertaining to their health now are recognized by this department as of the greatest practical value," says Chicago's health commissioner, Dr. Evans.

"All nationalities love pictures. Most people will go a long way to see moving pictures, but relatively few will take the trouble to go across the street to hear a lecture. None need speak the English language to learn the lesson they teach.

"The sanitary field is being invaded by the makers of moving pictures. During the last summer this department has been exhibiting two series of moving pictures; one, on the fly pest, the other the acrobatic fly. In sixty-five days 43,825 persons saw them.

"The department now is showing a special piece of film which portrays the dangers of a dirty dairy."

Recent Films Reviewed

A SIMPLE MISTAKE.—Pathé, stirs up much laughter, as it is a farce with very amusing complications. There is enough rough and tumble about it to make it popular with all classes.

A MODERN KNIGHT ERRANT.—Vitagraph, is a film of the good, simple heart-interest type, which the Vitagraph company is especially successful in producing. The acting and staging are all that could be desired, and such sentiment as is involved, is wholesome and convincing. The heroine's impulsive action at the finale is very pretty.

A FLIRTY AFFLICTION.—Essanay, is undeniably funny, though theoretically it ought not to be; for usually the spectacle of a twitching facial complaint excites nothing but repugnance or pity—especially when the sufferer is a pretty girl. In this case, however, the girl's pathologic affliction gives rise to ludicrous complications which send a convulsive epidemic around the audience.

A CLOSE SHAVE.—Essanay. The plot of this comic may be based on sense, but if so, it is obscured by the excessive over-acting of the principle comedian, who makes Mr. E. Z. Mark behave like a violent lunatic. There is an unfortunate belief prevalent among the motion picture actors that fun is created by wild and reckless pantomime. But the fact is, that whenever gesticulation loses meaning and significance, it immediately ceases to be funny, and produces quite the contrary impression.

THE PONY EXPRESS RIDER.—Essanay, shows some fine western scenery and some exciting action, but the plot has an impossible denouement. The number of cowboy desperadoes who are regenerated by the sight of a pretty girl's picture, is surely one less than none. This is stretching sentiment, to a ridiculous length. There are some spirited riding scenes, but the number of them is excessive for one film—also confusing, for the identity of the riders is not always clear.

THE QUARREL.—Eclipse, shows a plot where morals are juggled with in light-fingered fashion. An old workingman's compassion is stirred by the misery and privation endured by a neighbor, who has been unjustly cast off by her husband; so he goes to the husband's luxurious abode and steals money enough to make the unhappy woman comfortable. There may be something of poetic justice in the fact that the recreant husband is thus forced to provide for his deserted wife; but it is not enough to extenuate common robbery. The film goes on to show how the old man's action produces highly beneficent results, and therefore is presumably commendable; a conclusion which we regard as insidious. His act was undoubtedly kind and unselfish, but it was certainly a breach of established morals. Descending now to a more practical plane, we allow that the piece is well staged and well acted, though the quarrel scene is ill-managed, the spectator having no means of knowing what it is all about.

REEDHAM'S ORPHANAGE FESTIVAL, 1910.—Eclipse, shows some remarkable drill maneuvers by boys and girls. They form difficult figures with a harmony and precision that must be the result of years of practice. The film gives an interesting glimpse of an interesting institution.

TOO MUCH WATER.—Gaumont. This film combines dramatic and scenic features, and the latter are by far the best. We get some most interesting views of the Paris flood, and we wish that the whole film had been devoted to them. The story part is of a comical nature, and is sufficiently amusing;—but then, comics, like the poor, we always have with us.

THE ELGIN NATIONAL TROPHY ROAD RACES.—American Motor Racing Picture Company, besides being the only authorized motor racing picture of importance of the year is a splendidly good production. The people of this country are interested in these "news films." They are entitled to know that a picture must be authentic and they have no doubt in their minds when they behold a thousand feet or more of this photographically excellent and highly-spirited race. At the American Music Hall, where it was shown in Chicago, everybody hung to their seats and took the curves and gripped tighter when the big cars jumped the hill

tops. In evading the dust, the camera men used excellent judgment or were especially favored. The film deserves a wide exhibition.

BROTHER MAN.—Vitagraph. This film exemplifies the uplifting and decidedly moralistic effect which the motion picture is capable of exerting. We see charity, clemency, generosity, tenderness, philanthropy, fair-play, moral redemption, and several other high qualities all moulded together in concrete dramatic form—a form which is most likely to impress the beholder and implant the germ of future action. The newspapers tell us once in a while of a film that led to crime; but for every one of such we believe there are ten, or more, films like the one which forms the subject of this review. These, if they result in action at all, could only result in action of a high and commendable order; and we believe they do so result. Unfortunately, however, good actions seldom get noticed in the newspapers; and there is a vague but vehement opinion prevalent in many quarters that the motion picture is subversive to public morals. This opinion is truly preposterous. The one certain and unescapable fact about the motion picture is that it is excessively moral; the moral is always dragged in at no matter what sacrifice of probability and reality. The moral is often so glaring and obvious that the person of intellectual sophistication is stirred to pain by the crudity and baldness of it. We ask those people who are objecting to the motion picture on the ground of immorality to name any form of dramatic entertainment which is, on the whole, anywhere near as moral. They surely dare not mention the legitimate theater. The moralists never had a more potent ally than the motion picture; and if they would deign to enter a motion picture theater once in a while and look upon the screen, they would soon be convinced of it.

ON HER DOORSTEP.—Vitagraph, is a bright original comedy, well acted. The plot is a convincing bit of absurdity, based on a lover's quarrel. The two young people, being high-mettled and good-looking, stir a sentimental interest which is pleasing to all classes and conditions of men and women. The tone of the film is high class.

THE SAGE, THE CHERUB, AND THE WIDOW.—Vitagraph, is notable for its intelligent acting. Situations of emotional import are exceptionally well conveyed by the pantomime of the actors; in the sick-room scene, and the final scene, speech itself could scarcely reveal more clearly the emotional actions and reactions. The plot is simple, but potently human.

ACTOR'S FUND FIELD DAY.—Vitagraph. There is no class of people so lively and frolicsome as a crowd of actors, when out for a holiday, and here we see them in the midst of their one grand celebration of the year—the Actor's Fund Field Day. Many celebrities are recognizable as they pass by in the grand march, or else when engaged in various stunts which the picture man succeeded in catching. All the celebrities are not recognized, however, because they are either effectually disguised in their everyday clothes, or else they are simply not known to the spectator, who cannot be expected to know all of them—at least by sight. We believe, therefore, that it would have been a good idea for the Vitagraph people to announce in sub-titles the various notables who appear in the various scenes. This would have assured a greater amount of recognition on the part of the audience, and consequent greater satisfaction; for there are few things that give the general public more delight than a glimpse of actors when off duty and following the pursuits of private life.

THE DIVER'S HONOR.—Gaumont. This film is enough to raise the ire of any person with a just mind. An old diver gets drunk on patriotism and that other fiery stimulant known as Family Honor, and goes out and kills his son, while the latter is stealing secret plans from a sunken warship. The son had proved himself something of a traitor, but what of it? That gives the old man no excuse for playing Lord High Executioner. We allow that there is something sacred about family honor; but we also hold that there is something sacred about human life; and we see no reason why one should be wantonly sacrificed to the other. The old man's action, however, is held up as an example of noble and lofty heroism by the makers of the

film, and they have tricked it out with beautiful scenery and fine acting. It is sickening to see balderdash given such taciturn impressiveness.

THE DUNCE'S CAP—Gaumont, is a pretty drama of unusual character. The actors are mainly children and they do their parts with good effect. The photography is excellent, the hay-rack scene showing some good work on the part of the camera man.

CITY OF A HUNDRED MOSQUES—Eclipse, shows, among other interesting scenes, an amusement device which might be described briefly as a primitive Ferris wheel, but it has to be seen to be appreciated. Primitive it is indeed, consisting of four cars which are revolved—slung, rather—by two husky men; but it seems to be no less popular with the people of Asia Minor than our complicated wheels are with the crowds at Coney Island.

THE DISHONEST STEWARD—Eclipse. A heavy, English type of drama which makes good only at the end. The exposure of the dishonest steward is dramatic and well-contrived; but what went before is shallow and not very plausible. Why, for instance, does the steward, when he wants to make away with the boy heir, merely leave him in the woods, from whence escape is easy? Why does he not kill the boy? Such a deep-dyed villain need not have been deterred by a little matter like murder.

HER FIANCE AND THE DOG—Gaumont. The comedy of this film is too attenuated to be rendered in motion picture pantomime; it lies in situations which only deft and lively dialogue could make effective; and even then we suspect the effect would be only mildly amusing. To tell the truth, the piece, as it stands, is silly; and we question the wisdom of importing it for American audiences.

THAT CHINK AT GOLDEN GULCH—Biograph. The plot of this piece is not very plausible, but it is sufficiently dramatic, and will do. The part of the "Chink" is well taken; as well possibly as any accidental can take the part of a Chinaman—which is not very good at best. The other Chinamen presented are ludicrously inadequate. The villain plays his part well, as do all the "white" actors. The stage management is not up to the Biograph standard; especially in the spying scenes, where the Chinaman follows so close on the heels of the villain that the latter must have been deaf and blind not to be aware of his presence.

MORE THAN HIS DUTY—Edison. A very good film, showing a strong plot, well staged and well acted. The action is at all times easily understood, and the scenes follow one another with cumulative dramatic effect. The hero does his part well, injecting an agreeable amount of manly reserve into the character, without being merely stiff, as is sometimes the fault with Edison heroes. The producers are to be commended for keeping the suicide out of sight, skillfully achieving the dramatic effect without dragging in revolting details.

ONONKO'S VOW—Edison. This film affords a good spectacle, but the dramatic thread gets lost in the beauties of the scenic background. *Who, why, and what* keep troubling the mind, even while the eye is satisfied with a series of exceptionally fine pictures. The fault with the plot is that it attempts to cover too long a period of time, two generations of characters being involved; dramatic unity is thereby cleft in twain. It doesn't much matter though, for the action is at all times stirring, even if not coherent, and the film is undoubtedly impressive, owing to the beauty of the production.

RANSOMED; OR A PRISONER OF WAR—Vitagraph. An appealing war-time drama. The leading character is a young boy, and the part is taken surprisingly well. The old darkey is also good. A well-chosen interior scene gives a suggestion of a southern home in ante-bellum days.

THE SANITARIUM—Selig, is a sure laugh-producer. The comedy is of a farcical helter-skelter variety; but the acting is good, the complications are swift and surprising; and the result is screamingly funny.

WERTHER—Pathé. Intentionally or not, we believe that the actor who played the part of Werther in this film gave a very truthful impersonation of Goethe's lugubrious hero. He was doleful enough, and conceited enough, and ponderously sentimental enough to be in very truth that romantic German indi-

vidual, and his suicide had the right touch of self-conscious byronism. If the actor did this intentionally we commend him for his high histrionic ability; but more likely he thought he was playing the part of a very romantic and impressive hero. Werther thought the same thing; but the fact is they were both only mediocre actors. As entertainment the piece is dull; Charlotte's and Werther's love affair was too uneventful to be interesting in dramatic form. Scenically the film is exceptionally fine, the period of the story being faithfully reproduced.

A SUMMER FLIRTATION—Pathé, is quite laughable, although the improbability of the situation is almost too great to be overlooked, even in farce. No man with a skin less tender than a rhinoceros could go about with his face covered with shoe-blackening and not be aware of it. We are accustomed to failures of sight and hearing on the part of characters in farce, but a complete suspension of the sense of touch is hard to credit. The acting is lively, but one of the comedians overdoes his gesticulations, as usual.

THE BAGGAGE SMASHER—Lubin. The trouble with this film is that it mixes farce and melodrama, running them together with confusing result. A character who is farcical in one scene is apt to turn melodramatic in the next; consequently the audience is in doubt most of the time whether to laugh or take things seriously. The actor who was cast for the villain did his part execrably; for a while we disregarded his inane caricature of an English nobleman, because according to the plot it was only a disguise anyhow; but when, in the privacy of his room, he took on just as bad or worse, we realized that he had just escaped from somewhere—probably a provincial dramatic college. About the only redeeming feature of the film is the baggage man, a part embodying considerable originality. His wooing venture at the end is quite amusing. The interior setting is in one scene very tawdry, and in others very shabby.

AN INDIAN'S GRATITUDE—Pathé. A film without a heroine—possibly that is why it fails to stir much interest. The plot wanders and the sympathies get transposed, the Indians at first serving as villains, and later as heroes. Photographically the film strikes a fair average, the Indian camp scenes impressing one as being too much huddled together, but some of the river views are exceptionally good.

THE ICONOCLAST—Biograph, presents in concrete dramatic form the old struggle between capital and labor. The Biograph people have taken the unpopular side of the argument, evidently favoring the capitalist, and attributing the laborer's indigence to drink. This raises the old question, does drink lead to poverty, or poverty lead to drink? But we can't discuss it here. The story is sufficiently dramatic, there are elements of joy and pathos, and the moral is good—as long as a man has health, let him be happy. The title is a misnomer, as there is no iconoclast in the piece, merely a discontented workman.

BETTY IS PUNISHED—Pathé. Betty's chef d'oeuvre this time is to lock mamma in the wardrobe and drop her out of the window. Such wit strikes us as being too subtle for laughter; at any rate, we do not laugh.

THE STIGMA—Pathé, is based on a weak perfunctory plot that refuses to face the problem which it starts out to present. A convict is released on parole, and tries to get work, but he bears the stigma of prison service and no employer will keep him; consequently he is forced to resume his old criminal ways. Here we have a serious problem that is puzzling the criminologists of the world; but how is it solved? Our ex-convict is caught breaking into the home of a rich man, but it happens that he had that very day saved the rich man's daughter's life, so his offense is compounded, they load him with gifts, and he goes home to live happy ever after. *Voilà!* Some of the photography is very good; but the interior scene showing the rich man's parlor is tawdry and too obviously grouped. The acting is mediocre.

MIRTH AND SORROW—Pathé, is, as its name would imply a drama of sharp emotional contrasts, but sorrow predominates and the effect is depressing. The death-bed scene is well managed and beautifully acted; but the scene closes on unmitigated grief and misery, and the effect, we repeat, is painful.

THE BACHELOR AND THE BABY—Vitagraph, is a heart-interest drama that makes good, owing to the intelligent acting of the three principals. The leading lady is perhaps somewhat too

repressed; but we like reserve when it is not mere stiffness; and, as the forlorn mother, this actress makes at all times an appealing figure. The bachelor and the boy are excellent. The plot is none too plausible, but, as we said, the acting redeems it. A letter or something to indicate the complete breach between the bachelor and his fiancée would have helped elucidate the story better; also something more of a visual nexus between the recreant husband and his deserted wife and baby. Scenically the film averages well, a couple of the interiors being uncommonly good, but another (the bachelor's apartment ten years later) is a fright. The ghastly death-bed scene could well be eliminated.

BILLY'S SISTER—Melies. Another excellent Western drama in which the plucky American girl shows herself to be pluckier than ever. We unhesitatingly declare that we like this actress. She is always sincere and capable, grasping her part with a freedom and directness that are essentially masculine, yet always playing with feminine finesse. She is ideally adapted for the part of Western heroine, easily suggesting the qualities of hardihood and self-reliance which Western conditions would naturally develop in the cowboy-girl. Anyone who doubts the validity of this panegyric had better see the film and be convinced. All the other actors are competent, Billy being even something more than that; and the plot is a good, legitimate thriller.

A HIGH-SPEED BIKER—Gaumont, discloses some spectacular tumbling on the part of the main actor; but there is not enough motive behind his strenuous exertions to make them seem plausible in a dramatic sense. They are just dragged in for their own sake and lead to nothing whatever. Judged simply as stunts, however, they certainly are amazing.

MY FRIEND THE DOCTOR—Selig. The opening portion of this film led us to expect a comedy of "The Imaginary Invalid" type; but no such thing resulted, though the opportunity was excellent. What did result may seem funny to others, but it did not to us. Writhings, and twitchings, and bodily contortions never excite our merriment.

THE LITTLE ACROBAT—Gaumont. Lavishly staged as is usual with Gaumont, but the story is not strong enough to evoke much interest. It is unpalatable, and also a trifle absurd, the boxing-lesson scene illustrating both these points. It is hard to be severe, however, with a film that shows such excellent staging and costuming; as a picture of life in olden times, the scenes are positively instructive.

FOR HER COUNTRY'S SAKE—Selig, is a would-be impressive drama with tragic ending, but it fails of its purpose because the tragedy is entirely uncalculated-for. There is no reason in the world why the inkeeper's daughter had to sacrifice herself to save Washington's life; a few words of warning would have done the business; consequently her death, being useless, is unimpressive. The plot is another variation of Hugo's *Le Roi s'Amuse*—a father killing his beloved daughter by mistake; but here the producers, when appropriating the central fact, failed to include the supplementary details which make that famous story so tragically impressive. Photographically the film is very good, except for a too-heavy dose of tint on one of the scenes, making it appear like a purple nightmare. An anachronistic cocked hat, Napoleon style, mars one of the pictures. The acting of the heroine is consistently good; but the father and his confederates were imbued with a very melodramatic conception of their parts.

A COLD STORAGE ROMANCE—Selig, is a grotesque comic, laughable in spots, but tame in others. The logic of the first part is not very clear; but from the launching of the egg onward the development is good and provocative of laughter. The acting is at all times of a burlesque nature, the poet being skillfully done, but the heroine (if such she may be called) borders on the uncouth. The jawing match at the end is not very edifying.

IN THE GOLDEN HARVEST TIME—Selig. A pleasant bucolic drama, with an adequate plot and much attractive scenery. The farm folks are represented naturally as good wholesome people, and without any of the conventional hayseedism. The farm settings, especially the old orchard, are a joy.

BUMPTIOUS PLAYS BASEBALL—Edison, has a great deal of human nature in it, and a lot of fun. These qualities, combined with a baseball theme, are bound to make the film popular.

THE FARMER'S DAUGHTER—Edison, shows a practical joker who falls into his own trap. The idea is good, but might have been worked up better—for instance, the victims of the wily suitor should at least have had the pleasure of witnessing his downfall. As it is, they simply drop out of sight, unwept, unhonored and unsung. The girl is pretty and plays her part very well.

THE SONG THAT REACHED HIS HEART—Edison. The plot is strained and far-fetched, the acting good, and the staging quite good. The scene where the frontiersmen are grouped around the phonograph is delightfully human. The typical characteristics of a country hotel office are well assembled in the hotel scene, showing intelligent selection on the part of the producers.

ALL ON ACCOUNT OF A LIE—Essanay. The best part of this film is the acting; the plot doesn't count for much, being obscure in several places; but the acting is brisk and to the point, producing several good laughs.

A LIFE FOR LOVE—Pathé. Beautiful photography, and excellent acting, but the drama is too hurried and tense. We are plunged without sufficient preparation into a situation that is fiercely tragic. It is a typical example of Zola, every character raging with a violent passion. The piece suggests raw meat.

FOILED BY A CIGARETTE—Eclipse. A stagey, melodramatic piece, acted in the stilted English manner. There is a court martial scene with the hero about to be sentenced, but hold! in rushes a detective with the stolen papers, the villain is accused and arrested on the spot, and three cheers for the hero, with the colonel's daughter wilting gracefully on his manly breast. The scene is just a hairsbreadth removed from burlesque. In several places the stage management bungled matters, allowing the colonel to bob into a room just after the villain had slunk out by the same door—queer they didn't meet in the hall! The only passable feature of the film is the detective work, which was handled in a clear illuminative manner. The settings were all good—Eclipse never falling down in this respect.

THE ROMANCE OF A NECKLACE—Gaumont affords a pleasant relief from the interminable run of Western and Indian subjects, the film showing that culture and refinement may also be subjected to melodramatic treatment, if placed far enough back in history. It is a film which never could have been produced in this country. In the first place we lack the old-world setting, and second, we lack the proper kind of producers. The film required long study and research, and an artistic director of no mean ability. When most of our producers tackle historical subjects, the best that can be said of the result is that it was well meant. They often create fine spectacles, but never good illusions; the artificiality sticks out at every crack. This film is not entirely free from the same objection, but every scene is at least instructive, and several of them put up a very convincing appearance of reality. The plot is a bit old fashioned, having those grandiose and allegorical qualities which pleased the middle of the nineteenth century; but such plots are very effective for pantomime spectacles such as this, and the actors play in an appropriately grandiloquent manner. The scenery is at all times good and, in one or two instances, a matter of high art.

THE THREE FRIENDS—Gaumont. An unusual film, showing a dog who really acts. The dramatic features are simple, but they are beautifully handled, and the effect is touching. The film will be of inestimable service to the cause of humanity toward animals.

THE LOVER'S MILL—Gaumont. Another Gaumont with beautiful costumes, beautiful scenes and beautiful coloring; but with a story that falls flat. The end is abrupt and pointless, yet opportunity was offered for some good trick features. Possibly the camera man stopped too soon. Let us hope so, and give Gaumont the benefit of the doubt.

THE GOLF FIEND—Lubin. The comedy of this film is of that coarse slap-stick variety which makes the judicious grieve.

WOMAN'S VANITY—Lubin. The expedient of having a colored woman, or a homely old maid, parade about with a veil over her face, attracting all the mashing Johnnies, who are in the end completely routed by a revelation of her countenance, is very, very old, but always funny. The idea is brought up to date here by dressing the seductive dame in an exaggerated hobble skirt. The denouement comes in a swift and startling manner, causing the audience to let out one concerted scream of laughter.

A GOLD NECKLACE—Biograph. It would take a lawyer to straighten out the complications of this plot; no mere ordinary innocent spectator should be expected to keep track of all the threads in the tangle. When the audience understood the situation it laughed, but most of the time it was puzzled. The involutions of the plot are aggravated by a constant shifting of the scene, so that the mind is left panting, trying to keep pace with events. All in all the effect is kaleidoscopic. There was the suggestion of a good bit of character in the part of the excitable governess; but it was left fragmentary and undeveloped.

WHO OWNS THE RUG—Pathé. A funny piece based on a plot which is exceptionally well adapted to the requirements of the motion picture. The complications are involved, yet of such a nature as to be easily conveyed in pantomime. The actors played in lively, amusing style, though addressing their efforts somewhat too much to the camera. The Hebrew peddler is especially well done, the actor suggesting just the right mixture of cunning and servility.

BETTY IS STILL AT HER OLD TRICKS—Pathé. Betty is the French Peck's Bad Boy, feminine gender. She gets into lots of mischief here, most of which is funny.

SLIPPERY JIM—Pathé, shows some remarkably clever tricks which would puzzle even an old hand at the business to explain. For instance, how were the water reflections of the aerial bicycle stunts accomplished? It is hard to make water tell lies. The bubbles of the submarine scene were also puzzling. The tricks, besides being ingenious, are amusing.

THE CLOWN AND THE MINISTER—Lubin, has a couple of good scenes—the arrival of the troupe, and the inspection of the sick child by the cowboys. The rest is feeble and flabby.

THE BEARDED BANDIT—Essanay, has a strong ending, but the first part is loosely constructed. After the film is three-quarters gone, the story stands where it did at the beginning. Then the bandit gets killed (under circumstances that are entirely unrelated with the rest of the plot) and the closing scenes are truly dramatic. It is hard to understand, however, how the bandit was able to write the paper which he put in his daughter's hand; this formed a convenient means of explaining matters to the audience, but was in itself impossible. The acting is good and so is the scenery. There is abundance of horse-back riding usual to Essanay Western subjects.

THE HOODOO—Pathé, ought to be popular, for it deals with superstition, a subject which is always popular. There is lurking in every human breast a suspicion that there is "something to" hoodoos and mascots, and suchlike enchantments, and this film gives the belief fictitious proof. The complications are quite funny, and would be funnier if the leading comedian had not taken it upon himself to drive the point home with excessive gesticulations. Nobody likes to have humor beaten into them.

DIFFERENT TRADES IN BOMBAY—Pathé. Not very beautiful scenically, but instruction, not beauty, is here the aim; and the aim is efficiently achieved.

THE MOLUCCA ISLANDS—Pathé. Scenes beautifully colored, reminding one of the Arabian nights. The cobra, appearing ready to dart its fangs at the camera, is a thrilling and formidable sight. Every scene is in some way instructive.

PAPA'S FIRST OUTING—Essanay. The acting of the Smithkins family is full of life, and the plot is humorous, though absurd. The finale becomes rather rough and boisterous, and threatens to be commonplace as well, but the little tot's final tap brightens the situation.

HANK AND LANK—THEY GET WISE TO A NEW SCHEME—Essanay. The said new scheme proves to be exceedingly far-fetched, and the attempted comedy falls flat.

THE STOLEN FATHER—Edison, has originality to recommend it, if not much else. Stealing a father is surely a new idea in plot invention. The story is plausibly worked out, but it somehow fails to grip hold; the emotional tone has too much of a sameness, and the acting is slow. This was bound to be so, owing to the nature of the story, and is no reflection on the actors, who did their parts quite well, especially the old man whose part was convincingly characterized.

THE ENGINEER'S SWEETHEART—Kalem. The best part of this film is the chase after the bandit, and the scene where he is brought to bay, all being done in a manner that is stirring and convincing. The girl's ride was also aimed to raise excitement, but somehow fails to hit the mark, probably due to the fact that the suspense is not very well worked up. The telephone conversation introduced a neat expedient—the talker's head silhouetted on the window curtain—and shows a commendable attention to detail on the part of the producers. The actors all act naturally with a notable absence of self-consciousness.

HOW HUBBY GOT A RAISE—Biograph. A joke with quite a bit of a moral, woman's vanity proving her own downfall. The hen-pecked, boss-driven husband shows some neat character work; the wife is good also; but not the employer, who is done inadequately. We wonder what kind of an apartment house that was, with such a queer *cul-de-sac* of a hall, doors leading in every direction. Of course, this arrangement centralized the wife's borrowing excursions, but it was too impossibly convenient.

The Word is "Photoplay"

The contest recently conducted by the Essanay Film Manufacturing Company for the coining or adaptation of a word to serve as a substitute for the somewhat unwieldy term "motion picture theater" has resulted in the choice of the word "Photoplay." The board of judges appointed by the company, consisted of George Klein, representing the manufacturing interests; F. C. Aiken, from the General Film Company, as a renter; and Aaron Jones, Chicago, as an exhibitor. These gentlemen accepted the new word only after long and careful consideration of the large number of suggestions submitted. Their letter of transmittal to the Essanay company is as follows:

After careful consideration of the list of words submitted to us by you, from which we were to select a name which would be descriptive of the entertainment in motion picture theaters, we have selected the word "Photoplay" as being more closely descriptive and more easily assimilated by the general public than any other of the long list submitted.

While the word is not entirely satisfactory, considering every phase of the question, we were influenced in our selection by the necessity of adopting a term which would be easily remembered, descriptive in character, simple and appropriate.

The word Photoplay seemed to us to have better chances of adoption by the public than combinations of more abstruse or technical terms such as Kino, Graph, Drome, Cine, etc. One may speak of "going to the photoplay" or "seeing the photoplay" as the public speaks of "going to the opera" or "hearing the opera," these expressions conveying immediately an accurate idea of the character of the performance.

Many of the names submitted show ingenuity and industry and you are to be congratulated upon the great interest which your contest has aroused.

(Signed.) GEO. KLEIN,
F. C. AIKEN,
AARON JONES.

An effort will be made to induce the adoption of the word by the general public. Mr. Jones has already incorporated the new term into the name of one of his theaters.

Uncle Tom's Cabin Popular

There are some things in which the people never lose interest and "Uncle Tom's Cabin" seems to be one of them. Recently three thousand Kenosha (Wis.) people saw the old slave play enacted in pictures at the Rhode Opera House and at times the crowd at the theatre was so great as to make it necessary to call the police to keep the people from overcrowding the theatre. The fact that hundreds of people were unable to get into the theatre for any of the three performances shows that this old play is still the biggest drawing card in American theaters.

Of Interest to the Trade

By L. F. Cook

Everything

By Bennie, the Office Boy.
Of the National Waterproof Film Company.

A picture show's a funny thing;
They showed last night a cowboy king,
Who reined his horse to make him slow,
And spurred him well to make him go;
And when he went, why of course you must
Have taken note of that cloud of dust;
But where dust came from, none could tell,
'Twas raining so it just beat—everything.

Another picture they often run,
Depicts an invalid in the sun;
He's wrapped in blankets with greatest care,
And his daughter, likely, smooths his hair,
And yet, poor man, so sick and old,
Must sit out there and catch more cold.
You know at once he can't get well,
It's raining on him so like—everything.

A film described as the very best,
Showed lady and escort—evening drest,
Emerging from out a carriage door
For open air supper—nothing more.
When seated beneath the vaulted sky
They began with soup and stopped with pie.
You'll see the absurdity when I tell
That all the while it rained like—everything.

Another film quite highly rated,
Showed apple orchards irrigated.
A farmer who just beside me sat,
Jumped up and cried, "I can't stand for that,
It's only in some arid state
They will ever try to irrigate.
This 'ere show's a fake, a reg'ler sell,
Don't you see it's raining here like—everything?"

My heart was broken Tuesday night
To see Maud Muller's awful plight;
'Twas at a moving picture show;
A rainy film, made long ago,
Showed Maud was busy raking hay
And wondering what the judge would say.
Here's what he said ('twas Maud's love knell),
"You're a fool to hay when't rains like—everything."

These rainy marks which spoil the show
Seem even worse, when you but know
They're simply scratches filled with dust;
You can wash them out, but of course you must
First have them waterproofed, then it's seen
How easily water keeps them clean.
Films not washed, I'm constrained to tell,
Injure the eye and look like—everything."

Essanay Reorganizes Studio and Plant Staff

Many changes have been made in both the studio and plant staff of the Essanay Film Manufacturing Company during the past two weeks, which cannot but greatly benefit the releases made by this firm.

The production department at the big Chicago studio is in the hands of Harry McCrea Webster, a stage director well known both east and west, as a man of unusual originality and ability in the theatrical world. An entire new stock company has also been enlisted and productions will shortly prove that no mistake has been made in this direction.

Numerous other employees of the studio were also

released and others have been engaged to fill their positions. The printing, developing and mechanical departments also shared in a general change that cannot be otherwise than highly beneficial to the weekly output.

The management also states that the western company has been largely increased, and is in personal charge of Mr. G. M. Anderson and under his direction working in Colorado at the present time, making some very excellent subjects which are shortly to be released.

Under these new conditions a marked and decided improvement in the Essanay popular subjects will be observed, and the exhibitor and public will thereby benefit.

Auto-Racing Slides

"Dare-Devils," is the subject title of fifty hand colored slides which depict the thrilling incidents of the most hazardous sport in the world—auto racing. The complete set consists of views made at the more famous motor race courses in both the United



States and Europe, which show the fatal results which attend time-beating and reckless driving. A more graphic and timely set of slides has never been issued, as the eyes of the world are now focused on the daring pilots of the throbbing and pulsing, probably fiend-like racers who



raced against time in the recent Vanderbilt contest, and are again sending their cars careening over the same course October 15, when the Grand Prize contest is held.

The sixth Vanderbilt cup race was marked by a series of fatalities and accidents second only to the memorable

Paris-Madrid race in its tragic results. The dead and wounded marked almost every lap of the famous motor classic, and for this reason, the public will talk and discuss it loud and long. But from a sporting point of view the race was thrilling and will go down in the annals of automobiling as the most hotly contested long distance event ever held.

These reasons alone, make "Dare-Devils" of vital importance to the exhibitor, and to those who are fortunate in securing state rights, the slides should prove a mint.

The Dare-Devil Picture Company, Boonville, Indiana, was enabled to secure the pictures for the fifty slides through the various pictorial news agencies of this country, and they are representative of the following speed courses: Vanderbilt course, Indianapolis and Atlanta motor speedways, Los Angeles motordrome; Brighton Beach course—Daytonia, Florida, Beach; Prince Henry course in Germany, Dieppe course in France and the noted Brooklands track in England.

Kennedy and the American Film Co.

Mr. Aubrey M. Kennedy, the general manager of the American Film Manufacturing Company, was associated with the interests of George K. Spoor, since his introduction to the moving picture business. For three years Mr. Kennedy occupied the unique position of successfully managing a film exchange and an established manufacturing concern. In the central states his name is a by-word for progressiveness and energetic accomplishment. The invaluable experience of Mr. Kennedy while manager of the Essanay Company, insofar as the technical end of the American Film Manufacturing Company is concerned, is a guarantee of success. His direct contact with numberless exhibitors in the exchange branch of his experience assure exhibitors film of a calibre such as will unquestionably meet with the approval of the majority of moving picture patrons. His aggressive spirit, coupled with his well-known business ability, are an assurance that the American Film Manufacturing Company will prove a paying venture and an adjunct to the Independents.

Mr. S. S. Hutchinson, the president of the company, and Mr. Kennedy departed from Chicago Saturday, October 8, with several positive prints of the company's first production.

From the itinerary of the trip contemplated, it appears that they unquestionably will realize on their anticipations in connection with visiting every independent film exchange man in the United States, and in sufficient time to allow the independents to purchase the American film without over-loading their stock.

The selling ability of both Mr. Kennedy and Mr.

Hutchinson is a matter of common knowledge in the central states. The result of their trip in point of sales will undoubtedly be extremely satisfying to both themselves and their confreres. Mr. Hutchinson had the following to say relative to the company's publicity policy:

"Mr. Kennedy and myself have worked out a publicity plan that we consider will create a furore among the exhibitors. I am not in a position, at the present time, to divulge the details of this campaign, but suffice it for me to say that the demand for our films, our first release as well as the subsequent ones, from exhibitors will be sufficient to assure each and every independent film renter in the country that the American film they may purchase will not be lying on their shelves on account of lack of demand.

"I have just had the pleasure of viewing several positive prints, among them our first two releases, and I can consistently say that I was extremely pleased with the photographic quality and the good production evidenced in these reels. My experience as an exchange man and covering a period of over five years I am of the opinion places me in a position to be able to judge from the exchange man's and the exhibitor's viewpoint the worth of a moving picture, and I unhesitatingly assert that the film being manufactured by our company will create an epoch in the progress of the independent causes."

Shop Talk

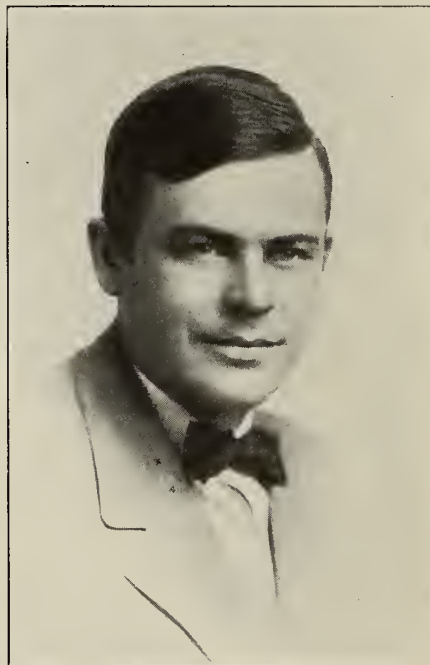
Some wonderful sights are seen on Broadway. Not long ago the great "White Way" looked as if a circus were in town when a large procession of elephants, giraffes, camels, lions and tigers and other animals, two of a kind, were moving down the thoroughfare in the direction of Brooklyn bridge on their way to Noah's ark, and the Vitagraph company's studios where "The Deluge" was being portrayed for release in the near future.

It was necessary to employ these animals on Sunday and move them on Saturday night; realizing that the better the day, the better the deed, every one of the quadrupeds and birds acted in perfect accord with the importance and grandeur of the occasion. They seemed to appreciate that they were taking part in a Biblical play and reverently did their part of the picture as Shem, Ham and Japheth assisted their father in getting them under cover before the rains descended and the waters covered the face of the earth.

The studio yard and nearby trees and fences were never so crowded with anxious crowds to see this most remarkable and gigantic scene.

On Sunday night the procession was again formed at the studios and the four-footed beasts returned to their different places from whence they came, and no doubt the citizens of the two boroughs are wondering what it was all about.

Mr. Maurice Costello, of the Vitagraph company, has had a very thrilling experience. He was riding clad in Wild West make-up down the Brooklyn speedway on his milk white "Arabian steed," when a runaway came dashing at frantic speed in his direction. With great skill and coolness he wheeled his horse towards the approaching animal, grabbed it by the halter, and brought it to a stand still. Just as this had been accomplished a man came out of a nearby stable, took hold of the horse and said: "That's all



A. M. Kennedy.

right, he was just running from the pasture to the stable."

The motion picture has unlimited resources and possibilities. A lady called at the Vitagraph studios and offered to furnish a company of educated fleas to be portrayed in the exhibition of their different "stunts," giving a performance of "Cinderella walking the tight rope" and some other acrobatic feats, in short a regular "flea circus."

She said in the course of her description of the attractiveness of such a picture: "These are not ordinary, common, everyday fleas, not animal fleas but human fleas, all foreign, imported fleas. Human fleas possess remarkable intelligence and are rather sensitive and fastidious. You have to handle them with care, therefore, it will be necessary to furnish us with an automobile to bring them here and we will require a private dressing room to feed them in."

"How do you feed them?" asked the Vitagraph man.

"We feed them on our arms; where we always keep them," said the lady.

"Where do you get them?" she was asked.

"From the steerage passengers of the different incoming steamers. We have all nationalities, but they are extremely intelligent and have to be treated with proper respect. If you wish to make pictures of them we will furnish our all-star flea company and my services for seven hundred and fifty dollars performance."

The "V" man let her down easy by telling her he did not feel that the results would warrant the outlay and he did not care to injure the feelings of the extremely "intelligent and human fleas" by offering them any less—and he has been scratching himself ever since.

* * *

Letters have been pouring into the Edison factory recently from civil and health officials in various parts of the country where the educational film, "The Man Who Learned," has just been exhibited, endorsing it as a most excellent object lesson in sanitation. The following, from Richard B. Watrous, secretary of the American Civic Association, Washington, D. C., who was present at an exhibition of the film during the recent convention of the public health association of America in Milwaukee, Wis., is indicative of the general sentiment expressed in regard to the film:

I had hoped to get off a letter to you from Milwaukee telling you of the splendid reception given to the film of the "Man Who Learned." As you may know I had gone on to the convention of the Public Health Association of America to show our fly pest film and I was delighted on arriving there to have the manager of the Western Film Exchange tell me that he had received the milk film and I took a great deal of pleasure in presenting it and commenting upon it as being a still further advance in the use of motion pictures as educational factors. The first presentation was given at an afternoon session. The president of the association told me that he feared the lack of time would make it impossible to present the milk film. Of course, it had not been previously announced, but I had mentioned the subject to several of the doctors and when he announced that it would have to be deferred there went up such a demand from the audience that by unanimous vote it was put on then and there. And on the top of that, to accommodate a good many who were not present, they asked if I would repeat both slides at a social session in the evening when everyone would be present including representatives of the best classes of Milwaukee people. Of course, I was glad to comply with the re-

quest and again the films were shown under most auspicious conditions.

Personally I was very glad to see the film and was also pleased to be the instrumentality of presenting it to those doctors. I at once received many inquiries as to where they could make application for both rental and purchase. As to the purchase I could not give them any enlightenment, but as to the rental \$ gave them the name of your company and both the main office and the Chicago address. I also suggested that they immediately get the film for their own town and that they get in correspondence with their licensed film theaters in regard to it. I am sending you a clipping from the Milwaukee Sentinel descriptive of the exhibition on Thursday evening.

I shall be very glad to have you keep me advised as to the progress this film is making and of any new films of this character you may get out in the future.—RICHARD B. WATROUS, *Secretary*.

"Relative to your motion picture 'The Man who Learned,' I will say that I have recently had the pleasure of seeing it in operation and approve of it most heartily for its educational value."

The San Francisco, Cal., newspapers have given a great deal of attention to the "milk film," "The Man Who Learned." The *Chronicle* had quite a long article entitled "Your Own Fault Now If You Buy Unclean Milk," by Helen Dare. The article described the story of the film and its effect upon local societies and officials who had viewed it, and commented on the value of such pictures in enthusiastic terms. The *Call* and the *Advance* had similar stories. Evidently the picture made a big hit in Frisco, and the friendly spirit of the press is especially noteworthy.

The Theater Film Supply Company, Birmingham, Ala., recently installed an Edison underwriters' model "B" in Fort Dade, near Tampa, Fla., for the benefit of the soldiers. The motion pictures will prove very welcome and entertaining to them.

A model "B" was also installed recently by the General Film Company, Boston, on the U. S. S. New Hampshire, the order for the machine having been placed by Rev. W. G. Cassard, chaplain U. S. The "Jackies" get a lot of pleasure and entertainment out of motion pictures, especially when on a long cruise, and the thoughtfulness of their superiors in providing them with so attractive and at the same time instructive a form of amusement will undoubtedly be thoroughly appreciated by them.

An Edison model "B" was installed a short time ago by the Howard Moving Picture Company, Boston, in the Post Exchange; Marine Officers' School, Port Royal, S. C.

So far as we know, Mrs. Frank Maxon, 102 St. Lawrence avenue, Beloit, Wis., is the only woman at present operating a projecting machine in the moving picture show. Mrs. Maxon has received many compliments on her nerve and enterprise in invading a field heretofore considered exclusively masculine, as well as the skill with which she operates the machine, which happens to be an Edison model "B." Her skill in operating the machine may be judged from the following extract from a letter recently received by the company: "I have handled and run your machine for one year now, and have never had any trouble or accident in that time."

The patrolmen of Indianapolis, Ind., have been instructed to enforce the ordinance recently passed which forbids the use of phonographs and the soliciting of patronage at the entrance to five-cent shows from the hours of midnight until 6 o'clock the next evening. The ordinance became effective recently and will be rigidly enforced.

Another Important Power's Installation

The Jones, Linick and Schaefer Company, which operates the Orpheum theater, 174-176 State street, Chicago, the largest and perhaps the best moving picture theater in that city, has just purchased through the American Film Service of Chicago, a Power's Cameragraph No. 6, after exhaustive tests which proved its fitness to the company's entire satisfaction.

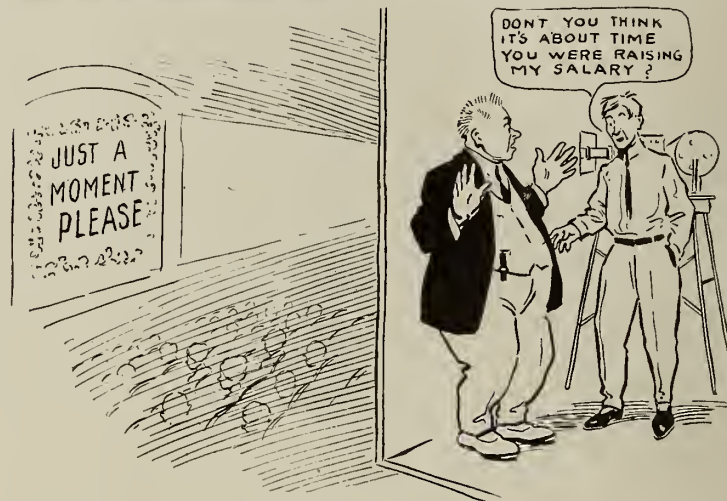
The Franklin Amusement Company has just completed the Savoy theater, 852 Flatbush Avenue, Brooklyn, N. Y., which is one of the finest in that city. The company has spared no expense in procuring the best equipment in the market. The Peoples' Film Exchange, Columbia Theatre Building, New York City, secured the order for the Power's Cameragraph and Power's Inductor which has been installed in the Savoy operator's booth.

Two Exchanges Go Independent

The Colorado Film Exchange, Denver Colorado, is no longer licensed, having entered the independent ranks September 14. A little later the announcement was made that the Standard Film Exchange, Chicago,

Joseph Hopp, president, had gone independent. The Standard is one of the big exchanges, and the transfer of its allegiance caused a good deal of excitement around the trade.

Expressions We Frequently Hear



A Touching Picture.

Synopses of Current Films

Biograph

THE BROKEN DOLL.

Joe Stevens came out West to court fortune prospecting in the mountains. He has meet with more than fair success, and writes his wife that she might join him as soon as she could. Wishing to surprise him, she and her child appear before him unannounced. On the day of her arrival a party of Indians from a reservation nearby visit the village to procure supplies. Among them is a little Indian girl, who, being an unfavored child, is very roughly treated by her mother. The poor tot has never known a kind word or attention. Approaching the cabin of Stevens, the little Indian beholds Joe's child playing with a very pretty doll. The doll fascinates the Indian girl and Mrs. Stevens persuades her daughter to give it to her. This act of kindness, the first the poor little child has ever experienced, so overwhelms her with gratitude that she is at a loss to know how to express it. However, her little heart pulsates with a new energy, and she leaves her new found friends all aglow with thanks. Meanwhile, the Indians have been making a round of the stores and one of them is cruelly assassinated by a drunken rowdy. The Indians, vowing vengeance, return to the reservation with the lifeless brave. A council of war is held, during which the little one appears with the doll in her arms. One of the Indians seizes this effigy of a white baby and hurls it over the bank, and when the girl climbs down and regains it she finds it hopelessly broken. Heart-crushed, the little one buries it in true Indian fashion, and as she is prostrate before the tiny pyre she hears the noise of the war dance. Hastening to the scene, she realizes the grave danger of her first and only friends, and runs off to warn them. She isn't any too soon, for, the infuriated Indians are starting out. Joe dashes through the village arousing the inhabitants, and although the redskins have devastated and burned outlying property, they meet with powerful resistance at the village proper and are driven off. Everyone is loud in their praise for the little Indian child and are anxious to know her whereabouts. Alas, they will never know, for the little one, wounded during the conflict, has just strength enough to reach the little grave, where she falls, making it a double one, and her pure soul parts with the little body sacrificed upon the altar of gratitude.—997 feet. Released October 17.

THE BANKER'S DAUGHTERS.

The apparent wealth in the suburban home of Mr. C. W. Bourne, the banker, has excited the cupidity of three members of the under world. They therefore concoct a scheme to gain an entrance. First of all, they would learn the layout of the house. This they do by disguising one of their number as a messenger and delivering a fake package at the house. He reports to his comrades, and entering a large trunk, the other two dress as expressmen to deliver it with its human contents. But there is another think to be effected; that is to get the banker, who is the widower father of two daughters, out of the way. This they do by sending the following telegram: "Come to New York at once. Big shortage. Cashier has committed suicide. Coulter." At the time of the arrival of this telegram, the banker is presenting his youngest daughter, who has been ill, with a beautiful diamond necklace. This little surprise he effects to lift the girl's spirits. Of course, he is loathe to leave, particularly as the men servants are off for the evening. Still, the message is urgent and seems plausible, so he goes. Shortly after his departure, the trunk is delivered, and though there is some question, his oldest daughter receives it into the reception room, thinking it another of her father's surprises, she not knowing what had called him away so suddenly. The invalid sister is resting in the room next the reception room, while the sister is in the

reception room admiring her sister's present before a mirror. Suddenly she sees the reflection of a hand protruding from the trunk, which is now slightly open. The man inside hears her move and the hand is drawn back. She pretends not to notice this occurrence, while hurriedly writing a note to Martha, the maid, dispatching her little niece, who happens to be in the room at this moment. This note reads: "There is a robber in the room. Telephone for police and keep quiet." As the child passes through the adjoining room, the invalid sister insists upon seeing the note and after a parley gets it. Rushing to the telephone, she calls the police headquarters. The desk man is dozing, and it is with difficulty she makes him answer and understand. When he does, he acts quickly, sending four officers on a mad rush to the Bourne mansion. Meanwhile, a thrilling scene is being enacted in the reception room. The man having gotten out of the trunk, renders the girl helpless, admits his accomplices and the three are ransacking the place when the police enter and capture them. At this moment the father returns, having found the message a trick, so the little family is thankful that nothing more serious has happened than the shaking up of their nerves.—989 feet. Released October 20.

THE MESSAGE OF THE VIOLIN.

In an East Side neighborhood there lived two families, and while they were neighbors there did not exist any extent of communication between the members except by the two children, a son of the one and a daughter of the other. They have become sweethearts from early childhood. The boy has grown up a very clever violinist, but his impoverished



condition forbids his advancing very high in his art, his father being a confirmed drunkard, draining him of the meager earnings he secures playing at cheap entertainments and balls. The girl, however, is more fortunate, as her parents are highly moral and industrious. Ever hopeful, they become engaged. Some time before the opening of the story, the

girl's father comes into possession of an apparently worthless farm, and on the very day of the young people's betrothal, the father receives a telegram to the effect that oil has been struck on this land, making him immensely wealthy. This good fortune pleases the girl, for she thinks it will make the chance of her marriage with the young man more assured. The girl's father, however, knows something about the boy's family and mildly disapproves the match. Still, he is reasonable and visits the boy's home to see for himself. The sight that greets him widens the breach, for he finds the boy's father an odious parasite, disgustingly intoxicated from drink procured with the boy's earnings. The girl's father appreciates the fact that the boy is not to blame, and writes that under existing circumstances marriage with his daughter is out of the question, but will give him a chance to improve his condition. The girl and her parents move into new quarters and she is sent to college to fit herself for the change of station. Meanwhile, the boy's father has died and the boy, by a stroke of good fortune, meets a professor of music, who, realizing the young man is possessed of undeveloped talent, offers to assist him, securing for him engagements to play at many swell functions. During all this time the young lovers have lost track of each other, and she, not having heard from him, considers the proposal of a Baron, whose attentions rather flatter her than actuate a feeling of love. This Baron's attitude towards the girl is simply induced by her father's wealth, as is clearly shown in his treatment of a woman to whom he has been paying court. A reception is given, at which the betrothal is to be announced, and for this reception the young man is engaged as one of the attractions. During the program he plays one of the old melodies he used to play for the girl. It is needless to say that the betrothal of the girl and the Baron was not announced.—997 feet. Released October 24.

THE PROPOSAL.

"When a man marries his troubles begin." So run the lines of the old song, but this maxim did not impress Benj. Binns, when he began to realize his abject loneliness. He decides that he needs a wife, so he visits the Widow Smith in hopes of winning her as his helpmate. To say that he is impressed by her is putting it mildly, for he finds her a neat housekeeper, a good cook and apparently sweet-tempered. In fact, he reasons that she is just the one to make him happy. He hasn't, however, the courage to propose marriage to her personally, so decides to write it. Going to the letter box, he has just dropped his tender missive into its dark recesses, when he sees an illustration of what his lot may be. A married couple pass, the wife carrying a squawking baby, while the man is loaded down with bundles. Binns is aghast. "Me for that? Never!" But the letter is posted, and although he waits for the collector, his plea for its return is in vain. He waits outside the widow's house to intercept the delivery; but, alas, in vain. His endeavors to regain the letter futile, he rushes home to terminate his existence, when fate taketh a tumble, the janitor of his house handing him the letter which was returned to writer for better address, he in his haste having omitted the widow's address. "Saved."

THE PASSING OF A GROUCH.

Nelson leaves home for his office in the morning in the best of spirits. With him it is "Hail! Smiling morn!" On the way, however, he slips and falls, owing to a banana skin being thrown carelessly on the sidewalk, and so is born the grouch. Arriving at the office in a horrible humor, he transfers the grouch to his typist, who passes it on to the



mail clerk. Next to get it is one of Nelson's clients. He in a rage enters a restaurant and passes it to a party at a neighboring table. This man passes it on to a small boy, who in turn lands it on the copper. Next the housemaid, the copper's sweetheart, gets it, each one losing their bad temper as the grouch passes on. But the grouch, like chickens, comes home to roost, and when Nelson arrives home he finds his wife possessed of it, the maid having been the agency.—Released October 27.

TWO LITTLE WAIFS.

The child is the real sunshine of life, and when Mrs. Weston lost her only little one, she, though a widowed mother, experienced her greatest grief. Her future seemed destined to be clothed in gloom. Her heart almost breaks as she views the empty crib in which her departed little girl formerly slumbered. About this time there are brought to a neighboring orphan asylum two little girls, whose mother has died and left them dependent. The poor little tots cry incessantly for their mamma, but the good sisters tell them that their mamma has gone to Heaven and is now at God's house. They then cry that they want to go to mamma, indicating that they will surely go. The next day, during recreation hour on the asylum grounds, they take advantage of the excitement attending a quarrel between two of the children, and slip out through the gate. Once outside, they start off to find mamma in Heaven, asking passersby "Which way is Heaven?" After a long and tiresome journey, they come to the mansion of Mrs. Weston, which is a veritable paradise. Its grandeur convinces them that they have at last reached the goal. Through the broad flower-lined avenues the little ones wander until they come upon Mrs. Weston seated on one of the verandas. Approaching

her, they ask, "Please, mam, is this Heaven, and is our mamma here?" Mrs. Weston, of course, does not understand their query at first, but it suddenly dawns upon her when she sees them clasp each other weeping. Also, their asylum garb indicates where they came from, and what they are—waifs. It being late in the afternoon, she decides to keep them overnight at her home, placing them in the little empty crib. The sight of these two little darlings sleeping in the little crib dispels the gloom that has enveloped her and she makes up her mind never to part with them; hence she writes to the asylum the following letter: "Dear Mother Ignatius: The two little waifs that came to me I have decided to adopt legally, and take this opportunity to bestow a regular endowment in the support of your great charity as a memorial to my lost child. Sincerely yours, Helen E. Weston."—Length 997 feet. Released October 31.

THE HOUSE OF SEVEN GABLES.

Edison

There is a carpenter by the name of Maule, who owns a pretty little cottage in the historic town of Salem. A great man of the village, Colonel Pyncheon by name, fancies this place as a site for a great house for his own family. He makes an offer of purchase which Maule refuses. He then insists on buying whether the poor man will or no. When he meets with a stubborn refusal his wits set to work and the days of witchcraft being at their height, he sees a way of accomplishing his purpose. Maule is accused of witchcraft and is arrested in his own home and dragged away from his wife, daughter and son. Then a startling scene is shown where the carpenter is being led to the stake to be burned. The fires are lighted and we see the unfortunate man pronounce a curse upon Colonel Pyncheon and upon his house and children and children's children to come. The next scene shows Maule's son, a young man, engaged upon some finishing touches in the work of the great house, which Colonel Pyncheon has built upon the site of father Maule's dismantled cottage. Being left alone in the great room, the son notices a grant from the king to a vast territory in the east, a grant which means the fortunes and affluence of the whole Pyncheon family. He secretes this document in a niche in the wall in the very room where it is found and behind the great picture of Colonel Pyncheon's father. When the great man returns and misses the document he flies into a passion and would pursue the young man, but that he finds himself confronted by a vision of the older Maule at the stake, his upraised hands in the curse upon him. The sight is so terrible that the old man falls back in his chair dead, and is found there by the villagers when they come to see the great house for the first time. Then the scene shifts to the later fortunes of the family, two hundred years later. The representative who occupies the house is an old maiden woman whose circumstances are so reduced by the lack of this wonderful grant from the king that she opens a little shop in the lower part of the house. She is not a very successful store keeper and takes a lodger, a young man who bears a great resemblance to the Maule family of preceding generations, and who watches her unsuccessful business efforts until a young niece of hers, an embodiment of youth and buoyancy, comes to help her with the shop. Trade immediately picks up because of the young girl's fascinations and the fortunes of the family mend a little and the lodger becomes interested in the Pyncheon family from an entirely new point of view. One day while he and the young girl are away for the day, Judge Pyncheon, a miserly relative, comes to the house and insists upon the family's right to have it razed to the ground and a thorough search made for the missing grant from the king. He almost, in his search, stumbles upon the button which would open the space behind the portraits, but just as his finger rests upon it again the ghostly figure of Maule at the stake appears above him and warns him away. The shock is too great for the old man and, like his ancestor, he drops into the same antique chair and breathes his last, while the grandfather clock ticks on its way, regardless of the fact that a tragedy has taken place before its face. When the young people return to the house they find the man dead and that the aunt has evidently been frightened by the happening and stolen away. She returns, however, in time to hear the young man announce his love and his right to speak of it even in the presence of death. He tells the whole secret of the story of the house of Seven Gables, that the curse that was pronounced upon them is operative, until the mightier force of love overrules it. His love for the young girl and her's for him can remove the curse and as evidence that it is gone he steps to the old portrait, pushes the button and as it swings out he shows them the long lost grant from the king and, raising it, places the fortune in the hands of the girl.—Released October 18.

A WEDDING TRIP FROM MONTREAL THROUGH CANADA TO HONG KONG.

The sweet bride and the big groom of this picture will never forget their honeymoon from Montreal, Canada, to Hong Kong, China; for many were the mishaps which befell them, which proved a great amusement and joy to all but "dearie" and "lovey." Had the groom been a better swimmer instead of his little wife at the Banff Hotel, Hot Sulphur swimming pool, he never would have spoiled his clothes and so we have a chance to follow them all the way on their bridal tour even on to the great Pacific steamship, "The Empress of India," where "duddy-dear" discovered that air funnels were meant for other uses than to give him a quick entrance to the coal bunkers at the bottom of the ship, where he was rudely hoisted loveward into his waiting bride's arms, a mass of dirt, soot and coal dust, but if a bad beginning predicts a good ending we feel that we may wave "lovey" and "Dovey" bon voyage as the great ship sails away and their lives should be one long dream of blisses and kisses.—Released October 21.

HIS DREAM OF DISCIPLINE.

The story of a French lieutenant who resents an insult to the beautiful Mlle. Helene, of whom he is enamored and to whom he is affianced, given by Captain Miquelin, his superior officer. A challenge and a short fight in a dark alley result. Lieutenant Boin leaves his captain apparently wounded, rushes to tell his sweetheart what he has done and on her advice flees from France. The next morning we see the detectives busy endeavoring to find the one who has assaulted the captain. The clues lead them to seek for Lieutenant Boin, who has disappeared. Mlle. Helene is questioned in her boudoir, but is so clever in acting an enforced role that she throws the detectives off the track. Boin has proceeded to America, to the far West, and is mining in California, when we see him receive a letter from the beautiful Helene (in answer to one which he has written), agreeing to go to California and become his wife. Time goes on and General LeFarge, who has command of the division in which Lieutenant Boin was an officer, calls to him the trusty captains three: Du Bois, Vil-

lalon and LePard. News has been received that Boin is in California and that, while Captain Miquelin has recovered, discipline requires that Boin be apprehended and be brought back to France. This task is assigned by General LeFarge to Dunois and his two comrades. They proceed on their journey, arrive at California and at the home of Boin (a rough log cabin), to which they are brought by the burly sheriff of Eldorado County, where they are met, much to their surprise, by none other than the lady they knew as Mlle. Helene, the rage of Paris. As they step into the room Boin reaches for a rifle, but the sheriff is quick with his gun, tells him not to attempt anything of that sort and the scene proceeds between the men. Boin introduces his wife and all bow graciously to the lady. He then tells them what he did and the cause of the encounter between himself and his captain and proceeds to give himself up to the sheriff. The chivalrous western spirit of the rugged officer makes him turn toward the Frenchmen (who have come to take Boin), with an air of questioning and holding the warrant in his hand, he tells them that "If it were he, he would tear this thing up." Captain Dunois is in a quandary. His sympathies of course are with Boin. He consults the other captains and they agree that the proper thing to do is to leave Boin and his wife where they found them. Dunois starts to tear up the warrant when Boin, the young lieutenant, stops him and refuses to permit the captain to make such a sacrifice. The young officer and his wife accompany the captains three to France, where the final scene is enacted. General LeFarge receives the captains and their captive and at first is very stern, but he shows a letter which he has received from Captain Miquelin, written on his deathbed, requesting that Lieutenant Boin be exonerated and stating that it was he, and he alone who was to blame for the whole trouble. Boin is reinstated to his position in the army of France and a pretty ending to the picture and story result.—By Roy Norton. Released October 25.

THE SWISS GUIDE.

Away up in the heart of the Canadian Rockies, at Lake Louise, Leggan, the beauty spot of North America, this motion picture plot is laid, amidst the snow capped peaks and eternal glaciers of that region, where nature has done her finest work for mankind to feast his eyes upon. One of the guests of the Chalet is a young and beautiful girl. This rough mountain guide soon falls under the spell of her beauty and she, all unknowingly, is playing havoc with his heart. He follows her around with all that dumb, mute admiration of his nature. His young wife learns of his infatuation, but remains silent. She, in her way, feels his soul is only sick and time will bring him back again to his own. But the heart when once filled with love, cannot long remain silent. At least, while away up in the mountains alone with the girl, the guide reveals to her his infatuation. Shocked and stunned by his boldness, she awakens him from his dreams by a ringing blow on the cheek and without further word leaves him, to find her dangerous way back alone. While passing over a perilous path she slips and falls, spraining her ankle, which renders her helpless, but the guide's faithful dog finds her and carries the news of her plight back to the guide's wife. Here the nobility of the woman is shown and, without a moment's hesitation, forgetting self and all, she, led by the dog, finds her helpless rival and carries her safely back to her friends. The only reward she will accept is a pair of gloves, the gift of her husband to the girl. It is hardly needless to say that the guide, after his rude awakening, soon realizes the nobility of the woman by his side and once again husband and wife are united.—Released October 28.

HEARTS AND POLITICS.

The best political story produced by Lubin since "The District Attorney" and one that holds attentive interest every inch of the film. John Daly has been nominated for Mayor on the reform ticket. The Machine, grown bold with a false sense of security, has exceeded all bounds, and Atwood, the Boss, knows that his only hope is to tangle the reformers. He sends work to Sylvia Hartley that she must get Daly out of the way and Sylvia smiles contentedly. Reformers are little versed in the wiles of professional politics and fall easy prey. A pretended accident in front of Daly's home as he is ascending the steps furnishes the excuse for an introduction, the more piquant because of its unconventionality, and soon Daly is madly infatuated with the pretty politician. She artfully encourages his hopes while she makes no definite promise and a couple of weeks before election she declares that she will not consent to marry him unless he will agree to give up politics. He assents and for a moment it looks as though the reform ticket would have no head, but in her haste to acquaint Atwood with her triumph Sylvia writes a note in Daly's office and does not know that she is using the top sheet of a carbon block. There are transfer sheets beneath and the letter is reproduced several times. These are found by May Belding, Daly's secretary, who is very much in love with her employer, and when the news of Daly's election comes he asks May to share his honors with him.—990 feet. Released October 17.

HAWKINS' HAT.

Mrs. Hawkins is a perfectly good wife, but she will insist on going through Hawkins' pockets now and then in search of loose change, and her ideas as to what constitutes loose change are liberal in the extreme. Hawkins knows her habit, but having been married some time he knows better than to start an argument. It is much easier to be diplomatic than debative and when he comes home from a poker party with a wad of greenbacks that would make a square meal for a goat, he hides the money in his hat and goes to sleep to dream of more jackpots. Mrs. Hawkins knows that he has been playing poker and she appoints herself an investigating committee. There are no results, however, and she goes downstairs to superintend the getting of breakfast. A tramp applies for something to eat and his hat is such a scandal that she gives him the old one of Hawkins'. Then the nominal head of the house comes downstairs and misses the hat. The tale of charity is told and Hawkins sprints up the street. The tramp has sold the headgear to a second-hand man, so Hawkins loses no time in looking up the old clo' man and making a dicker for the hat. The vendor of hasbeens drives what he considers a shrewd bargain and Hawkins grabs the hat. When he snatches the lining out and draws out the roll of bills—well how would you feel yourself if you were that old clo' man?—500 feet.

ARCHIE'S ARCHERY.

He didn't look as though his name were Archie. It might have been Archibald, but they all called him Archie and that ended it. Some of Archie's young friends were practicing archery and Archie thought he would try. He made a bull's-eye the very first thing and he got all

swelled up about it. Right smack in the center of the inner ring, and he had never before snapped a bowstring! You can't quite blame him for getting chesty, but that was no reason why the accidental hit should have sent him out to get the practice that makes perfect. He could not know, when he aimed at a sheet on the line, that the wash lady was on the other side, but in a moment she knew that there was someone like Archie, and she went to look for him. There were others who came to a sudden decision that they would like to see Archie, and in somewhat of a hurry at that. Archie did not know this until it was rather late to make a getaway, but he did by giving the bow to a tramp, and perhaps one of these days Archie will figure as the archery champion and make bull's-eyes that are not beginners' luck and the result of shutting his eyes just as he lets the bowstring fly.—450 feet. Released October 20.

ROMANCE IN THE ROCKIES.

Dick Sterling, a young miner, defends Red Fox, an Indian, from the wanton attack of a trio of Mexicans and wins Red Fox's gratitude. The Mexicans, Juan Mendoza in particular, swear to get even, and opportunity for revenue with reward comes when they learn that Sallie Barton, Dick's sweetheart, has located a placer mine. Dick is working the claim for her and they plan to rob him. Sallie has seen them coming through the woods and climbs into a tree to evade them. They halt under the tree to complete their plot and she overhears their scheme and hurries to warn Dick. In her haste she slips on the rocks and hurts her ankle. Her pistol shots are heard by Red Fox, who takes her in his canoe to the camp, where the cowboys are warned and set out in pursuit of the trio of desperados, who have stolen horses on which to make their getaway. Meantime Red Fox hurries back to the mine and traces the trail of the greasers to the tree to which they have bound Dick, and with Dick on the Indian pony they head for camp, reaching there as the boys return after having captured the three offenders. At first a lynching was intended and the ropes are already about the necks of the horse thieves, when the minister interferes and induces them to turn the captives over to the sheriff. He rides back to camp with them and his presence suggests the marriage of Dick and Sallie as a fitting termination to the day's adventure.—990 feet. Released October 24.

FALSE LOVE AND TRUE.

Disgusted by the very evident attempts to win her fortune rather than her heart, the heiress decides to go in search of true love, and finds employment in a store, while she rooms in a cheap boarding house. The boarder in the next room is a manly young mechanic, very different from the fashionable idlers and fortune-hunters she has encountered, and a treat to ice cream after the day's work means more than the opera did in the olden days. The little heiress finds not only happiness, but love, though her sweetheart is slow in making his declaration. Things come to a head when the heiress is warned that one of her most persistent suitors has discovered her address and he tries to force his attentions upon her. He gets very demonstrative when the young mechanic answers the call for help and throws the schemer out in no gentle manner. Then he makes his own declaration of love and is accepted. They are wed in the boarding house parlor, where love had its birth, and the groom has no idea of his bride's wealth until she leads him into her handsome home and explains her deception. He is taken aback, but after all love is what counts and the discreet servants, who blunder upon a tender passage, arrive at the same decision.—600 feet.

EDITH'S AVOIRDUPOIS.

Edith was fat and was getting fatter all the time. Then she ran across a book on physical culture that hinted that fat was fatal to love. Edith wanted to hold her husband's love, so she started training, but said nothing to her husband about it. It was bad enough when she lunched off excelsior and dined on baled hay, but when she donned sweater and short skirt and started to do some road work the real trouble commenced. Almost as bad were the facial gymnastics prescribed by the book to eliminate wrinkles. When Edith's husband saw those horrible grimaces he was certain that she had gone insane and the doctor inclined to the same opinion. It looked very much as though it would be a nice, quiet, padded cell for Edith, but in the end she produced the book and explained that it was to hold her husband's love. Then hubby told her that he loved her best when she was her own fat self and not an imitation of a jack-in-the-box; so Edith threw the book away and decided that there were worse things than too much flesh!—375 feet. Released October 27.

THE BOYS OF TOSPY-TURVY RANCH.

To neglect his duty toward a bunch of hungry cow-punchers was what Onching, the cook, had been sober, would have carefully avoided. Experience had long since taught him this. Unfortunately the chink was not sober and, therefore, failed to notice a large hole in the bag of salt which was emitting a steady stream into the soup. The boys were pounding loudly on the table. Onching quickly filled the dishes and trotted in; but scarcely had he gotten back to the cook-house than the boys, who had taken one taste of the soup and risen 'in a body, were upon him. Forcing the remainder of the soup down the Chink's throat and throwing the dough he had been kneading over his head, they kicked him out, bag and baggage. Then, after the excitement was all over, sat in gloomy silence. It was thus that the boss, James Bedlow, and his daughter found them. Where could he get another cook on short notice? Suddenly a happy thought seized Florence. She had been to cooking school, and here was an opportunity to display her ability. Snatching up a large cook-book, she disappeared in the direction of the cook-house amid the jubilant shouts of the boys. An hour passed—still no dinner; then, as despair was settling upon them, the door opened and Florence, hot, but happy, appeared. Her heavily loaded tray looked very tempting—from a distance—and there was still more to come. As she returned with the third tray, however, she found the room empty, and tears of anger and mortification rose to her eyes. Had the boys peeped into the cook-house and seen the poor child's many troubles during that strenuous hour—the dog running away with her roast, the cats in the cream, and noted that her hands and dress were burned in many places—they surely would have choked down the sodaless biscuits and raw potatoes, likewise the steak, even though it was burned to a crisp. But, being ignorant of all this, the boys lost no time in making good their escape and were mounting to ride over to the only restaurant in town, when two tramps hove into sight. This chance to dispose of Florence's cooking was promptly and eagerly seized upon, after which the hungry men galloped rapidly away. At the saloon and restaurant all might have gone well had not Big Bill gotten into an argument with the bartender—then, all supplies were refused. But the

Lubin

Nestor

hoys were not to be again outdone. Quickly they whipped out their guns, packed up what food and drink they desired, tossed the money on the bar and backed out. The cow-punchers were preparing to enjoy their feast in the bunk-house, when Florence appeared to announce Parson Conn and his good lady. Hastily they stowed their supplies into the wood-box and lowered it out of the window, and although the old Parson only remained long enough to offer up a prayer, sing a couple of hymns and take up a collection, it seemed an eternity before the boys were once more in possession of their precious wood-box. As the cow-punchers removed its cover, they fell back prostrated at their hard luck. Florence's burned steak, raw potatoes and stone-like biscuits met their eyes; for in coming back to return these delicacies the tramps had spied the hox and carefully substituted the one for the other. At that very moment they were sitting under a tree with the Chink, whom they had met on the way, cheerfully disposing of roast chicken, pie and choice whisky.—1,000 feet. Released October 19.

REV. JOHN WRIGHT OF MISSOURI.

At Rolling Forks Big Bill reigned supreme. It was, therefore, with a feeling of admiration not unminged with awe that Sadie beheld a stranger commanding Bill to leave her alone. The stranger proved to be a traveling evangelist, Rev. John Wright of Missouri, but it was not until he had been forced to knock the bully down that Sadie was permitted to lead her intoxicated father away. Quickly scrambling to his feet, Big Bill demanded satisfaction. John Wright, however, declared himself unarmed, but the other eagerly proposed to fight it out with nature's weapons; so, realizing that this was the only way to hold his own with the boy, the evangelist consented. The bully and his pal, Texas Joe, were jubilant—but not for long. Young Wright was an expert boxer, and, before the others had time to realize what was happening, Bill had been knocked out completely. This was his first step, the next was to persuade Sadie's father, old man Allen, to sign the pledge; after which he made slow but steady strides with the others. All this was wormwood to Bill and his partner—something must be done at once. At last the conspirators agreed upon what they deemed the quickest and surest way of ridding themselves of their enemy. They would spread the report that the evangelist was a horsethief in disguise and declare that, in accidentally looking over Wright's shoulder, Bill had seen a letter of warning sent to him by an old pal. For evidence, this letter



was to be slipped into their victim's pocket, or his Bible, and the boys, upon finding it, would do the rest. Accordingly, the bully and his henchman hastened to the postoffice to make sure that the evangelist called that day, and, seeing that he actually received several letters, Bill quickly penned the note and hastened after him. The unsuspecting clergyman gladly handed over his Bible when the conspirator asked to see it, and, until the boys bore down upon him and snatched the false note, John Wright had been congratulating himself upon his latest convert. Unfortunately for Big Bill and Texas Joe, so preoccupied had they been in planning the evangelist's letter that neither saw that Sadie was covertly watching them at the post-office. She, however, not only overheard the greater part of their conversation, but also secured the blotter which the men had used and the half sheet torn from the letter. Running breathlessly to her home, the girl held the blotter up to a mirror; then, sending her father after the sheriff, she hastened after the bully—and arrived not a moment too soon—already the rope around Wright's neck, was fastened to Andy's saddle—but, just as he raised his whip to send the horse galloping over the hills, Sadie, Allen and the sheriff appeared to turn the tide. When at last Big Bill and Texas Joe were released, they crept out of the state and were heard of no more in that part of the country—while Rolling Forks, with the clergyman as its leading spirit, settled now to peace and prosperity.—1,000 feet. Released October 26.

ONE ON MAX.

Pathé

This time Max appears in the character of a newly engaged man, dressing with particular care to make his official entry, as it were, into the bride-elect's family. Unluckily his shoes are a wee bit tight. He resigns himself to a momentary inconvenience, and, putting on his slippers, sallies forth to purchase a new pair of shoes on his way to his fiancée's home. But, alas! for the constancy of man. Max is soon making love to the wife of the storekeeper, who, out of revenge, screws a pair of roller skates tightly on to the boots with which he is about to shoe his customer. Thus equipped, he pushes Max into the street, and his efforts to maintain his equilibrium, and to capture his silk hat, which has rolled off, makes a sight worth seeing. Failing to get the skates off, he takes a cab, into which he is assisted by the driver. Arriving at his destination he makes a precipitous entry. Once seated on a chair he refuses to move, but is persuaded to take his place among the dancers, where his erratic movements cause considerable alarm. At last he relates his adventure, and

amidst bursts of general laughter, some one suggests that the obvious remedy is to take the shoes off.—331 feet.

JINKS WANTS TO BE AN ACROBAT.

An evening at a vaudeville show makes Sammy ambitious to become an acrobat. He chooses the street as being the most convenient place to commence in, and every possible means of practising is utilized by him, often with the most disastrous results. The wares displayed outside a china store are smashed, a pile of cans are brought to the ground, and innumerable other accidents of a minor nature occur. Ultimately, whilst balancing above an empty tub, Sammy falls inside and rolls down a flight of steps. He picks himself up unhurt, however, and a few minutes later is balancing himself on his head on the bonnet of a standing motor car. Unfortunately the automobile starts off, and Sammy, with his legs kicking in the air, is borne wildly through the streets. People are knocked over and a general panic ensues, until the car, dashing into a store, comes to a standstill.—397 feet. Released October 17.

OUTWITTED.

The picture opens with a stone quarry at which John Sanderson reports for duty as the new foreman, and asks where he can find room and board. The proprietor instructs Bill Adams to take him to Farmer Jones. Bill goes with him to the farm, and after the necessary arrangements are made, John is introduced to Sadie, the farmer's pretty daughter. This makes Bill jealous, for he also admires her, although she has no use for him. Two weeks later we see Sadie bringing lunch to John and Bill. While the former is called aside for a few moments by the proprietor, who gives him a check to get cashed at the bank, Bill makes advances to Sadie. She repulses him and he then tries to kiss her, but John arrives back in time to knock him down. Bill swears vengeance and John, telling Sadie that he is afraid Bill will hurt her, gives her a revolver to protect herself with, and rides off on his bicycle to the bank. Sadie seeing that Bill mounts a wheel and follows, realizes that he means mischief, and also follows on her bicycle, and overtaking John, tells him of her fears. John cashes the check and straps the proceeds in a belt around his waist. Meantime Bill has gone to an old disused building and arranged with two outlaws to rob the foreman. Sadie, however, has overheard their plans and rides off and meets John. He hands her the belt with the money and Bill, who sees this, rides off to tell his confederates of the change. They all three then gallop after the girl, but John shuts the crossing gate behind her and at the point of the gun stops them, and sends the two outlaws about their business. With Bill, however, he has a bone to pick, and bidding him take off his coat, he administers a severe drubbing, that he will remember for many a day, and that will prevent him for a long time from meddling with either John or Sadie.—783 feet.

AROUND PEKIN.

A scenic picture displaying among other views camel caravans, the Great Wall of China, and the funeral of a mandarin.—213 feet. Released October 19.

HIS LIFE FOR HIS QUEEN.

It is 1780, and Marie Antoinette in her rooms at the palace of Versailles declares her intention of going to the masked ball at the opera that night *incognito*. Accompanied by her maid, she attends, and, not being recognized in her mask, is approached by the chief of police, who attempts to kiss her. Without thinking of the consequences, she raises her hand and strikes him. He orders their arrest and they are conveyed to headquarters, where they are received by a young officer, who insists that they unmask. He recognizes the queen and at once allows her to leave, but before she does so he gives her a note in which he confesses to a love for her, which he has nurtured in secret. Safe once more in the palace, the Queen opens this note, and after smiling rather sadly at its contents, tears it up. The next scene shows the Queen in 1793 in her prison. The Revolution has swept through France, and her execution has been decreed. In her bread she finds a note that on the morrow on the way to the scaffold an attempt will be made to rescue her. The next morning, as she is about to ascend the cart that takes the convicted to the place of execution, a disturbance suddenly occurs, and the Queen recognizes the leader as the young officer who had freed her years ago. He is, however, quickly disarmed and strangled at her feet by the National Guard. For a second Marie Antoinette stoops over the inanimate form, and the next instant she is roughly pushed up the steps of the wagon and led off to her doom.—918 feet. Released October 21.

MYSTERY OF LONELY GULCH.

In the bar-room of Lonely Gulch an actor is entertaining the cowboys by showing them various impersonations, when the mail arrives, and he receives a letter from his sweetheart to the effect that she has got hold of an easy mark, a ranchman from Lonely Gulch. The bartender also receives a letter from the ranchman asking him to tell the boys that he is returning the following day with a bride who is an actress. The next morning the ranchman and his bride arrive on the coach and are given a great welcome. On the solicitation of his bride, he offers the actor employment on his ranch and he accompanies them there. A week later the ranchman, with the cowboys, of whom the actor is one, start off for town, but the actor, pretending his horse has gone lame, returns to the ranch, and getting back there, makes love to his sweetheart. The ranchman, who is suspicious, also turns and quietly follows and reenters the ranch. We next see the ranchman and his bride come out carrying a body and taking it to and hiding it in a cave. He then goes to the bar-room and announces that he intends to sell his ranch and go East. He soon arranges a deal with a neighbor and they go to the ranch to close it. The sheriff, who was in the bar-room, is, however, suspicious and, together with two deputies, follow at a discreet distance. On their road they hear a voice calling for help and finally locate it in the cave. Here they discover the body, still living. Meantime the ranchman and the purchaser have come to a final understanding as to the sale of the ranch, and the papers are just being signed by the ranchman and his bride, when the sheriff and his deputies enter with the real ranchman, and at the point of their guns tear off the disguise from the false ranchman and disclose the familiar face of the actor, who is arrested and taken away. The bride begs forgiveness, but is ordered to make herself scarce.—950 feet. Released October 22.

ANOTHER'S GHOST.

Tony, a variety artist, by his clever impersonations, pleases the manager of a traveling circus, and is engaged as one of the troupe. After the show is over that night, the old showman, with the proceeds of the

day's performances in his pockets, sets off in search of fresh talent. Overtaken by a severe storm, he takes refuge at a lonely country inn. Getting a glimpse at the contents of his wallet, the innkeeper's cupidity is aroused. His wife surreptitiously removes the wallet. The old man discovers his loss, and, in the act of accusing the guilty couple, falls dead. The innkeeper has secretly dropped a deadly poison into his glass of wine. The innkeeper afterwards hides the bag in a secret cupboard, and informs the authorities of the old showman's death. His identity is discovered, and news of his death is sent to the circus. Tony arrives and questions the innkeeper as to the wallet, but he denies all knowledge of it. Tony's suspicions are aroused, and an idea occurs to him. The innkeeper is haunted by a vision of the showman. Suddenly the door opens, and the guilty pair are confronted by a spectre of the dead man. They are made to confess their guilt, and Tony then throws off his disguise and hands the guilty pair over to the police.—748 feet.

HAGENBECK'S MENAGERIE.

A few of the most important sections of this world famed collection of animals are given. The animals are mostly lodged in quarters cunningly contrived to look like their native haunts.—203 feet. Released October 24.

MOTOR FIEND.

Here is a film that will be appreciated by both classes—those who own automobiles and those who do not. They will all laugh and scream when they see it. The plot is so new, so fresh, so untouched, and the idea of it is so comic that it is almost a mistake to even hint at the absurdly funny scenes the picture depicts. There is, however, one thing it seems right to tell—the story is the dream of a motor fiend. He dreams that his auto is fitted with a "joy meter," and that all speed limits have been eliminated. What is a "joy meter" you all want to know, and we suppose we must tell you this so that you can have an idea of what the picture is about. A "joy meter" consists of various dials or indicators arranged on an attachment that fits to the front of any motor, and that indicates the number of men, women, policemen, dogs, hens or mothers-in-law that you may happen to run over. It is most accurate in its work, but in order to understand it properly you must see the film, which gives a most vivid and graphic idea of its operation.—610 feet.

BRUGES, BELGIUM.

Quaint old Bruges is one of the Dead Cities of Belgium, and after the canals the mediaeval aspect of the town is its most striking feature. Interesting specimens of Flemish architecture of the Middle Ages are to be met with at every turn. The canals, which both surround and intersect the town, are always picturesque and interesting, and often very beautiful. The Minnewater or Lac d'Amour, a beautiful sheet of water, upon whose scarcely rippled surface the reflection of the bridge which spans it is always clearly outlined, is well known to tourists, as also is the Belfry with its famous chimneys. Other objects of interest are the Gueguinage bridge, the Hotel de Ville or Townhall, the old King's Palace and the Maison du France. A picture of one of the weekly markets held in the Grande Place beneath the shadow of the Belfry is included in the film, the lack of animation displayed being characteristic of the whole life of the town. The last picture of the film is a typical one of pillow lace-makers at their doors busily manipulating their bobbins in the manufacture of Bruges lace.—370 feet. Released October 26.

MAX IN THE ALPS.

Max has fallen in love with a pretty widow staying in the Alpine district. The widow is not all certain that her light-hearted adorer will not soon turn to other loves. She proposes, therefore, as a test of devotion, that he shall gather her a sprig of edelweiss, that rare flower that is only to be found on the tops of the mountains. Max starts out to execute his mission, and with his immaculate silk hat, light cane and accurately creased trousers commences forthwith the ascent of an Alpine peak, evidently considering that the warmth of his passion will keep the cold out. He sights one of the blossoms through his telescope and heroically plunges through the snow, prodding his way with his stick and stumbling, slipping and falling. Now he will disappear almost entirely beneath a mass of snow, with the top of his hat only to be seen, the next minute he has emerged and is struggling upwards. It is a hopeless task to attempt to describe the whole of the climb, which is rich in humor of the right sort. We will pass over the various incidents until the time when Max, having measurably decreased the distance between him and the longed-for flower, makes a false step and falls down the mountain. Luckily he is unhurt, but his spirits and his silk hat are both crushed. He screws his eye to the glass, takes a peep at the far away flower which seems to mock at his misery, and decides to relinquish the task. He accordingly picks himself up and makes his way towards his hotel. On the way he meets an edelweiss seller, and in an instant makes up his mind what to do. He purchases a blossom, and bearing it away with great care, lays it in triumph at the feet of his enchantress.—610 feet.

BUFFALO FIGHT.

This is a characteristic picture taken in one of the islands of Oceania, which includes, besides the actual representation of the fight itself, a number of views of the preparations for the combat, and of the field of spectators. After the business of choosing the combatants has been satisfactorily concluded, the horns of a couple of the buffaloes, are sharpened and they are led into the field. The two buffaloes, finding themselves face to face, engage in a struggle which the excited crowd watches with vivid interest until the finish. The field is not kept clear, and the spectators are allowed to cross it in all directions, so that the sight of the two buffaloes and the people persistently wandering from one side of the stretch of grass to the other is at times rather curious.—358 feet. Released October 28.

THE FOREMAN.

Selig

The horse market day is well known on the western range and oftentimes attracts buyers from many parts of the country. John Twist had secured a new foreman and entrusts him with the pay-roll for the range riders on the lower ranch. Placing the sack containing the money in his saddle-bags, rides hurriedly to execute his mission and upon arriving he is astonished to find the saddle-bags have been lost and rushes madly back to find them. But no trace is found of the money. In the meantime Arizona and Red, two well-known characters thereabout, had discovered the missing pay-roll and made way to a secret hiding place. The new foreman being a man of high moral principle, reports at once to his employer, but his expla-

nations are not accepted. On the contrary he is suspected of theft and held a prisoner in the ranch house for the arrival of the sheriff. Having his suspicions of the guilty parties, he conceives a plan to track them to their hiding place and clear his own name, even at great risk of his life—catching his guard unaware, he overpowers them, takes his gun and escapes in the woods. The neighborhood is thoroughly aroused and a posse is quickly on his trail, being aided by Arizona and Red, the real culprits. Blanche, the Ranchman's daughter, whose favorite pastime was sketching and painting, had repaired to a shaded nook in the lower meadow in the hopes of realizing the anticipated sunset glow for a canvas she was just finishing, when the foreman, tattered and torn from the underbrush and weak for want of food, chanced to come upon her. His entreaties and pleadings for food and protection gained her sympathies and her lunch basket was given him. The approach of her brother so hastens his departure that his gun, the one taken from the guard was left behind—and found by the brother, who brought his sister to task, but was finally persuaded to pledge his protection for the foreman. Blanche's wits are tested and a quick decision brings the hunted man back to her at the easel and a wound quickly painted on his bare back, after which his prostrate form was laid face down apparently lifeless to Arizona and Red, who were now fast approaching. Being informed by the brother that he himself had shot him, the news quickly spreads and the sheriff and posse follow the man back to the spot, but find it was only a scheme to elude arrest, as all were gone and left no trace. The foreman, following Red and Arizona under cover, discovers the hiding place of the money and makes the way back to the ranch to summon proof. They arrive in time to intercept the real culprits as they are laying out the money. The foreman is exonerated and the sheriff leaves with his new prisoners.—995 feet. Released October 17.

TWO BOYS IN BLUE.

The lure of the white-top and the music of the band is food for the broncho buster and he is happy with plaudits of the gathered throng. The grand entre is on and all is agog with excitement as Tom and Jerry cut their capers. Just then Sheriff Ketchum rudely announces he has an attachment for an unpaid feed bill at Hebron, Ind., and proceeds to "sew" the show up. So Bronco Bill's congress of celebrities are busted—broke and hard on the rocks. Tom and Jerry retire gracefully with their tools in trade—two saddles. But as the cook tent was one of the things Sheriff Ketchum had planted on, there was no sign of the forthcoming bean soup, coffee and—as well as other delicacies usually accompanying the cook tops repast. So the poor man's friend—the pawnshop—holds out its welcoming hand to Tom's and Jerry's saddles. The loan made—the boys are out to see the sights. But they cost money and soon the two are on the breakers again—when they are attracted to Uncle Sam's sign calling for recruits. This seems to hold the key to the best excitement outside the rag and blue inclosure and accordingly they are assigned to detachment that is detailed to put down an Indian uprising. The officer in charge soon finds he has found two real knights of the saddle and decides to send them scouting to locate the hostile tribe—they are soon surprised and find more real excitement than Bronco Bills ever dreamed of. The old water hole is destined to figure in operation, a message is received by the commander of the post that the men are surrounded and can only hold out six hours longer, signed by Capt. John Wells. Upon receipt of the message the scouts are sent to lead the cavalry against the Indians' stronghold—desperate fighting and final victory. When Tom and Jerry are decorated with honors they plainly show that this world isn't so bad after all.—1000 feet. Released October 20.

OH, YOU SKELETON.

Now, girls, if you turned suddenly around and found a nice gentlemanly skeleton seated comfortably beside you, would you scream or be too frightened to utter a sound? Martha, the new maid of all antics employed in a medical college, was content to juggle pans in the kitchen—but when brought face to face with the cold remnants of a past mortal, she lets out a noise and rushes from the room only to be confronted by another and another. Composing herself long enough, she summons the officers, who are led to believe something bordering on a massacre has occurred and hastens to the scene. The appearance of the skeleton cools their ardor and dampens the courage of the Blue Coats and they join the merry stampede. Martha hits a street car for the tall and uncut but our friend the skeleton bobs up again and a large hole in the car window marks the maid's hasty exit. Seeking refuge from her nemesis, she lands in a room with no visible skeleton, but the news was too good to be true and poor Martha finds it necessary to imitate Halley's comet and on the window marks her course landing on a steep roof, tumbles into the bathing-tank below and is only recovered with difficulty. Poor Martha had a hard time and has never reconciled herself to the association of skeletons.—585 feet.

GHOST OF THE OVEN.

Hilda was the bakery girl, with a sweetheart who was not altogether welcome on account of Hilda's employer who objected to his visits. In order to secrete her lover from the baker who was coming, she hides him in a cold oven, but forgets to hide the tin pail that the beer came in, and a mouse is scented and poor Hilda lost the job and the boss baker hires Hans to take her place, also orders a fire built under the cold furnace. The boy helper remonstrating, finally tells him there is a man hid in there. The boss at once sees the situation and goes for material for the fire. The sweetheart, overhearing this, makes his escape to the flour bin. The fire is built but upon examination he finds the bird has flown. Determined not to be outdone, a few old bones are gotten from the cast off scraps and placed in the oven and Hilda sent for. The boss, having had a good laugh at her expense, is just preparing to go fishing over Sunday and accordingly locks the flour bin and repairs to the country to angle with the finny tribe. Upon his return Monday finds the new baker on the job and prepares to fill up the bin. In a moment of their absence the lover escaped back to the oven only to be compelled to confront his executioners who are amazed and exit pellmell to the street. An excited chase ensues.—365 feet. Released October 24.

BLASTED HOPES.

Sallie is a conventional country lass yet in her teens—who was fond of her childhood sweetheart, Jasper—but one night a hunting party, finding their auto short of gasoline, drew up to the little farm house and asked for accommodations until they could send to the city for gasoline. Jim, the spokesman for the party, being more friendly, as it was he who first met Sallie in the corn field and through her directions found the father and bargained with him to pull his machine to the farm house for the night. Sallie entertains her guests with the family organ and all soon repair to their room, except Jim, who had quietly arranged to meet Sallie outside, presumably to take a smoke before retiring. They are seen strolling in the moonlight. A little band of gold is placed upon her

finger and to the simple country girl, a new life had opened up, and Jasper was no longer a serious consideration in her mind. On taking his departure the next morning, Jim presses firmly in her hand, a note giving his city address and saying he would return and ask her father's consent for her hand. But Jim was an adept at making promises and equally so in breaking them and was in two months time married to his fiancée in the city—and poor Sallie was to him as a page torn from the calendar of remembrance. She runs away from the quiet little home to the big city and tries to find Jim. Finding his address, she is informed he is not in the city. She patiently awaits his return, her money is almost gone. Upon her return to the office, she finds him in and a smile lights up her troubled face, but only doomed to gloom, for she is confronted by his wife and faints from the shock. Upon being revived she wends her way to the public park to seek solace in silence and alone. Jim, joy riding, is attracted and hastens to aid the suffering woman, when he discovers it is Sallie. Remorse is plainly visible in his face as the poor confiding girl is borne away. The scene carries us back to the little farm where ma and pa are sitting alone, waiting and praying for their little girl until restless slumber had closed their eyes, completing a beautiful picture of the great emotions of human nature.—1,000 feet. Released October 27.

SETTLED OUT OF COURT.

At a reception given in the residence of the Van Cleves, in honor of their son Willie, a musical genius, Mrs. Van Cleve surprises her husband in a tete-a-tete with a pretty woman and at once she looks upon this as a serious matter. In order to find solace for her wounded affections, she proceeds to amuse herself with a prepossessing gentleman, much to the chagrin of Mr. Van Cleve. After the departure of the guests, there is a debate between the parents and each one, too certain of having been wronged, is unwilling to attempt reconciliation. A trip to Reno to secure a divorce is the outcome of the interview. Willie is left with his grandmother and having learned the cause of the sudden departure of his parents, he determines to join them at Reno. But where to get the money, his grandmother having refused to aid him? Willie takes to playing on the street, whereby he earns enough to at least take him part way to Reno. Off he travels, until his funds are exhausted and then he is put off the train in a western town. Here he again becomes popular by his fine musical talents and collects enough money to continue his journey. Hungry and tired, he at last reaches Reno and while playing on the street, attracts the attention of none other than his father, who recognizes the familiar sounds. But not he alone stops to listen. Also the mother comes to the side of her son and—meets face to face with her husband. The pleading of the boy, "Let's go home," finds its way to the hearts of the parents and all are happy at the reunion.—1,000 feet. Released October 31.

AULD ROBIN GREY.

Young Jamie loved a lassie and she loved him. His love was strong but his purse was weak, and so he went to sea to make his fortune, with which to claim the lassie as his bride. The good ship "Ben Lomond" bore him away, and while he was on the seas the lassie's father had his arm broken, when the gypsies stole their cow and the mother of the lassie was taken sick. They were poor folk and the lassie was obliged to spin and weave, keep the house, care for her father and nurse her mother. "Auld Robin Grey," a friend of the family, generous and true, aids them in the time of their need and kindly bestows his beneficence whenever he can do so without pretension or obtrusion. He likes the father and the mother but he loves the daughter. He asks her to marry him. Her parents favor good old Robin Grey, but the daughter still loves Jamie, and she cannot give heart and hand to another. Men must work and women must weep, but it seems the poor lassie must do both, for it is not long before there is great sorrow and excitement among the town folk. The ship "Ben Lomond" is announced as wrecked, with Jamie and all on board lost. They try to keep the news from Jenny, but had news travels quickly, and despite Robin Grey's efforts to have the shock come to her as gently as possible she sees the bulletin posted on the outside of the ship chandler's and is supported from falling by her faithful friend Robin. Giving up her Jamie as gone to a watery grave, she is urged to marry Robin Grey, while her heart is at the bottom of the sea. Robin proves a good husband and she tries to be a good wife to him, although she does not love him. Like one from the dead Jamie escapes the wreck and comes back to claim Jennie's hand and heart. She can scarcely believe she sees aright, and she is not easily convinced that her Jamie is alive and talking to her, and when she does realize it she tells him she is the wife of "Auld Robin Grey," and he is a good man and she will do her best to be a faithful wife to him. Jamie and she kiss and then part from each other, to go their own ways as their consciences direct.—991 feet. Released October 18.

DAVY JONES' DOMESTIC TROUBLES.

Married to a "virago," Davy wishes himself at the bottom of the sea with his namesake McGinty. His wife possesses a comely personality, but, by the great horn spoon, she has a temper like a whirlwind that spouts up and swamps the whole matrimonial ship at the slightest provocation, and poor Davy doesn't have a leg to stand on. Captain Bragg, an old friend of Davy's, calls to see him and finds Annie (Mrs. Jones) very attractive, and remarks that "she has a dem fine figger-head for any man's craft." Davy replies that's what he said, but he finds her to be an "unmanageable tub that no man can pilot." The high seas seem to be calling Davy, and he decides to have calm even if he has to encounter the rough and stormy life of the ancient mariner. He takes French leave and skips his domestic troubles and starts on a long voyage across the ocean blue. After an absence of ten years Davy is mourned as dead by his wife, and old Captain Bragg comes cruising around until he takes the widowed Mrs. Jones in tow and splices up with her, and accordingly she becomes Mrs. Bragg. Poor Bragg! He gets all that is coming to him, and he wishes he could join Davy and the mermaids. He is seriously contemplating "flying the coop" when Davy, who has turned up safe and sound unexpectedly, secures a job as a painter to paint the very house in which Bragg and his wife are living. Davy runs afoul of Bragg, and only averts a collision with Mrs. Bragg through the assistance of the "slavery." After they have swapped experiences as mates of the hoodoo Annie, meaning Mrs. Jones and Mrs. Bragg, they lay ropes to cut loose from their spouse and put the expansive sea between them as soon as possible. The ladder! Just the thing to help them out of their dilemma. Down they slide, followed by the half-witted and caricature of a "slavery," who insists upon going with them. They jolly her along a bit, give her the slip and make a dash for the first ship out of port. In the cabin, under the protection of the captain, an old friend, they are now

started on the bounding billow, headed for a foreign shore, talking over their marital relations with Annie, they drink to their deliverance and a happy and safe voyage of the good ship which bears them away.—1,000 feet. Released October 21.

CLOTHES MAKE THE MAN.

"Clothes make the man, and you can't expect to make a good impression unless you keep up your personal appearance." This is the remark of one of the young fellows at one of our fashionable clubs as he was talking to another member. "You can judge a man by his coat, and appearances win every time." "I wish to take exception," said the one addressed. "I believe a man's personality will assert itself every time, and people will take you at your real worth and recognize a man's a man for a' that." "I am willing to wager a thousand dollars to one that I am right," said the pessimistic gentleman, "and stand ready to make good my assertion." "I'll wager a thousand even that you are wrong," said the optimist. "I am ready to be shown." The agreement is signed and sealed, and the pessimist immediately made ready to prove "clothes versus the man," and the next day he starts out disguised as a tramp. On his way he meets some of his old friends and acquaintances, who cut him dead, and even the dog with whom he has always been friendly will not recognize him. He goes into a restaurant, asks credit for a meal and gets "fired." He tries to make a "touch" from a friend—"Nothing doing." He goes to sleep on a bench in the park, is roughly awakened by a policeman and told to "move on." He is thoroughly disgusted and his optimistic friend is thoroughly satisfied he has lost and his opinion contradicted by facts. The test is not finished; he must now prove that the clothes make the man. He outfits himself in a swell suit of new clothes and goes over the same scenes, meets the same friends and people, but is treated with the greatest respect and courtesy; the best is none too good for him, and he thus establishes his assertion that clothes make the man. Back to the club once more, the pessimist wins, collects his thousand from his friend, while they make merry over the experiences of the winner and the loss of the loser.—983 feet. Released October 22.

JEAN GOES FORAGING.

A young married couple, desirous of getting next to nature for a few days, outfit themselves with a camping kit and start to rough it in the fields and woods, depending upon their skill in fishing and hunting for their own rations. In the beginning this appears to be quite a lark and lots of fun, but as time goes on and they "get up against it," the fish won't bite, the game is nowhere in sight, and their provisions run out. They are in a bad way for food. Their bones ache and they are pretty nearly all in. Here is where they find their faithful dog, Jean, a friend in need. He starts out foraging and soon returns with a fine rabbit, which they cook and find very relishable. He brings them "eats" from all directions and keeps them well supplied with the necessities of life. Jean is always on the job, and the way he finds the stuff is a caution. Even with Jean's assistance things get worse and worse, until they give up their exploit in despair and disgust and make their way toward home, which they reach completely used up. They order a supply of groceries and things with which to regale themselves and recuperate their lost health and strength, making a declaration never again to wander from their own fireside.—1,006 feet. Released October 25.

CAPTAIN BARNACLE'S CHAPERONE.

Old Captain Barnacle has a motherless daughter who is in love with a sailor boy named Jack. The captain, with his daughter, lives in a comfortable little cottage by the sea, which, needless to say, the Captain follows for a livelihood. Between his business and his daughter he is very much occupied and troubled. He loves his little girl and strenuously objects to Paul's attentions and the prospect of losing her. The problem arises: how can he prevent it? He tells his difficulty to an old friend, who suggests putting an advertisement in the newspaper for a chaperone, and he readily swallows the idea, hook, bait and all. A very severe, talkative, prim female of age and experience answers the "ad," is duly established as charge of affairs and custodian of the Captain's daughter, and he goes to sea feeling "all is well." Ruth does not take kindly to this arrangement and interference with her love matters. She sends word to Paul about the chaperone and he hits a plan to outwit the Captain and his vigil. Disguising himself as a peddler he comes to the cottage, interests the old "gal" in his goods, and while she is admiring them he makes love to Ruth. The chaperone is much pleased with the peddler, and when he presents her with a fancy handkerchief she gets a desperate crush on him, which he encourages. "The peddler" calls a second time on an invite to take tea. Paul gets in some fine bits of love making with Ruth, and entirely captivates Mrs. McGillicuddy, the chaperone, with whom he makes an appointment to elope in order to get her out of the house and gives Ruth a chance to elope with him. The Captain, while all this is going on, is in another port, where he receives a letter from the chaperone that his daughter is a model girl and the young lover has not put in an appearance since the Captain went away. Captain Barnacle is delighted. We return to the cottage, where we see the gay Mrs. McGillicuddy, with heart a-flutter, preparing to meet the "peddler," packing her valise and leaving the house for the meeting place. In the next scene we see her sitting by the roadside waiting. The "peddler" drives along, tells her he is going to the village for a few necessities and he will stop for her on his return. Instead of going to the village Paul goes to the cottage for Ruth, takes her in the buggy and starts for the parsonage, passing the chaperone, who is still waiting by the roadside, he just stops long enough to remove his peddler's disguise, give her the laugh, whip up his horse and leave her in a paroxysm of rage at being so cruelly duped by the young couple whom she was engaged to watch. Old Captain Barnacle reaches home to find a note from his daughter saying: "Even a chaperone cannot keep two loving hearts apart. By the time you get this I shall be Paul's wife." The chaperone rushes into the cottage, falls into the Captain's arms, and tells him all about the elopement. They both wilt while the happy young couple are seen driving away on their honeymoon.—994 feet. Released October 28.

THE TELEPHONE.

Hello! Mr. Graham has gone out to the club for the evening, leaving his wife and child at home. While he is away the family cat jumps on the table and knocks over a lamp which is lit. The flame sets fire to the house, the wife and child have retired for the night and they are not awakened until their rooms are in a blaze. The wife is frantic with terror, finding all means of escape cut off. She is trying to quiet the fears of her little one when she suddenly thinks of the telephone, calls up the club where her husband is stopping, tells them of the danger and they telephone the fire department, who immediately line out full force. The engines are rushing through the streets, followed by the fire chief, ambulance and the police

reserves. The husband with his club friends, in full dress suits, make their way to the street and join the fire ladders in their mission of rescue. The house is a fiery furnace, flame and smoke pouring from every window. The wife appears at one, waves and cries for assistance. Her husband is held back by strong arms from dashing madly into the burning building. The men at the hose are already at work. One brave fellow scales the ladder which has been raised to the window where the imperilled family are located, the mother passes her child to him, and he carries it to safety; again ascending the ladder he plunges through the window and lifts the woman from the floor where she has fallen in a dead faint and carries her down the ladder and places her unharmed in the arms of her husband.—665 feet.

A DAY ON THE FRENCH BATTLESHIP JUSTICE.

This is a very interesting and extremely entertaining picture of how the "middies" and "Jackies" of the French Navy do things on shipboard, giving an idea of their exercises, frolics and pastimes. It is like taking a voyage on this great vessel and learning all about things that do not come under our observation once in a lifetime—not very often, anyway.—365 feet. Released October 29.

GRANDMOTHER'S PLOT.

The grand-daughter of a farmer is in love with one of the farm hands, a fine, manly looking fellow, but the farmer sits on the little affair with great suddenness. Her grandmother, however, remembers that she herself was young once, and focusses her brain on the subject. The plot is hatched, and the maiden is to become ill, and the doctor is to be sent for; then, when he arrives, grandmother will let him into the deep business, and he prescribes accordingly. All happens as was planned. The old farmer sends for the doctor; the grandmother buttonholes him as he arrives, and tells him the tale. Consequently, the farmer is a beaten man, as with all three against him he has to give in, and does it with a very good grace. The film is of fine photographic quality, and interest is sustained throughout.—535 feet.

PHANTOM RIDE FROM AIX-LES-BAINS.

In this film we pass through some of the loveliest spots of the Savoy. In the distance we can see Aix-les-Bains and the Lake du Bourget, which are well known to all tourists.—165 feet. Gaumont. Released October 18.

IN THE SHADOW OF THE NIGHT.

A family of wandering basketmakers are camped upon the edge of the city in which they market their wares. At the time our story opens the mother has just returned empty-handed, from a day of peddling. A series of such days has already depleted their meagre stores to such an extent that her report comes in the shape of a calamity. Now their little son volunteers to make an attempt to secure at least food in return for some of their basket work and takes some of the lighter pieces with him to a wealthy neighborhood city. Here his apparent poverty wins for him the friendship of a rich youth who helps him by supplying food, then follows at a distance and learns the straightened circumstances with which the little fellow is surrounded. The little child of wealth now returns to his home and under the cover of darkness steals a well-filled purse from his father and carries it to the camp of the basketmakers, where he places it on the pillow of the little man who unconsciously is the instigator of the crime. The morning soon reveals the robbery at the rich boy's home and investigation is immediately commenced, detectives are called in and soon establish a line of clues which point to the guilt of the little basketmaker. Members of the poor family are all arrested and brought to the scene of the crime, where, though violently declaring their innocence they are retained. At this juncture, the real criminal is so touched by the grief of his little friend that he bravely confesses his guilt and begs the forgiveness of his father. The final scene shows the happy alleviation of the poor family's sufferings. The film is a very strong lesson upon the subject of kindness and contains enough of the exciting element to hold the attention of an audience.—502 feet.

TUNNY FISHING OFF PALERMO, ITALY.

The tunny is a deep sea fish, but, periodically approaches the shore, wandering in large shoals, at least in the Mediterranean, within well-known areas along the coast. The regularity of its appearance on certain parts of the coasts of the Mediterranean has led to the establishment of a systematic fishery, which has been carried on from the time of the Phoenicians to the present day. Immense numbers of tunnies were caught on the Spanish coast and in the Sea of Marmora, where, however, this industry has much declined. The Sardinian tunnies were considered to be of superior excellence. The greater number is now caught on the north coast of Sicily, the fisheries of this island supplying most of the preserved tunny which is exported to other parts of the world.—500 feet. Urban-Eclipse. Released October 19.

THE CHEAT.

A strong film, but not too dramatic. A young woman has a great affection for a man residing in the same hotel. Her affection is much misplaced, however, for the feeling is not returned. Thinking he has been playing with her, she determines to revenge herself, and finds for this a ready helper in a man also staying at the hotel. He places in the young fellow's pocket some playing cards, and that same evening at the Casino, when these two are playing cards with a party, the young fellow is accused by the man of cheating, and the cards being found on his person, he is shown out. From that date his life is a misery, but his uncle, certain of his innocence, offers a reward for information, as to who placed the cards in his nephew's pocket. The real culprit being in want of cash comes forward, gets the money, and confesses his guilt, and is compelled by the angry old man to accompany him to the Casino, and publicly announce the fact.—958 feet. Gaumont. Released October 22.

THE FIRST GRAY HAIR.

A young fellow goes during his vacation to visit with relatives. Two of these, his cousin and his niece, are in love with him. He, being rather a flirt, is flattered by the attentions of both although his heart tells him that the younger is in possession of his affections. One evening, while sitting with his cousin, he proposes, but is refused, for she, with a woman's insight into these matters, knows he is only fascinated for the time being. She sends him away to find her niece, and the following day she sees that her premonition was correct, for the man has proposed marriage to the younger girl and been accepted. Then the elder when retiring for the night, finds a grey hair, the first of the many she knows will follow.—654 feet.

THE AMAZON.

Amazons, or fighting women, passed into legend many years ago. In fact, some centuries have passed since the last was lost from history, but the name has come down to us as symbolic of all that is perfectly manly in a woman. The Amazon of our film, socially, has climbed no higher than the position of servant, but physically has achieved wonderful results. Her muscular development is so great that it interferes with her every duty. All her tasks are overdone, much to the amusement of the auditors. Her excess vitality applied to the work of one day succeeds in ruining most of the furniture and part of the dwelling she is paid to improve.—348 feet. Gaumont. Released October 25.

THE SIGNET RING.

Prince Walter, having heard of the beauty of Princess Bertha, sends an envoy to ask her hand of her father. The proposal is accepted and the envoy gives to Princess Bertha an engagement ring. The chief advisor of Bertha's father, who wishes a brilliant marriage for his own daughter, Rosamund, plots to substitute her for the princess. The Princess Bertha leaves her father's castle, en route for her new residence, and accompanied by the advisor, Wilfrid. When they are a long way on their journey, Wilfrid abandons the Princess in the wood and substitutes his daughter Rosamund. He takes her on to Prince Walter, who greets her as his fiancée. Meanwhile, Princess Bertha has been given a home by woodmen and has caused them to marvel at skill in weaving silken cloth. Bertha has embroidered beautiful a shawl and the wife of the woodcutter offers it for sale at the castle. Prince Walter demands an audience with the person who embroidered the shawl and, lead by the woodcutter, is soon in the presence of Princess Bertha, who still wears at her finger the wedding ring offered by the Prince. Wilfrid's plot is then discovered and while he and his daughter are imprisoned, Prince Walter solemnly recognized Princess Bertha as his wife.—868 feet.

IN THE SPREEWALD.

In this picture we visit a very pleasant part of Prussia, traveling along a pretty stream and through delightful woodland, broken now and then by villages in which comely women, picturesquely dressed are engaged in their avocations.—132 feet. Urban-Eclipse. Released October 26.

THE LIFE OF MOLIERE.

We first see Moliere at work in his father's shop, when a boy. All the employees are busy at their appointed tasks, except the youthful playwright, who snatches times to re-read one of his earliest efforts. The door opens and the Italian comedian, Scaramouche, enters in quest of a particular style of chair. Moliere tenders his play for perusal; but, just as Scaramouche begins to be interested, Poquelin, the father of Moliere, comes in unexpectedly and the play is hastily thrown out of sight. Again the boy poet places it in the comedian's hand, and some clever work is done by Scaramouche, as he tries to read the manuscript without being detected by the stern upholsterer. The next scene shows Moliere at the Louvre palace, where he meets Louis XIV. for the first time. Here we see the scorn of the courtiers for the actor-dramatist and the consideration shown for him by the King. Next we view the stately splendor of the festival at Versailles, where hundreds of courtiers, ladies in waiting and great nobles attend on Louis XIV. As Moliere comes into the scene, the acting of the King, the courtiers and of the great actor himself, is illuminative. When the king places his arm around Moliere's shoulders and walks off with him, it is a delight to watch the faces of the surprised and jealous train followers. And when next we see Louis seated at table with Moliere, serving him with his own hands, the cup of the courtiers is full. The scene showing the distraction of Moliere over the desertion of his wife, is a pathetic picture and displays talented emotional acting. Then when she appears, before finally leaving him, and we watch the play of coquetry on her witching face and not her charm of manner and grace of deportment, we do not wonder at poor Moliere's abandonment to despair. The last appearance of Moliere, and his first in the role of Malade, is a fine depiction of the stage of the tennis court theater and of the French manner of acting a part in the Seventeenth century. Then follows his sudden illness and death. The closing scene of the "Life of Moliere" shows a statue of the dramatist at Versailles, in bust form. By means of a dissolving scene, the bust is surrounded by a throng of notables, assembled at its dedication of the poet's memory. A beautiful girl approaches the statue and places a laurel wreath on the chiseled brow; then, as if by magic, a similar wreath is seen in the uplifted right hand of everyone present—an imposing and fitting apotheosis of the greatest literary genius of France.—Gaumont. 965 feet. Released October 29.

Personal Notes

P. A. Powers, president of the Powers company of New York, was injured in an automobile accident recently while in St. Louis. The accident occurred while enroute to an aviation meet in company with Mr. Talbot, manager of the Globe theater, in that city. The extent of the injury is not learned at this writing but the many friends of both men hope that they will not prove serious and that they will have a speedy recovery.

William H. Bell, general manager of the Northwestern Amusement Supply Company, Spokane, Wash., and recently appointed manager of the Geo. K. Spoor Company, Chicago, called at THE NICKELODEON office a few days ago and related some of his western experiences. Like everyone else who goes out there Mr. Bell likes the far west, although he confesses he likes Chicago, too. Mrs. Bell remains in Spokane until the new manager of the Northwestern is fully instructed in his duties.

J. Har Basel, of Butte des Morts, Wis., was a recent Chicago visitor. Mr. Basel operates a traveling show, making 102 towns in his state for one or two night stands. He gives a full evening of entertainment, showing six reels of motion pictures and charging 15, 25 and 35 cents admission. His circuit includes towns of from 150 to 10,000 population, and in some of them his is practically the only entertainment afforded during the year.

Among the Picture Theaters

FROM OUR CORRESPONDENTS.

CALIFORNIA.

The hot weather of the past three weeks has been responsible for the excellent business reported by the various airdomes in the suburban districts of Los Angeles, and the slump in the business of the theaters in their vicinity.

The Boyle Heights airdome is negotiating for a building for the winter, and will make a permanent fixture in that locality.

The Anspach airdome on North Broadway will shortly go into winter quarters, as will the various others in the different parts of the city.

The managers of the suburban theaters are at present doing a great deal of speculating as to what result the approaching winter will have on their business, for last winter there was not a single theater outside of the business part of the city, while this winter there are approximately eighteen.

The Vermont Square theater has inaugurated a baby contest. This means of boosting business was introduced in Los Angeles by the East Side theater, and it proved to be a hummer. Since then several other suburban places have tried it, and it has made good in every one of them.

Manager Charles F. Petty of the East Side theater has severed his connection with that place, and after a short vacation expects to open a new show in another part of town.

Of the new shows to open down town the Plaza, Messrs. Gore & Stern, proprietors, on North Main street, is the largest. It has about 475 seats, and they have been pretty well filled up every night since opening. These gentlemen installed an Edison type "B" machine, and are using independent film service. They have a Wurlitzer automatic orchestrion to supply the music.

The U. S. theater, on North Main street, also opened recently. It is using a Powers machine and licensed film service and reports business very good.

The Star theater on East Fifth street is numbered among the new arrivals. These people are using a standard machine, and independent film service.

The Western Film Company recently organized by A. C. Hyman is the latest independent exchange to start in business here. Robert A. Brackett, formerly a picture show owner, and later an employee of W. H. Clune, is the manager of the concern, and reports excellent progress.

E. L. Kennedy, owner of the Herman theater, has arrangements with the Acme Film Exchange of San Francisco and is supplying several houses here and in the surrounding towns with independent film service. This with the Pacific States makes three independent exchanges in Los Angeles with but two licensed exchanges, Clune and Tally.—H. E. White.

MINNESOTA.

F. E. Nemes, 712 Germain street, St. Cloud, Minn., is having a store building in that city remodeled into a moving picture house. He has employed one of the most prominent architects in St. Paul, who has prepared plans for a very handsome entrance, which will include mosaic and plastic stucco work and stained glass. When completed the house will seat 350. It will be devoted to moving pictures. Prices will be popular.

The Crystal theater, which was erected a year ago in Minneapolis, and has proved a most successful venture, is being repainted and redecorated at a cost of several hundred dollars. It is a show house built especially for moving pictures, without a stage but with the very latest moving picture devices. It has a seating capacity of 470, a 29-foot ceiling and its machine throws a picture 24 by 36 feet. Henry H. Green and D. J. Labar, the proprietors who managed it last year, will continue to conduct it this winter. C. D. Strong, who is a showman of 23 years' experience, will be the chief machine operator.

D. J. Labar, one of the proprietors of the Crystal theater, Minneapolis, has started for Europe, where he will spend about four months touring England, France and Germany in his automobile, making a study of European methods as evidenced in the different moving picture houses of those countries and gathering ideas.—J. L. WASH.

NEW ENGLAND STATES.

The following statement was made by Mayor Strout of Portland, Maine: "If any public place of amusement in the city refuses to admit sailors from the ships of the United States

Navy because they are in uniform, and for no other reason, I will do the best I can to see that that place is deprived of its license to do business." This statement was made following a complaint of Capt. Fletcher of the U. S. S. Birmingham, which was in Portland to help celebrate the Fourth, that some of his men had been refused admission to amusement houses so long as they wore their uniforms. Until a year ago the Navy Department refused to send ships to Portland, after a complaint had been made by Admiral Evans for the same reason. Several houses in Boston had some trouble similar to this. It seems that a patriotic film was being run off, and that some sailors were among the audience. When the pianist played the national air the sailors rose to their feet and remained upright until the end of the piece had been played. This obstructed the view of the audience, and cries of "sit down" were heard. In order to avoid any unpleasantness in the future, it was decided merely to play snatches of the "Star Spangled Banner," should another patriotic film be exhibited.

All M. P. theaters in Boston have been required to install a water sprinkler system. This arises from the fact that some vaudeville is used in West M. P. theaters.

ROLL OF THE STATES.

CALIFORNIA.

A war on the nickelodeons of San Francisco is threatened by the Board of Health on account of the poor ventilation that is found in most of them. Health Officer McNutt reported that the air was foul in many of the theaters and the managers are doing nothing to comply with the law. He recommended to the board that no more renewals of permits or new applications be granted unless the law is strictly complied with.

The Biribaum Investment Company is planning the erection of a new moving picture theater on East Fifth street, Los Angeles.

A. Hasrella will erect a one-story frame building for a moving picture show on Castro street, San Francisco, the cost to be about \$11,000.

CANADA.

The Griffin Amusement Company has purchased the Majestic theater at Toronto, Ontario, this being one of four new theaters which they have added to their chain. The other three are located at Ottawa, Brockville, and Sudbury. Over one hundred theaters are now controlled by the Griffin company.

Dr. Shayne, 4 Grange avenue, Toronto, has secured a permit for a new moving picture theater at 332 Queen street. Cost \$7,000.

The railway company and Provincial Immigration Department of New Brunswick are collecting moving pictures of New Brunswick scenery for a cinematograph advertising campaign in order to boom that province.

COLORADA.

C. D. Stoddard has secured a permit for a new moving picture theater to be located in the Sutphen building, Longmont.

The new Odeon theater, motion picture show, opened at Longmont late in August.

CONNECTICUT.

Samuel Morrell has assumed the management of the Bradley theater, of Putnam.

Charles Parvian has purchased from K. Parvian and E. Corprillian their interest in the Bijou theater, of New Britain.

FLORIDA.

G. F. Gonzales and J. T. Pryor, of Pensacola, have purchased the pastime theater at Jacksonville from C. D. Jackson and A. B. Hoyt.

John H. McKay, of Jacksonville, is now in New York buying all kinds of new machines, films, slides and paraphernalia of every description, so that in future he will have one of the most up-to-date and complete moving picture supply houses in the South.

The Grand is a new picture house at Main and Forsyth streets, Jacksonville. It is operated by H. B. Montgomery.

GEORGIA.

Atlanta is to have another moving picture theater to be called the Alamo theater, which, it is said, will be one of the most up-to-date in the city. The permit for altering the interior of the store formerly occupied by the Schoen Shoe Company was taken out Monday and calls for an expenditure of \$10,000. Mion Bros., who conduct a tile-setting business here, are backing the theater, and the interior will be artistically decorated in plastic work.

The Southern Amusement Company will open a picture show at 28 Broughton street, East Savannah.

Fulton Varner and E. W. Stone have formed a moving picture combination which now controls three of the four theaters which are being operated in Athens.

IDAHO.

Messrs. Turner and Duke, of Caldwell, have purchased the Elk moving picture theater at Weiser.

George E. Atwater, democratic candidate for state representative, favors moving picture shows on Sunday, believing their influence upon young men is much better than that of the cigar stores where they gamble.

ILLINOIS.

Messrs. Petteron and Chambers have purchased the Airdome at Blandinville from Mr. Bayless and have taken possession.

Geo. H. Holcomb will open a new moving picture show in the Opera House at Ottawa.

Mr. Allen, of Chicago, is making arrangements to open a new moving picture show at West Chicago.

William A. Hart, of Milwaukee, is planning the erection of a new vaudeville theater at Peoria.

Fred Harris has decided to erect a new moving picture theater at Monmouth.

Louis Bulger and W. Eggleston will open a new moving picture show at Bement.

J. F. Knock will open a new moving picture show at Lewiston.

S. C. Gay will erect a new vaudeville and moving picture show at Ottawa.

Cecil Rollins has opened a moving picture show at Sheffield.

C. F. Weaver is making arrangements to open a new moving picture theater at Atlanta.

Gilmer McCoy has sold his moving picture show at Villa Grove, to Clarence Hepner.

Ground has recently been broken for an elaborate new theater at Peoria. It will be called the Temple, and will be run by Messrs. Burroughs and Churchill.

It is announced that Rock Island will get a new and one of the finest vaudeville houses in the middle west, the building to be ready for the 1911-12 season. Ford Crampton will be the owner.

Edward Maske and Chas. Brown have rented Klein Hall at Lemont.

Jackson and Matthews have recently opened their new motion picture theater at Champaign. First class shows will be given.

Carroll Brothers have purchased the Dreamland moving picture theater at Beardstown, from Mr. Charles Quaintance.

D. E. Mulvey and George Ehrhardt have secured a five-year lease on the premises at 5241-43 N. Clark street, Chicago, to be improved with a new theater building.

The Columbia theater is a new picture house, which has opened at 209 South Adams street, Peoria.

The Idle Hour theater is a new picture house which has opened in Lockport.

The new machine for E. V. Furrer's Gem 5 and 10 cent theater, at Easton, arrived from New York last week and the shows have been fairly well attended, considering the busy season.

Samuel Polakow, is constructing a \$200,000 theater and auditorium at Kedzie and Ogden avenues, Chicago.

M. E. Albert will erect a one-story moving picture theater at 1217 Milwaukee avenue, Chicago, the cost to be \$5,000.

J. A. Monroe, of Moline, announces that he will give moving picture shows at the Barrymore theater.

A fire broke out in the Orpheum moving picture theater at Oregon, August 29, practically destroying it.

A new vaudeville theater, with a seating capacity of 1,200 will be built on the site of the Majestic theater at Rock Island. It will cost \$30,000.

INDIANA.

Representatives of a moving picture circuit were in Logansport recently negotiating for a location on Market street.

The Colonial theater at Vincennes is now showing moving pictures and vaudeville.

Charles Elya and Henry Eisley have purchased the Majestic theater at Angola.

September 22 is the date set for the opening of the new "Orpheum" theater which is being completed at the corner of Eighth avenue and Washington street, Gary. The Orpheum will be one of the largest theaters in this part of the state, as it will have a seating capacity of 850. It is intended to start the play-house out with vaudeville, with the motion pictures as a feature.

IOWA.

Donald Johnston, of Ida Grove, is planning to open a new moving picture theater at Mapleton.

Jack Hastings has purchased from McKelip and Nerbovig the Airdome theater at Sheldon.

Major N. P. Hyatt has leased the Orpheum at Webster City from E. H. Martin.

A new vaudeville theater is promised at Creston.

G. M. Solon has bought the White theater at Le Mars.

The contract for the building of the new opera house at Brooklyn has been let to Mr. Park of Belle Plaine. The front will be built of pressed brick and Bedford stone.

Mr. Ikenberry, of Adel, has purchased a new picture machine.

Davis Brothers will open a large picture show at Muscatine about October 1. The room will be half a block in length, seating 600.

Messrs. Joe Roberts and Max Wright, are making arrangements to open a new moving picture show at Maquoketa.

S. C. Thompson has left Mason City for Mexico, Mo., where he will at once begin the building of his new theater.

The Orpheum electric theater has been opened recently at Fairfield.

The new Princess theater was opened at Decorah late in August. The building has been remodeled and improved in all respects.

KANSAS.

C. J. Clark is making arrangements to reopen the Crystal vaudeville and moving picture theater at Ottawa.

Messrs. Snodgrass and Mackey have opened a new vaudeville theater at Wichita. It is known as the Colonial.

C. B. Yost has purchased a half interest in the Elite moving picture theater, at Hutchinson, with J. W. Martin.

The People's theater in Kansas City which has been closed for a year, will open September 11 under new management. It will be known hereafter as the Columbian.

Will Strahan will open a new moving picture show at McPherson.

Dick Fields and William Campbell have opened a picture show in the Campbell building, at Brown.

Martin Johnson, who gives illustrated lectures on his cruise in the South Seas with Jack London, suffered the loss of most of his films by fire at Kansas City.

LOUISIANA.

C. J. Stewart, of Baton Rouge, was the lowest bidder for the construction of an opera house at Opelousas for the Jacobs News Depot Company.

The charter of the Consolidated Theater Company has been filed for record in the clerk's office, Shreveport. The board of directors are Forest Baker, Charles Anderson and J. S. Welsh with Forest Baker as president, Charles Anderson as vice president and J. S. Welsh as secretary and treasurer. The object of the company is declared to be to conduct, operate and carry on a theater or theaters, picture shows or vaudeville entertainments in the City of Shreveport. The capital stock of the company is \$3,000 divided into thirty shares of \$100 each.

The Audubon Park Association is giving free moving picture shows to the public of New Orleans, at Audubon Park.

MARYLAND.

The Comedy Moving Picture Parlor, at 412 East Baltimore street, Baltimore, was damaged by fire recently.

The moving picture committee of Frederick have requested managers of moving picture houses in that city to furnish a resumé of their films before exhibiting them, in order that the objectionable ones may be censored.

David Newman will erect a moving picture theater at 1105 North Broadway, Baltimore.

MASSACHUSETTS.

The Plaza is a moving picture house which has opened at Springfield.

Goldstein Brothers, of Springfield, have been granted a permit to open the Bijou theater at Westfield.

A. H. Sawyer has sold his interest in the Berkshire Spa, a picture house in the Ryan block at Pittsfield, to Edward Hamilton.

The Olympic theater at Peabody is now run as a moving picture house.

The new Scenic theater on Paige street, Lowell, was opened on Labor Day.

Thomas Marion has purchased the Lyric theater at 319 High street, Holyoke.

The new Park Street theater located in the Haworth Block, Adams, has been opened under the management of James Sullivan.

The American House stables at Fitchburg are to be remodeled by the Bijou Amusement Company for use as a vaudeville and motion picture theater.

The Plaza theater at Springfield has recently been opened.

The Orpheum theater, of Boston, formerly the American Music Hall, will hereafter present vaudeville and moving pictures.

MICHIGAN.

Messrs. McClure and Berger have opened a new moving picture show at Lansing.

D. E. Rice, of Negaunee, has leased the Quayle block at Ishpeming and will convert it into a moving picture theater.

Moving picture entertainments in the churches and Sunday schools are the latest drawing card of the Wayne County Sunday School Superintendents' Association. Negotiations are now underway to erect or secure a theater in Detroit and arrange for securing biblical or semi-religious films.

The Royal theater will, after September 1, be located in the Kaleva Temple, on Trimountain avenue, South Range.

George F. Smith is opening a picture show in the Parshall building, on Monroe street, Coldwater.

MINNESOTA.

F. W. Hall, of Aitkin, is preparing to open a new moving picture house at Cuyuna.

C. S. Green is preparing to open the Princess theater on Fourth street, Minneapolis.

Sam Roberg has purchased the Gem theater at Red Wing.

Fern Thurston, E. W. Cooley, and Henry Nelson have decided to open a new moving picture theater at Blooming Prairie.

Fred B. Henderson has recently opened the Orpheum theater at Duluth.

MISSOURI.

Manager Capen has opened the Crystal theater at Sedalia.

Messrs. Trunk and Heim are working on plans for the remodeling of the old Rollway rink at St. Joseph, into a moving picture theater.

The O. T. Crawford Film Company, of St. Louis, has been recently incorporated with \$100,000 capital stock. The incorporators are O. T. Crawford, J. C. Graham, E. L. Thomas, and others.

Another handsome fireproof vaudeville theater is projected for the northwestern part of St. Louis. The Short-Culp Real Estate Company has purchased a piece of property on Easton avenue upon which a theater will be erected. Vaudeville will constitute the main features of the entertainment with moving pictures incidental thereto.

A deal was consummated recently whereby the leases on the Grand opera house and the Lyric Airdome, at Carthage, were sold to one company. The new owners are A. E. McKiernan, Lloyd Lundy, J. B. Kreyer, John Warden, B. F. Tull, Emil Cohen, and Mrs. Josephine Phelman. All are musicians, and will form their own orchestra. Mr. McKiernan will act as manager for the new amusement company. Great plans are being made by the new owners for this winter's offerings at the Grand. It is their present intention not to have a dark night at that theater, but have something doing all the time. Every night there is to be vaudeville and moving pictures, when some other high class attraction is not booked. On Sunday night moving pictures are to be run.

The sanitary condition of moving picture theaters will receive the attention of the health authorities of Kansas City. Dr. W. S. Wheeler, health commissioner, says that a great many of these places of cheap amusement are poorly and inadequately ventilated, and that for the protection of the health of the patrons many reforms in the way of sanitation are necessary. Sanitary

inspectors have been instructed to inspect personally the picture show theaters, make a note of the sanitary condition and make daily reports to the board of health with their recommendations as to what is needed.

MONTANA.

E. R. Avery has made arrangements to give a moving picture show in Ruby once a week in the K. O. T. M. hall. The price of admission will be 35c for adults and 15c for children.

E. J. Myrick, manager of the Bijou theater, leaves for Sand Point, Idaho, to assume the management of the Scenic theater at that place. W. F. Myrick, a brother, will have charge of the Bijou theater at Missoula.

NEBRASKA.

W. A. Keaton has purchased the Bijou vaudeville theater, Fremont, from J. W. Glenn.

Charles S. Graul will soon open a moving picture house at Fleetwood.

An ordinance to modify the regulations pertaining to the installation of moving picture machines in Omaha was offered for first reading.

L. S. McAllister, of Grand Island, is having his store building remodeled and will install there a moving picture show to be open two or three nights a week. Mr. McAllister will also open a similar show in Cairo.

C. W. Burgess and C. S. Holmstead are making arrangements to open a new vaudeville and moving picture show at Red Cloud.

J. W. Glenn and John Miller are planning to open a new vaudeville and moving picture show at the corner of Fourth and Main streets, Fremont.

Frank S. Morse has sold the Empire theater to Messrs. Beecher and Washburne of Kansas City at Nebraska City.

NEW HAMPSHIRE.

The Pastime theater at Tilton has been opened by Herbert A. Mann.

The Family theater, of Rochester, has changed hands and in the future will be known as the Orpheum. The new lessees are W. F. Bray and F. A. Morel, of Boston.

A new picture house has been opened at Milford by Ralph Wheeler and Carl White.

NEW JERSEY.

The moving picture plant of the Dramagraph Company, of Edgewater, was closed by writ of attachment. Frederick Beck, an operator, secured the writ on the ground that the company owed him \$225 for salary. The president of the company is J. E. Sherwin, of New York.

The contract for the construction of a three-story moving picture film factory at Jersey City to be occupied by Pathé Freres, was filed August 24. The building is to be completed by December 1, and will cost about \$43,000.

Corse and Joe Payton have opened the Gaiety moving picture theater, Hoboken.

Walter Rosenberg has again taken charge of the Criterion theater in Atlantic City and instituted a policy of moving pictures.

NEW YORK.

Charles M. Bagg will remodel the building at 248 Fillmore avenue, Buffalo, into a moving picture theater.

A moving picture theater to cost \$25,000 will be erected at 404 Gates avenue, Brooklyn. It is being erected by J. H. Zieser, 5 Beekman street, New York.

A vaudeville and moving picture house was recently opened at Broadway and Van Buren street, Brooklyn; another with a capacity of about 900 is nearing completion on Myrtle avenue and Harman street; and ground has been broken for another on Gates avenue, near Nostrand.

Seamans and Leland will open a picture theater on West Main street, St. Johnsville.

A moving picture show will be installed at 39 Spring street, New York.

King and Salkin will convert the three-story building at 1894 Third avenue into a moving picture theater, at a cost of \$5,000.

The Victor Film Exchange has sent special moving-picture apparatus to Buffalo and will take pictures of the big motor boat race off Motor Island. This is the first time an attempt has been made to take moving pictures of boats of this class.

J. S. Dickinson is making arrangements to start a new moving picture theater at Watkins.

J. W. Archer, who formerly conducted the Home restaurant, states that he will open a motion picture house in East Youngstown.

After looking over the several hundred names, all of which were suggested by attendants at the moving picture shows, conducted nightly by E. H. Condran, the committee announced that the moving picture in the Furnesen building, corner Union and Brown streets, Middleton, will be known as The Majestic.

NORTH CAROLINA.

The Philadelphia Amusement Company has been incorporated with a capital stock of \$50,000. The incorporators are M. L. Jackson and others, of Salisbury.

NORTH DAKOTA.

Mr. Waldron has opened a new moving picture theater at Langdon.

OHIO.

The United States Amusement Company has been incorporated with a capital stock of \$30,000. The incorporators are F. J. Norris, David Wise, Robert Masters and others, of Cincinnati.

J. C. Karg has completed arrangements for a new moving picture theater to be erected on the East Side, Toledo.

Architects Stewart and Stewart are preparing plans for a moving picture theater to be erected at Hyde Park, Cincinnati.

Ed. Lind has purchased the Star theater at Napoleon and will make several improvements.

The Palace moving picture theater at 1421 Vine street, Cincinnati, was partially destroyed by fire recently.

The Volk Theatorium at Le Fontaine has been purchased by F. E. Rutter, who will remodel the place and rechristen it "The Royal."

The laying of the concrete floor in the new addition to the scenic theater at Ironton was recently commenced, and a space of 132x32 feet will be covered.

Charles Clegg, late of the New York Hippodrome Company, has recently taken charge of the Royal theater at Findlay, Ohio. He will dispense with the moving pictures which have long been a feature of the house.

Ground has been broken in Collinwood for a theater, the first in the village. It will be located on Colchester avenue. The building will cost \$17,000. J. F. Usher and E. C. Overs are the owners. The first floor will be made into a roomy little theater for vaudeville and moving pictures.

Lima will soon have a second handsome vaudeville theater. Back of the project are Thomas Doyle and L. J. Berger.

Plans and specifications for the new Hartman theater, State and Third streets, Columbus, are about completed in the office of Architects Richards, McCarty and Bulford.

Zuckerman and Wolf, who have been partners in the operation of the Wonderland theater in South Park place, Newark, have dissolved partnership, Mr. Zuckerman buying his partner's interests in the business. Mr. Zuckerman will continue to run the high class motion picture entertainment which has made this little theater a popular amusement place. The change in ownership took place today.

Gabe Sachs, of Dayton, has leased the Gillette theater of Findlay.

The Majestic theater on Vine street, Cincinnati, is being remodeled, which will result in a seating capacity of 1,300. Vaudeville and moving pictures will be shown. Isaac Libson, who controls the Bijou, will have the management of the theater.

Arrangements are being made by Howard Rathburn to install a moving picture show in South Park place, Newark, in the room he formerly had for a pool and billiard parlor.

Plans for the new Hartman theater and building to be erected at the corner of State and Third streets, Columbus, are practically completed. Bids for its construction are to be opened September 27.

OKLAHOMA.

Burnett Brothers have commenced the erection of a new moving picture theater on Dewey street, Sapulpa.

T. H. Solliday has leased the old opera house on Spencer avenue, El Reno, and will remodel it into a moving picture theater.

Manager Casey of the Scenic moving picture theater at Sapulpa, believes that moving pictures will become a permanent feature of modern life, owing to their educational faculty.

The Lyric Amusement Company is preparing to open a new theater in the Lambe building at El Reno.

OREGON.

The Majestic theater, at Portland, has recently been opened as a moving picture house.

Geo. L. Baker is planning to erect a new two-story theater to cost \$125,000, on Morrison street, Portland.

The Electric theater at Woodburn, owned by Mr. Lick, was destroyed by fire recently.

The Tournament Film Company of Detroit, Mich., the largest moving picture company doing business in America, has been granted the moving picture concession for the Pendleton Round-up and will be on the ground with six men. The contract has just been signed up at Cheyenne by Mark Moorhouse, representing the frontier celebration association, and H. E. Smith, president and general manager of the film company.

Woodburn came near having a disastrous fire when the Electric theater burst out in flames, but quick action on the part of the fire department saved most of the building and the entire block. Fire started at 10:30, soon after the closing. The front part was burned and the two front rooms of the second story were damaged. Mr. Lick lost his machine, piano and six films. The total loss was about \$3,200; insurance, \$2,000.

PENNSYLVANIA.

L. M. Swaab, Chestnut, Hill, S. M. Swaab and L. J. Downey, Philadelphia, have incorporated the Swaab Film Service Company of Delaware for \$100,000.

Felix Isman, of Philadelphia, is planning to erect a new moving picture theater at Chester.

D. S. Bader is taking estimates for a \$10,000 moving picture theater, seating capacity 1,000, to be erected at Forty-ninth and Yokum streets, Philadelphia.

Peter Setteno, of Middletown, is making arrangements to erect a moving picture theater at Steelton, and another at Harrisburg.

Mrs. Barbara Ferguson will erect a theater at Olyphant, plans for which have already been drawn up.

At Reading two new theaters, the Luken Hippodrome and the Lyric, are nearing completion. Both will run vaudeville acts and motion pictures.

Major John T. Ensminger will open a moving picture show at 1205 North Third street, Harrisburg.

Main avenue, Scranton, will soon be famous for its nickelettes. Three have been in operation for some time and the new Park theater, being built by Meredith Jones on his property adjoining the new West Side park, is nearing completion. When the Park theater is opened there will be five moving picture shows on Main avenue with the addition of Clarke Brothers auditorium, where, by the way, all shows are given free. Main avenue will soon rival Lackawanna avenue in the number of its moving picture shows. West Scranton with its population of about fifty thousand people would undoubtedly be a good site for a theater, where good, clean shows would be given.

A moving picture theater will be erected at the corner of Passyunk avenue and Morris street, Philadelphia, by Hopkins, Milgram & Gardiner. The cost will be about \$40,000.

The church building on the west side of Seventh street, above Snyder avenue, Philadelphia, has been purchased by S. Sheftel, who will remodel it into a moving picture theater. The improvements which will cost \$5,000, were designed by Architects Anderson and Haupt. The theater will measure 41 by 75 feet, and will have a seating capacity of 500.

William H. Wentz, proprietor of the Majestic moving picture theater, Pine and Front streets, Catasauqua, has repainted his place of business, inside and outside, and has constructed a guarded platform outside for the use of persons coming with go-carts or baby carriages. The attendants are now all uniformed, and the place presents a very attractive appearance.

RHODE ISLAND.

Extensive changes are being made at Bullock's theater on Richmond street, Providence. A new lobby is being built and the interior redecorated.

TENNESSEE.

Henning is to have a continuous moving picture show, the hall now being remodeled and the electric wires being installed for that purpose. Fuller Newman is to be manager of the show.

The contract for the new vaudeville theater which is planned to be built on Market street, Chattanooga, has been let and the actual work on the construction will be started soon. The work will be done by the Hahn-Boulden Company of this city. The new playhouse will be most pretentious, seating about 1,000. It is being promoted by H. L. Sperry, of Nashville, president of the stock company; R. M. Watkins, of this city, secretary-treasurer and general manager; Thayer Montague and D. S. Henderson, of this city, and R. H. Waller and Frank P. Houston, of Nashville.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED				Date.	Title.	Maker.	Length.
DRAMA				10-24	The Message of the Violin.....	Biograph	997
				10-24	Another's Ghost	Pathé	748
				10-25	The First Gray Hair.....	Vitagraph	654
				10-25	His Breach of Discipline.....	Edison	
				10-25	Jean Goes Foraging.....	Vitagraph	1,006
				10-26	The Signet Ring.....	Eclipse	868
				10-27	False Love and True.....	Lubin	600
				10-27	Blasted Hopes	Selig	1,000
				10-28	The Swiss Guide.....	Edison	
				10-29	The Life of Moliere.....	Gaumont	965
				10-29	The Telephone	Vitagraph	665
				10-29	The Indian and the Maid.....	Pathé	995
				10-31	Settled Out of Court.....	Selig	1,000
				10-31	Two Little Waifs.....	Biograph	997
				COMEDY			
				9-15	The Schoolmaster of Mariposa	Selig	1,000
				9-15	Resourceful Robert	Lubin	450
				9-16	Bumptious as a Fireman.....	Edison	
				9-17	A Lunatic at Large.....	Vitagraph	997
				9-17	A Dummy in Disguise.....	Gaumont	581
				9-17	Hank and Lank—Joy Riding.....	Essanay	233
				9-19	Bertie's Elopment	Selig	
				9-19	A Summer Tragedy	Biograph	987
				9-19	Big Medicine	Selig	
				9-20	Jean, the Matchmaker	Vitagraph	1,000
				9-21	A Close Shave	Essanay	553
				9-21	A Flirty Affliction	Essanay	416
				9-23	A Jar of Cranberry Sauce.....	Edison	
				9-23	Almost a Hero	Edison	
				9-23	Max in a Dilemma	Pathé	446
				9-23	The Hustler Gets the Coin.....	Pathé	446
				9-24	The Times Are Out of Joint.....	Gaumont	252
				9-24	The Times Are Out of Joint.....	Gaumont	252
				9-24	A Simple Mistake.....	Pathé	
				9-26	Max Is Absent Minded.....	Pathé	551
				9-27	Too Much Water	Gaumont	351
				9-28	Hank and Lank—They Dude Up Some.....	Essanay	307
				9-28	Curing a Masher	Essanay	660
				9-28	The Hoodoo	Pathé	920
				10-1	A High-Speed Biker.....	Gaumont	401
				10-1	Who Owns the Rug.....	Pathé	690
				10-3	Betty Is Still at Her Old Tricks.....	Pathé	490
				10-3	A Cold Storage Romance.....	Selig	565
				10-3	My Friend the Doctor.....	Selig	425
				10-4	Her Fiance and the Dog.....	Gaumont	525
				10-5	All on Account of a Lie.....	Essanay	1,000
				10-6	A Gold Necklace	Biograph	576
				10-6	Woman's Vanity	Lubin	600
				10-6	How Hubby Got a Raise.....	Biograph	416
				10-6	The Golf Fiend	Lubin	350
				10-7	Bumptious Plays Baseball.....	Edison	
				10-7	The Farmer's Daughter	Edison	
				10-7	Slippery Jim	Pathé	633
				10-10	The Sanitarium	Selig	1,000
				10-10	Betty is Punished	Pathé	351
				10-11	The Lover's Mill	Gaumont	292
				10-12	Hank and Lank— They Get Wise to a New Scheme.....	Essanay	302
				10-12	Papa's First Outing	Essanay	698
				10-12	Forty-five Minutes From Broadway.....	Kalem	
				10-12	A Summer Flirtation.....	Pathé	
				10-13	Liz's Career	Lubin	990
				10-13	A Lucky Toothache.....	Biograph	570
				10-13	The Masher	Biograph	415
				10-14	On the Doorsteps.....	Vitagraph	
				10-15	The Cowboy's Mother-in-law.....	Essanay	1,000
				10-15	The Aviation Craze.....	Pathé	243
				10-17	One on Max.....	Pathé	531
				10-17	Jinks Wants to Be an Acrobat.....	Pathé	397
				10-20	Hawkin's Hat	Lubin	500
				10-20	Archie's Archery	Lubin	450
				10-21	Davy Jones' Domestic Troubles.....	Vitagraph	1,000
				10-21	A Wedding Trip Through Canada.....	Edison	
				DAILY LICENSED RELEASES.			
				MONDAY: Biograph, Lubin, Pathe, Selig.			
				TUESDAY: Edison, Gaumont—Kleine, Vitagraph.			
				WEDNESDAY: Essanay, Eclipse—Kleine, Pathe.			
				THURSDAY: Biograph, Lubin, Melies, Selig.			
				FRIDAY: Edison, Kalem, Pathe, Vitagraph.			
				SATURDAY: Essanay, Gaumont—Kleine, Pathe, Vitagraph			
9-15	Mrs. Rivington's Pride.....	Lubin	500				
9-16	Unconscious Heroism	Pathé	951				
9-16	Two Waifs and a Stray.....	Vitagraph	985				
9-17	The Vagaries of Love.....	Pathé	950				
9-17	Poems in Pictures.....	Gaumont	391				
9-17	The Pony Express Rider.....	Essanay	750				
9-19	The False Friend.....	Pathé	558				
9-20	Tactics of Cupid.....	Gaumont	896				
9-20	An Unselfish Love.....	Edison					
9-21	A Corsican Vendetta	Eclipse	699				
9-21	An Arizona Romance.....	Pathé					
9-21	The Japanese Spy	Kalem					
9-22	The Oath and the Man.....	Biograph	997				
9-22	Love's Old Sweet Song.....	Lubin	990				
9-22	The Sergeant	Selig	1,000				
9-23	The Conspiracy of Pontiac.....	Kalem					
9-23	A Modern Knight Errant.....	Vitagraph	967				
9-23	The Hand of Fate.....	Pathé	607				
9-24	The Reserved Shot.....	Gaumont	741				
9-24	Renunciation	Gaumont	999				
9-24	A Simple Mistake	Pathé					
9-24	The Tout's Remembrance.....	Essanay	1,000				
9-25	The Ole Swimmin' Hole.....	Selig	1,000				
9-26	The Sheriff's Capture.....	Lubin	990				
9-26	Rose O'Salem Town	Biograph	998				
9-27	The Sunken Submarine.....	Gaumont	646				
9-27	The Footlights or the Farm.....	Edison					
9-27	Her Adopted Parents	Vitagraph	988				
9-28	The Heart of Edna Leslie.....	Kalem					
9-28	The Quarrel	Eclipse	607				
9-29	The Path of Duty	Lubin	990				
9-29	A Kentucky Pioneer	Selig	1,000				
9-29	Examination Day at School.....	Biograph	991				
9-29	A Plucky American Girl.....	Melies	950				
9-30	A Home Melody	Vitagraph	907				
9-30	Ononko's Vow	Edison					
9-30	The Sick Baby.....	Pathé	984				
9-30	Spotted Snake's Schooling.....	Kalem					
10-1	The Diver's Honor.....	Gaumont	591				
10-1	The Bachelor and the Baby.....	Vitagraph					
10-1	Patricia of the Plains.....	Essanay	1,000				
10-3	The Iconoclast	Biograph	992				
10-3	The Baggage Smasher.....	Lubin	975				
10-4	More Than His Duty.....	Edison					
10-4	Ransomed; or, A Prisoner of War.....	Vitagraph	998				
10-4	The Little Acrobat	Gaumont	466				
10-5	The Engineer's Sweetheart.....	Kalem					
10-5	Mirth and Sorrow.....	Pathé	575				
10-5	The Dishonest Steward.....	Eclipse	699				
10-6	Billy's Sister	Melies	950				
10-6	For Her Country's Sake.....	Selig	1,000				
10-7	Big Elk's Turn Down.....	Kalem					
10-7	A Life for Love.....	Pathé	351				
10-7	The Last of the Saxons.....	Vitagraph	1,007				
10-8	The Bearded Bandit	Essanay	1,000				
10-8	An Indian's Gratitude.....	Pathé	990				
10-8	The Dunces' Cap.....	Gaumont	896				
10-8	The Sage, the Cherub and the Widow.....	Vitagraph					
10-10	The Clown and the Minister.....	Lubin	990				
10-10	The Stigma	Pathé	630				
10-10	That Chink at Golden Gulch.....	Biograph	998				
10-11	Brother Man	Vitagraph					
10-11	The Three Friends.....	Gaumont	657				
10-12	The Stolen Plans of the Fortress.....	Eclipse	991				
10-13	In the Golden Harvest Time.....	Selig	1,000				
10-14	Winona	Kalem					
10-14	The Stolen Father.....	Edison					
10-14	Werther	Pathé	892				
10-15	The Legacy	Vitagraph					
10-15	The Romance of a Necklace.....	Gaumont	995				
10-17	Hearts and Politics.....	Lubin	990				
10-17	The Broken Doll.....	Biograph	997				
10-17	The Foreman	Selig	995				
10-18	Auld Robin Gray.....	Vitagraph	991				
10-18	The House of Seven Gables.....	Edison					
10-18	Grandmother's Plot	Gaumont	835				
10-19	In the Shadow of the Night.....	Eclipse	502				
10-19	Outwitted	Pathé	783				
10-20	The Banker's Daughters.....	Biograph	989				
10-20	Two Boys in Blue.....	Selig	1,000				
10-21	His Life for His Queen.....	Pathé	918				
10-22	The Cheat	Gaumont	958				
10-22	Mystery of Lonely Gulch.....	Pathé	950				
10-24	Romance in the Rockies.....	Lubin	990				

Date.	Title.	Maker.	Length.
10-22	Clothes Make the Man.....	Vitagraph	983
10-24	Ghost of the Oven.....	Selig	585
10-24	O! You Skeleton.....	Selig	365
10-25	The Amazon.....	Gaumont	348
10-26	Motor Fiend.....	Pathé	610
10-27	The Proposal.....	Biograph	
10-27	The Passing of a Grouch.....	Biograph	
10-27	Edith's Avoirdupois.....	Lubin	375
10-28	Captain Barnacle's Chaperone.....	Vitagraph	994
10-28	Max in the Alps.....	Pathé	610

SCENIC

9-16	From the Arctics to the Tropics.....	Edison	
9-19	Trip to the Isle of Jersey.....	Pathe	397
9-20	Sunset.....	Gaumont	102
9-21	Scenes in the Celestial Empire.....	Eclipse	269
9-26	Colombo and Its Environs.....	Pathé	426
9-27	Over Mountain Passes.....	Edison	
10-1	Southern Twins.....	Pathé	302
10-3	Molucca Islands.....	Pathé	459
10-5	City of a Hundred Mosques.....	Eclipse	296
10-11	The Chuncho Indians.....	Edison	
10-18	Phantom Ride from Aix-les-Bains.....	Gaumont	165
10-19	Around Peking.....	Pathé	213
10-22	A Day on the French Battleship Justice.....	Vitagraph	335
10-24	Hagenbeck's Menagerie.....	Pathé	203
10-26	Bruges, Belgium.....	Pathé	370
10-26	In the Spreewald.....	Eclipse	132

INDUSTRIAL

10-5	Different Trades in Bombay.....	Pathé	410
10-15	Aeroplanes in Flight and Construction.....	Pathé	700
10-19	Tunny Fishing off Palermo, Italy.....	Eclipse	500

SPORTS

10-8	A Skier Training.....	Gaumont	100
10-28	Buffalo Fight.....	Pathé	358

TOPICAL

9-28	Reedham Orphanage Festival, 1910.....	Eclipse	394
10-11	Actor's Fund Field Day.....	Vitagraph	

INDEPENDENT

DRAMA

9-16	For a Western Girl.....	Bison	1,000
9-16	The Sacking of Rome.....	Eclair	800
9-16	The Stolen Invention.....	Thanhouser	1,000
9-17	The Falconer.....	Itala	1,000
9-19	The Blind Man's Dog.....	Eclair	566
9-19	The New Butler.....	Imp	
9-19	The White Squaw.....	Yankee	1,000
9-20	A Husband's Sacrifice.....	Powers	
9-20	For the Love of Red Wing.....	Bison	950
9-20	Not Guilty.....	Thanhouser	1,000
9-21	Trailing the Black Hand.....	Atlas	950
9-21	Strayed from the Range.....	Nestor	960
9-21	The Last Friend.....	Ambrosio	500
9-21	The White Princess of the Tribc.....	Champion	900
9-22	Debt.....	Imp	
9-22	The Cattle Thief's Revenge.....	Defender	
9-22	Only a Bunch of Flowers.....	Lux	596
9-23	A Cattle Rustler's Daughter.....	Bison	1,000
9-23	Julie Colonna.....	Cinés	760
9-24	Dr. Jekyll and Mr. Hyde.....	Great Northern	
9-24	The Bad Luck of an Old Rake.....	Itala	500
9-24	His Lordship.....	Powers	
9-24	Bill Mason's Ride.....	Capitol	700
9-26	The Street Arab of Paris.....	Eclair	820
9-26	Pressed Roses.....	Imp	
9-26	The Yankee Girl's Reward.....	Yankee	
9-27	A Cowboy for Love.....	Bison	989
9-28	A Western Girl's Sacrifice.....	Champion	900
9-28	The Virgin of Babylon.....	Ambrosio	908
9-28	Where the Sun Sets.....	Nestor	976
9-29	Annie.....	Imp	
9-29	Kindness Abused and Its Results.....	Lux	531
9-29	A Schoolmarm's Ride for Life.....	Defender	
9-30	The Ranch Raiders.....	Bison	1,000
9-30	Giovanni of Medici.....	Cinés	1,000
9-30	Dots and Dashes.....	Thanhouser	1,000
10-1	The Music Teacher.....	Powers	
10-1	Rip Van Winkle.....	Reliance	
10-3	All the World's a Stage.....	Imp	
10-3	Women of the West.....	Yankee	950
10-4	Young Deer's Return.....	Bison	1,000
10-4	War.....	Powers	
10-5	When Cupid Sleeps.....	Atlas	
10-5	The Golden Hoard.....	Nestor	930
10-5	The Pit That Speaks.....	Ambrosio	500
10-6	The Deciding Vote.....	Imp	
10-6	Wild Bill's Defcat.....	Defender	

Date.	Title.	Maker.	Length.
10-6	Mother's Portrait.....	Lux	531
10-7	The Girl Scout.....	Bison	1,000
10-7	Avenged.....	Thanhouser	1,000
10-7	Giorgione.....	Cinés	1,000
10-8	Within an Inch of His Life.....	Powers	
10-8	All's Fair in Love and War.....	Capitol	
10-8	Jealousy.....	Columbia	
10-10	The Carmelite.....	Eclair	670
10-10	Jes' Plain Dog.....	Imp	500
10-10	The Monogrammed Cigarette.....	Yankee	
10-11	Pocahontas.....	Thanhouser	1,000
10-11	A Man and a Girl.....	Powers	
10-11	A Cowboy's Daring Rescue.....	Bison	
10-12	How the Tenderfoot Made Good.....	Champion	950
10-12	Silver Plume Mine.....	Nestor	970
10-12	The Betrothed's Secret.....	Ambrosio	
10-13	Bill and the Missing Key.....	Lux	534
10-14	The Mad Lady of Chester.....	Cinés	965
10-14	The Prayer of a Miner's Child.....	Bison	
10-15	A Shot in the Night.....	Capitol	
10-15	Tracked Across the Sea.....	Columbia	
10-15	Saved by Bosco.....	Great Northern	
10-15	A Pearl of Boy.....	Itala	
10-15	A Woman's Wit.....	Powers	
10-17	Dr. Geoffroy's Conscience.....	Eclair	659
10-17	An Indian Chief's Generosity.....	Eclair	321
10-17	Mother and Child.....	Imp	990
10-17	The Copper and the Crook.....	Yankee	
10-19	Stolen by Indians.....	Champion	950
10-22	In the Gray of the Dawn.....	Reliance	
10-22	Breaking Home Ties.....	Columbia	
10-26	Rev. John Wright of Missouri.....	Nestor	1,000

COMEDY

9-17	Round Trip \$5.98.....	Capitol	
9-17	Fabian Out for a Picnic.....	Great Northern	
9-20	Aunt Hannah.....	Powers	
9-21	Molly of the Regiment.....	Ambrosio	500
9-22	The New Butler.....	Imp	994
9-22	That Typist Again.....	Lux	880
9-23	The Convict.....	Thanhouser	
9-23	A Husband's Jealous Wife.....	Thanhouser	
9-23	Tontolini as a Ballet Dancer.....	Cinés	230
9-24	Foolshead as a Policeman.....	Itala	500
9-27	The Taming of Buck.....	Powers	
9-27	Oh, You Wives.....	Powers	
9-27	Home-Made Mince Pie.....	Thanhouser	1,000
9-28	Levi, the Cop.....	Atlas	
9-28	The Laugh's On Father.....	Atlas	
9-29	How Jones Won the Championship.....	Lux	380
10-1	Foolshead Employed in a Bank.....	Itala	1,000
10-3	Behind the Scenes of Cinema Stage.....	Eclair	320
10-4	The Beechwood Ghost.....	Powers	
10-4	Leon of the Table d'Hote.....	Thanhouser	1,000
10-5	Tweedledum's Duel.....	Ambrosio	500
10-6	Auntie in the Fashion.....	Lux	301
10-8	Foolshead Fisherman.....	Itala	500
10-8	Mrs. Cannon Is Warm.....	Itala	500
10-10	The Order Is to March.....	Eclair	295
10-10	A Game of Hcards.....	Imp	500
10-11	Simpson's Skate.....	Powers	
10-12	Tweedledum, or His First Bicycle.....	Ambrosio	
10-12	Curing a Grouch.....	Atlas	
10-13	Runaway Star.....	Lux	413
10-13	The Tale the Camera Told.....	Defender	
10-14	Delightful Dolly.....	Thanhouser	1,000
10-15	Willie Visits a Moving Picture Show.....	Great Northern	
10-15	Paid Boots and Stolen Boots.....	Itala	
10-18	Sleepy Jones.....	Powers	
10-18	The Devil.....	Powers	
10-19	The Boys of Topsy-Turvy Ranch.....	Nestor	960
10-19	The Cat Came Back.....	Atlas	
10-19	Imperfect Perfectos.....	Atlas	
10-20	The Fur Coat.....	Imp	995

SCENIC

9-17	Danish Dragoons.....	Great Northern	
9-19	The Falls of the Rhine.....	Eclair	440
10-1	The Flight Across the Atlantic.....	Great Northern	
10-3	Thru' the Ruins of Carthage.....	Eclair	660
10-1	Birdseye View from World's Highest Bldgs.....	Great Northern	
10-12	The S. S. Mauretania.....	Atlas	

DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Yankee.
TUESDAY: New York Motion Picture, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Atlas.
THURSDAY: Imp, Defender, Lux, Itala, Film d'Art.
FRIDAY: New York Motion Picture, Cinés, Thanhouser.
SATURDAY: Gt. Northern, Itala, Powers, Capitol.

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, NOVEMBER 1, 1910

No. 9



TUESDAY, NOVEMBER 1st

A Double Elopement

A Refined Comedy of Complication and Mistakes Which Are Finally Righted and End Happily in the Marriage of the Elopers With the Blessings of the Old Folks. Length 992 Feet.

FRIDAY, NOVEMBER 4th

The Children's Revolt

A Picture Play of How Two Children Object to the Restraints of Too Much Restriction, Love and Attention.—You Can't Put Old Heads on Young Shoulders.—Children Will Be Children, and There Is No Use of Dwarfing Their Natures. Length 992 Feet.

SATURDAY, NOVEMBER 5th

In the Mountains of Kentucky

Nature Has Placed Nothing So High That the Vitagraph Cannot Reach It.—This Surpasses All Previous Efforts in Dramatic Value and Mightiness of Action. Length 978 Feet.

TUESDAY, NOVEMBER 8th

A Tale of a Hat

Mistakes Will Happen and Appearances Are Deceiving.—This Is a Comedy of Mistaken Identity Through a Hat Which Led a Man Into a Heap of Trouble.—A picture of Universal Smiles and a Good Laugh. Length 954 Feet.

FRIDAY, NOVEMBER 11th

The Nine of Diamonds

A drama Involving an Episode in the Mining Camps of California in 1845 and Another in the Civil War of 1861-'64. Length 990 Feet.

SATURDAY, NOVEMBER 12

Jean Goes Fishing

A Catchy and Bright Picture Play of a Day of Happenings; How Jean, the Wonderful Dog, Fishes and Does Other Things That Seem Almost Human and Makes Two Happy Souls One. Length 988 Feet.

TUESDAY, NOVEMBER 15th

Drumsticks

A Thanksgiving Story That Strikes Deep Into the True Spirit of the Day and Imparts a Blessing to Those Who Behold It. Your Audience Will Thank You for Showing Them This Picture. Length 998 Feet.

The Vitagraph Company of America

NEW YORK
116 Nassau Street

LONDON
25 Cecil Court



CHICAGO
109 Randolph Street

PARIS
15 Rue Sainte Cecile

EDISON FILMS

BEGINNING NOVEMBER FIRST WE WILL RELEASE THREE REELS WEEKLY—On TUESDAY, WEDNESDAY, FRIDAY. See That Your Exchange Supplies You With All of the EDISON RELEASES.

TUESDAY, Nov. 1st - -	THE KEY OF LIFE - - -	With MILE. PILAR MORIN and dealing with the mysteries of reincarnation.
WEDNESDAY, Nov. 2nd	BOY SCOUTS OF AMERICA RIDERS OF THE PLAINS -	Showing them in camp, also the founders, Dan Beard and Ernest Seton Thompson.
FRIDAY, Nov. 4th - - -		A thrilling story of the Royal Mounted Northwest Police with real Indians and Cowboys.
TUESDAY, Nov. 8th - -	The Little Station Agent - A TRIP OVER THE ROCKY AND SELKIRK MOUNTAINS THE LASSIE'S BIRTHDAY -	A railroad story of Canada, showing realistic fight on top of freight cars.
WEDNESDAY, Nov. 9th		Scenic—A wonderful trip showing the grandeur of the Canadian Rockies.
FRIDAY, Nov. 11th - - -	THE SHIP'S HUSBAND - -	A comedy depicting four different characters of admirers. The presents they bring their sweethearts. The suspense waiting for her decision are laugh provoking in the extreme.
SATURDAY, Nov. 15th -	THE ADOPTION - - -	The definition of this title is an agent in charge of a ship in port. An excellent comedy subject.
	INTO THE JAWS OF DEATH	By ROY NORTON—An Indian tale of great merit.

Complete descriptions of these feature films will be found in other columns of this issue.

65 Lakeside Ave.
ORANGE, N. J.

EDISON MANUFACTURING CO.

90 Wabash Ave.
CHICAGO, ILL.

LUBIN FILMS

Released Monday, November 7th
The Taming of Wild Bill



Bill was a wild one, but a little typist in a mine broker's office was more than a match for him—and Bill actually liked it. Length about 990 feet.

Released Thursday, November 3rd

Mike the Housemaid

A ripping little comedy with many unusual features. See frontispiece. Length about 990 feet.

Released Thursday, November 10th

The Mystery of the Torn Note

He said he was going to drown, but a corner of the note was torn, and it was only after a lively chase that they found it was his sorrow he was going to submerge. Length about 600 feet.

On the same reel

The Gambler's Charm

A real story of the West splendidly told by a strong cast including an unusually clever child. Length about 400 feet.



Lubin Manufacturing Co.

926-928 Market St., Philadelphia, Pa. Chicago, 22 Fifth Ave. London, 45 Gerrard St. Berlin, 35 Friederich St.



THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE

ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

ED J. MOCK AND PAUL H. WOODRUFF, EDITORS

JAMES B. CRIPPEN, ASSISTANT EDITOR

LONG DISTANCE TELEPHONE: HARRISON 3014

NEW YORK OFFICE: 1433 HARTFORD BLDG., 41 UNION SQUARE

LAURENCE F. COOK, Eastern Representative

TELEPHONE, STUYVESANT 1672

LONDON OFFICE: 36 MAIDEN LANE, COVENT GARDEN

S. RENTELL & CO., Representatives

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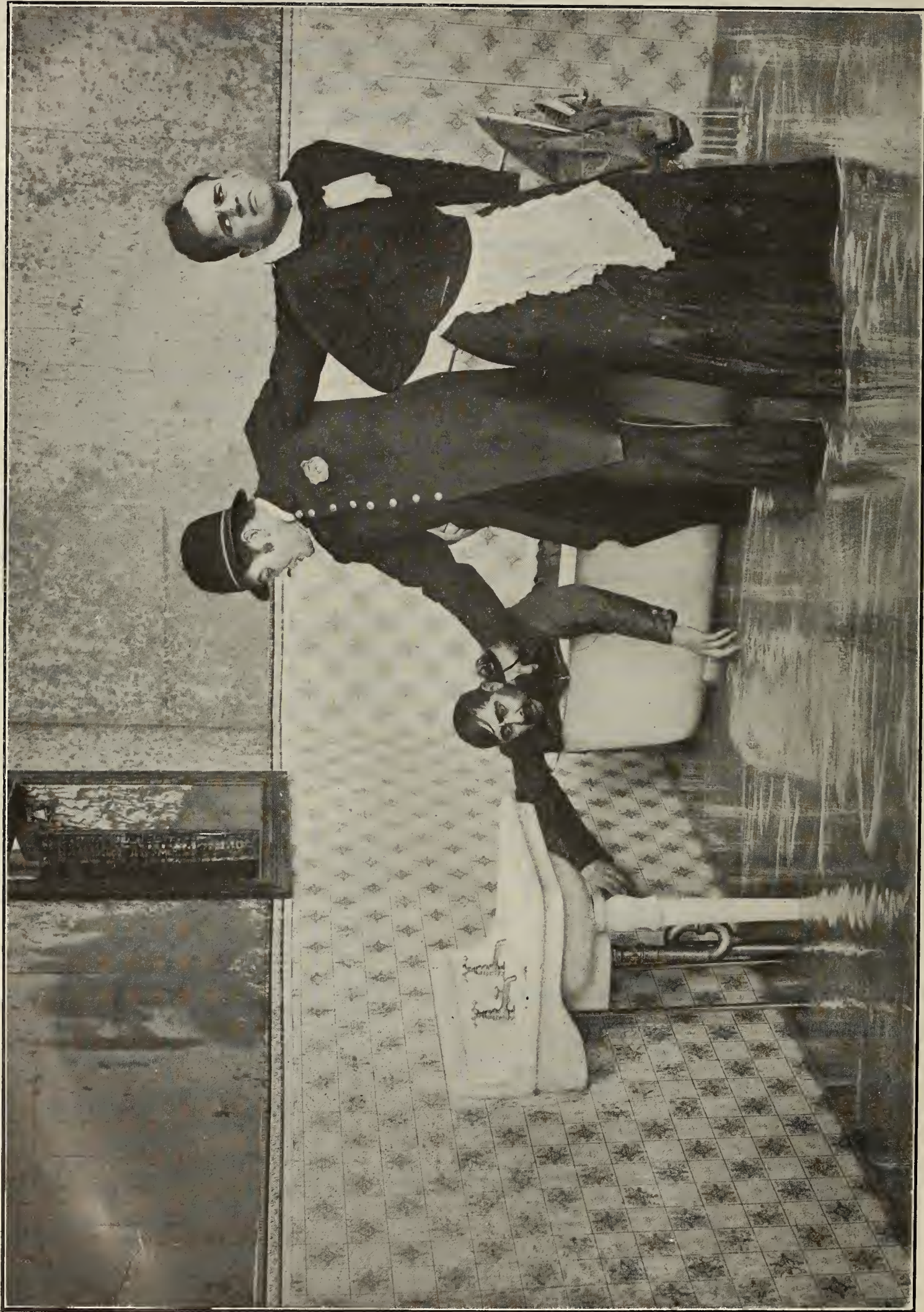
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Terms of Subscription.—UNITED STATES, CUBA and MEXICO.....PER YEAR \$2.00
CANADA.....PER YEAR 2.50
FOREIGN COUNTRIES WITHIN THE POSTAL UNION.....PER YEAR 3.00
SINGLE COPY......10
DISTRIBUTING AGENTS: The Western News Company and its International Branches.

NOTICE TO ADVERTISERS.—Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue. Regular date of issue, the first and fifteenth of each month. New advertisements will be accepted up to within three days of date of issue, but proof of such advertisement can not be shown until the appearance of the edition containing it.

NOTICE TO SUBSCRIBERS.—Remittances should be made by check, New York draft or money order, in favor of THE NICKELODEON. Foreign subscriptions may be remitted directly by International Postal Money Order, or sent to our London office. The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

ENTERED AS SECOND CLASS MATTER JANUARY 15, 1910 AT THE POST OFFICE AT CHICAGO, ILLINOIS, UNDER THE ACT OF MARCH 3, 1879.



Scene from the Lubin Feature Film, "Mike, the Housemaid."

THE NICKELODEON

VOL. IV

CHICAGO, NOVEMBER 1, 1910.

No. 9

PICTURE PSYCHOLOGY.

IT has been the practice of THE NICKELODEON to boost continually for the so-called educational motion picture; although we have confessed that we are not enamored of the word, and we wish some one brighter than we are would discover or coin an expressive and euphonious term by which to classify scenic, scientific and industrial subjects. Most of us retain enough of the instincts of childhood to rebel at any intimation that we are to be educated; and that is one of the reasons why this class of picture is avoided by a good many exhibitors. A new word or phrase which would indicate clearly the nature of the subject without conveying that subtle intimation of dry-as-dust philosophy would be a godsend to the industry.

We have always held that the exhibitor is mistaken when he insists that the public wants nothing but rapid-fire drama and slap-stick comedy. We believe, in fact, it is wholly up to the exhibitor to advance or retard the development and propagation of the—oh, that word!—educational picture. It is only fair to state, however, that there are many excellent exhibitors who take issue with us on this point. Only recently one of them replied to our arguments in the following strain:

"Exhibitors are quite like the regular run of men in business—they are in the motion picture theater field to make a living and, if possible, to put by for the proverbial rainy day. We are influenced by our patrons; isn't that the rule in all business ventures? Can a jeweler hope to sell only diamonds in a working-man's town or district? And can an exhibitor hope to elevate the motion picture industry when his patrons demand popular and not classical pictures? I have done my share in trying to get my audiences interested in scenic and travel pictures and I have met with fair success. But experience I have had shows that this educational work, as it is called, is a matter of rather slow growth, and the movement, to be successful, must be participated in by a majority of the exhibitors and not by a few only. The exhibitor, it seems to me, is criticised somewhat too severely for showing the popular pictures, that are shown in so many theaters. But he is really governed by his estimate of the people's demand and full houses prove, to my mind, that certain pictures are popular and so, according to a bread-and-butter business judgment, we run them. I rather agree with the advanced opinion of some of my brother exhibitors that we ought to run at least one scenic, travel or classical reel at every performance and then, when we have worked up a demand for the better subjects, we should run two or more such reels. There is, unquestionably, more merit and stay-

ing quality in scenic, industrial and similar pictures. In time they will prove the best drawing and best paying pictures, but as I have said, I believe it will take time and patience to educate the large run of motion picture theater patrons to that standard. They want what they want, you know, and we have to try to please them—it's business."

It would be idle to assert that this exhibitor is wrong, because he is successful, and success is the measure of wisdom. And similar examples are almost as common today as the leaves on the ground. We have in mind two Chicago exhibitors who are regular visitors at the projection rooms of the local producers. Neither of these men has any use for educational subjects; and, furthermore, neither has any use for the choice of the other. One will have nothing except it be rip-roaring comedy or a blood-and-thunder melodrama. The other sees little of interest in comedy of any sort and still less in melodrama. His particular favorites are ponderous problem subjects and pretty heart stories, with a leaning toward elaborate settings. Yet both of these men, diametrically opposite in tastes, are successful exhibitors—unusually successful, with overflowing houses and a large following of steady patrons. What is the answer?

The psychology of entertainment is a complex proposition. It is a matter of every day observation that the most dignified men and women are among the habitués of the most foolish of amusement park concessions. Professional men and society matrons bump the bumps and shriek in the hall of mirrors, while the vagrant idler passes by in blasé indifference. Perhaps if we could view the subscription lists of the magazines devoted to the lightest fiction we would be surprised at the high order of intelligence there represented.

We all demand variety in our lives—a change in the daily order of experiences. The brain worker does not regale himself in his pleasure hours with mathematical problems; he plays golf or reads light literature. The farmer, whose labor is largely physical, on the other hand is never happier than when deciding the destiny of nations down at the cross-roads store.

So after all it is for the exhibitor himself to decide the nature of his patronage and to give his visitors something that will take them away from the daily grind and bring variety into their lives. Sometimes he accomplishes this rather difficult task through sheer luck, and without much knowledge of the psychological aspect of his business. But more often the really successful exhibitor has made a careful study of the particular class of human nature he has to deal with, and selects his program accordingly. Naturally, his is the firmer foundation and the more durable practice.

But with all this argument admitted, we are still insisting that the educational subject is the most valu-

able and the most popular. The mistake lies in assuming that the educational picture is analogous to the educational article or book. It is not. The most wonderful characteristic of motion pictures is that the most ultra-scientific subject is viewed and its import absorbed without conscious mental effort. Even the concentration that the picture demands is largely automatic; it requires no conscious volition. For the picture is fundamental and natural, whatever it depicts; it is a pattern of the thing itself. The printed word, however obvious, we must translate into picture form in our minds before we understand it. We do this readily when the sense conveyed is one with which we are familiar, as in fiction; we find increasing difficulty in the translation as the subject becomes more abstruse. When the printed word is educational the translation into a mental picture is hardest; for the very term educational signifies something we do not yet know.

In motion pictures this work of translation is done for us. Whatever the subject—drama, comedy, travel, science—it appeals directly to our comprehension without any intervening process. Therefore the educational picture is viewed with as much pleasure as is the story picture; added to which fact, it has a novelty to a large proportion of the audience that the story lacks as a rule.

The success of the drama and comedy are no argument against the superiority of the educational subject.

INDEPENDENT DISSATISFACTION.

DISSATISFACTION, be it explained in the first place, is not necessarily peculiar to the independent cause. The word is not unknown even in licensed circles. But the particular dissatisfaction that is manifest at present in the independent camp seems to possess not even the merit of novelty. Its expression in a letter sent out by the National Independent Moving Picture Alliance, calling a meeting in Cleveland, for October 26, repeats practically all the old familiar charges that flew so freely in Murdock's day. Here is the letter:

Every member will be given an opportunity to state his grievances, so that members in a body can discuss them, pro and con, and then act accordingly.

No manufacturer will be invited to attend or have any voice in our meeting.

You will see an original ten-page agreement entered into by and between the National Independent Moving Picture Alliance and the Motion Picture Distributing and Sales Company, which has been unreasonably violated by the Sales Company. You will see the original ten-page agreement between the Associated Independent Film Manufacturers and the Motion Picture Distributing and Sales Company, which was brought about by the executive committee of the Alliance. This had been violated by the Sales Company at the time the peace settlement was declared during the fight between the manufacturers. This agreement was entered into and signed, and never lived up to. Therefore, the Associated Manufacturers declare unless this agreement is lived up to they will abide by the decision of the Alliance members. These original agreements will be on exhibition.

The Associated Manufacturers have stuck to the Alliance in a straightforward and aboveboard manner.

The Motion Picture Distributing and Sales Company agreed to protect Alliance members where territories were properly represented with Independent film. This they did not do, but sold anybody regardless of consequences, excepting that where a

member of the Sales Company was represented, such territory was protected.

Do you expect to run your own exchange in the future? If you do, membership in the Alliance is the only course left to place you in a position to demand your rights.

Many members will be present with information that will startle you.

Pay no attention to letters you receive from manufacturers. They might try to mislead you as they did during our other meetings.

Sentiment against the Sales Company ever since its formation has been strong among the independent exchanges. The reason is not far to seek. The policy and methods of the Sales Company have been drastic. Frequently it has been intimated that the company is attempting to imitate the Motion Picture Patents Company, except that it has instituted more severe regulations against a clientele less able to meet them.

But it must be admitted that this very unpreparedness on the part of the independent exchanges has invited severe regulations. The independent field is still in process of formation. Men have entered it hurriedly and without previous record, and have demanded business recognition. Some of them have not taken the opportunity to establish credit, yet they probably expect credit. Some of them have been long on enthusiasm and energy, but short on capital and experience.

A company organized to sell generally in this field must in ordinary business procedure adopt some means of self protection. This the Sales Company has done in its somewhat rigid selling plan.

The meeting in Cleveland was for the purpose of discussing the ethical, rather than the commercial, breaches said to have been committed by the Sales Company. If the agreements mentioned have actually been broken, steps of some kind should of course be taken to punish the offenders.

It is extremely regrettable that a movement which is constantly growing in dignity and solidity should be marred by these bickerings and charges which bring discredit upon the whole industry. If agreements cannot be kept it would be far better to start over again without any. Then we would at least avoid the odium which attaches to commercial treachery.

NEWSPAPER ATTACKS.

THE trade has been considerably exercised lately by a series of unusually vicious newspaper attacks. Voluminous replies have been written, calculated to show the newspaper writers responsible for the outbursts that they were mistaken. Up to the present time there is no indication that the newspapers in question have done other than throw the replies in the waste basket.

When a newspaper attacks a specific industry, party or man, it is generally for a reason. The New York *Herald*, for example, is getting a lot of satisfaction and enjoyment by attacking Roosevelt. The fact that other newspapers point out his good qualities, or that "constant readers" indite long letters to the *Herald* telling it that it is mistaken in denouncing the colonel, do not stop the onslaught. The *Herald* has a Reason that is stronger than reasoning.

It is useless to argue with a newspaper, for it need not listen to your arguments. The only possible way to stop a systematic newspaper attack is to find the Reason back of it. Then attack the source of the trouble, not its vehicle. You cannot make a bad tooth good by putting cocaine on it.

The Cinema House in London

By Courtesy of the Bioscope

CINEMA HOUSE, 225 Oxford street, W., London, England, was opened to the public July 14, by the Duchess of Portland, in the presence of a large distinguished company.

Situated in the heart of a fashionable shopping district, within a few yards of Oxford Circus, it cannot fail to attract a high class of audience, who perhaps have not hitherto realized the potentialities of the picture theater or the attractiveness of its entertainment.

Cinema House has a handsome frontage of Portland stone to the main thoroughfare, while there are ample and convenient exits from all parts of the house into Hills place at the side of the building.

The theater is approached by a spacious vestibule, a special feature here being a most elegant hand-painted dome, and the hundreds of tiny electric lights decorating the arches and outlining their architectural beauties. The auditorium is Jacobean in style, and the building was erected by Messrs. J. Chessum & Sons from the plans of the architect, Mr. Melville S. Ward, to whom all credit is due for designing a picture playhouse which will rank for refinement, elegance and comfort with any. The mural treatment is in hand-somely designed oak paneling surmounted by a stone frieze. The theater is, in fact, in every respect the embodiment of architectural skill and good taste.

There is seating accommodations on the floor of the house for



Cinema House Lobby.

over 500 persons, while the graceful cantilever circle accommodates 100 more. Access to the circle is provided by a spacious staircase, wainscoted in oak, leading from the vestibule, while an additional staircase gives direct means of egress into Hill place.

Mr. James Lyon, of Holborn, is responsible for the seating, which is most luxurious, being especially designed and upholstered in velvet of a delicate rose-du-barri tint, which harmonizes perfectly with the decorative treatment of the auditorium.

Congratulations on every hand were showered upon the directors of the London Cinematograph Company by the favored guests on the opening day, a special word of praise being reserved for Mr. W. M. Borradaile, the general manager, to whom all the arrangements were intrusted, and of whose untiring zeal and splendid organizing ability ample testimony was forthcoming.

The duchess was received at the entrance by the chairman and general manager of the company, and having been presented with a lovely bouquet of malmaisons and orchids by Mrs. Mouillot, the wife of the chairman, was escorted to the orchestra rail, where, with the following short speech, she declared the theater open, before being taken to her box to witness the entertainment:

"It gives me great pleasure to open this Cinema House, today, as the objects of the directors are to provide a popular and healthy recreation, which,



The Auditorium, Cinema House.

while giving entertainment and amusement at reasonable prices, will also have its educational and instructive side. The endeavors of the directors will also be to keep up a high standard, and to refine the whole tone of the cinematograph exhibition, so that this class of entertainment may make for the uplifting and popular ideas of recreation, and enlarge and elevate the tastes of the people who visit it.

"I have much pleasure, ladies and gentlemen, in formally declaring this Cinema House open to the public."

A fine and varied program, supplied by the Co-operative Cinematograph Company, was afterwards presented, including: "Fra Diavolo," "Precocious Cyclist," "Henley Regatta, 1910," "Rheims Aviation," "Baby's First Tooth," "Episode of 1812," "Bournemouth Centenary Celebrations," "Polo at Ranelagh," and other interesting films, including, just seventy minutes after it had been taken, a fine picture showing the visitors arriving at the theater and the duchess driving up in her motor car.

This was an especially smart piece of work and aroused great enthusiasm as well as amusement among those present, who recognized themselves upon the screen.

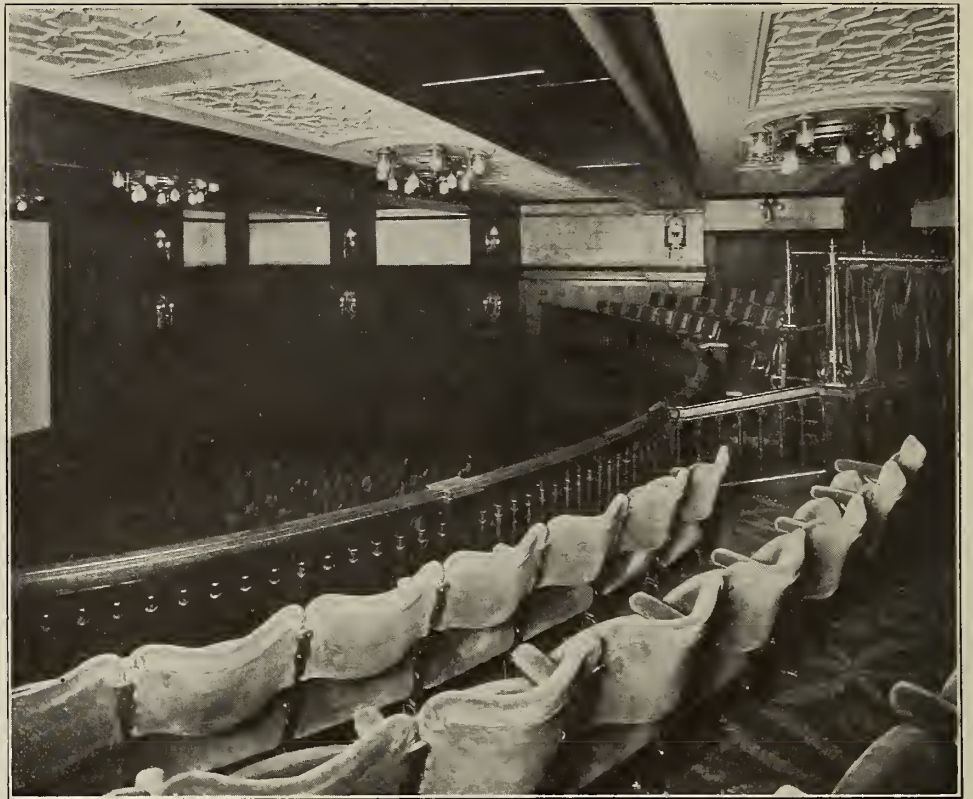
The performances are continuous from 12 noon to 11 p. m. There is a complete change of program on Mondays and Thursdays, the charge of admission being 6d. and 1s. (12 and 25 cents) in the stalls, and 2s. (50 cents) in the circle. Children half price to all parts.

The vestibule of Cinema House, with its elegant, hand-painted dome, and the myriads of little electric lamps, is a striking and most artistic feature. As the auditorium is reached, one feels that the hand of a true artist has been at work; nothing incongruous or out of place can be observed. The true value of harmony and tone has been studied with marked effect, and in every detail the building is a true example of what can be accomplished in theater construction.

It has long been the rule that picture theaters have followed one another in the style of construction, and consequently a similarity which sometimes amounted to a positive eyesore was often noticeable. The advance in theater construction is indeed most marked when the beauty of Cinema House and its fittings are considered. It is not too much to say that there are few picture theaters to be found which are more luxuriously furnished than this beautiful picture house.

The handsome circle, which seats one hundred, is approached by a wainscoted staircase leading from the vestibule, and from here a perfect view of the pictures can be obtained. Throughout the building the seating is most luxurious, the delicate tinting and upholstering harmonizing well with the general decorative scheme.

A restaurant has been added to the building, which is another highly appreciated improvement. Large numbers of those attending picture entertain-



The Circle, Cinema House.

ments will gladly avail themselves of this opportunity of regaling the "inner man," after witnessing the performance. To do so without leaving the building is an added advantage.

It is gratifying to note that the attendances throughout the day are extremely good, especially during the evening. It is also noteworthy that a good class of people are patronizing Cinema House, and are emphatic in their appreciation of the excellence of the entertainment provided. The program is changed twice weekly, and a good selection of films is always shown.

From this brief description it will readily be seen that Cinema House marks a new epoch in the cinematograph industry, and the London Cinematograph Company has every reason to be proud of the result of its labors, for it has given to the public a truly artistic and beautiful picture theater, worthy of a high place among the many handsome buildings of London.

Teaching Health by Moving Pictures

Under the auspices of Dr. M. Goltman, president of the Memphis, Tenn., board of health, and F. T. Montgomery, proprietor of the Majestic moving picture shows of that city, the first program of the educational campaign against disease in Memphis was given recently.

Apparatus similar to that used in the regular moving picture shows was moved to Court square where the views were thrown upon a large screen for the benefit of the general public. The program the first night covered the development of the fly, showing how it is given birth and to what great extent it is responsible for the communication of contagious diseases.

Other health programs were given during the summer by Dr. Goltman and Mr. Montgomery, among the other subjects to be taken up being tuberculosis, typhoid fever and the mosquito.

Motion Pictures for the Deaf

By George William Veditz

THESE is hardly a class in our composite population that takes more kindly to moving pictures than the deaf. They have always been enthusiastic theater-goers, but their preference has generally been for the out and out classic, for plays of which they could procure the text and thus prepare themselves by previous reading to follow the interpretation on the stage. Lacking these, they have patronized spectacular extravaganzas, which being largely in pantomime they were better able to follow, perhaps, than those who could hear.

No class of theater-goers, therefore, has lamented the decline in the popularity of the classic drama more than the deaf. Though unable to follow the elocution, their keen powers of observation make them discriminating critics of good acting, and there are some among the older generation who can reproduce with remarkable exactness of mannerism passages from leading rôles of Edwin Booth, Henry Irving, Richard Mansfield and others of their class. There is one deaf-mute gentleman in New York possessed of such remarkable skill as a mimic that each summer he conducts a vacation school of pantomime, and quite a number of stars in the spectacular drama obtained the first rudiments of silent expression under his tutelage.

When, therefore, the motion picture film first appeared none were more directly appealed to or felt greater personal interest in its development than the deaf. It was drama addressed directly to the eye, and if anything, they had the advantage over the rest of the audience. They were also among those to suffer most from the flickering imperfections of the earlier machines, and they were also among the most outspoken critics of the objectionable features that obtained before the Board of Censorship began its work of purification.

As everybody knows, the deaf are a people of the eye. Deprived of hearing and all that it means, their range of information is limited to the scope of their vision. The language of gesture which many think a modern invention is so only in its application to the deaf, and had its interpreters long before the Christian era on the stage of Greece and Rome, and it is in fact the oldest of all means of human intercourse.

At the time of the Pan-American Exposition in Buffalo it was attempted for the first time to reproduce set pieces in the sign-language, as for instance the Lord's Prayer, and the hymn, "Nearer, My God to Thee," by means of the cinematograph, but the imperfections in the machines of that day rendered these efforts failures. It was not until two years ago, when the writer, then editor of the *Deaf American*, of Omaha, started an agitation to again apply the cinematograph in its present perfected form to the sign-language, that interest was revived.

This language has never had a literature, grammar or means of permanent record. Its case was like that of all spoken languages before the invention of writing. It was like the Iliad and Odyssey, that before Pisistratus had them preserved in writing were transmitted for generations by word of mouth and depended for their preservation upon the memory of those who heard them. The cinematograph furnished the first solution of this

problem of recording the sign-language, but its possibilities in this connection were not seriously considered until the agitation referred to.

The National Association of the Deaf took up the movement and appointed a committee with representation in every state to raise a fund to take motion pictures of sermons, addresses and lectures in the sign language by the greatest masters of this eloquent means of thought expression. This fund has already reached the \$5,000 mark, and it is proposed to raise \$15,000 more to set aside as a permanent endowment fund for the use of the association. An interesting feature is that all the contributions are in small sums ranging from a penny to \$5.

These films will serve a twofold purpose. The sign-language has no fixed form. It varies with each individual, and in different sections of the country dialectic peculiarities have been unconsciously evolved as in other languages. These sign addresses and lectures, thrown upon the screen successively in every large city before thousands of deaf-mutes and always in the same fixed and unvarying form, will serve to give a uniformity and stability to the language which it never had before. The addresses themselves, representing the classics of the language, will serve an elevating and instructive purpose; for the deaf, shut off from spoken discourses of any kind, will find in them what they have so long lacked.

These films will thus be educational in a double sense and it is freely predicted that in time the deaf-mute associations and clubs in every large city will each have their own outfit and give these sign-language films at regular intervals. The first film it is proposed to make is one of a lecture by Dr. Edward Miner Gallaudet, of Washington, president of the only college for the deaf in the world. Dr. Gallaudet is the only surviving son of the founder of American deaf-mute education, and though past the three score years and ten, he is recognized as the greatest living master of the sign-language. Fifty years hence this film will be as priceless to the deaf of that day as would be a phonograph record today to the English speaking race of Washington's farewell address or Webster's Plymouth oration were we so fortunate as to possess them; or, to make the comparison more exact, of a film of David Garrick, Sarah Siddons or Edwin Booth.

En passant, great American and English actors who refuse to allow their art to be recorded by the cinematograph are standing in their own light. As it is now they reach thousands only in their living rôles on the boards, while through the photoplay they would reach literally millions. The French are far ahead of us, Madame Simone Lebargy—next to Sara Bernhardt, the greatest figure on the Parisian stage—posing with her company in such plays as *La Tosca*, and bringing pleasure to thousands in all parts of the world.

There are a few films in existence specially prepared for the deaf independent of those contemplated by the National Association. The Rev. F. A. Moeller of Chicago has one giving the Lord's Prayer. The New York School for the Deaf has two, one representing Prof. William George Jones, the pantomimist of the theatrical school alluded to above, reciting the "Seven Ages" in

"As You Like It," and a burlesque entitled "The Parson and the Monkey." The other film shows the Fanwood cadets, the only military battalion of deaf-mute students in the world, and who also have their own military band of deaf-mute musicians. The evolutions of these deaf-mute cadets have been pronounced hardly inferior to those of West Point or Annapolis and when their deafness is considered they are marvelous.

The two New York films were exhibited at the recent World's Congress of the Deaf at Colorado Springs, and the enthusiasm they provoked was unbounded. The film representing Prof. Jones in his recitations dispelled any doubt that might have been entertained by those whom the failure of the Pan-American films had rendered sceptical, and the sign-language is bound to enter upon a new era through the instrumentality of the cinematograph.

It should also be mentioned that several deaf-mutes have made a study of the subject, and one in particular, a young man living in Los Angeles, has made a camera of his own. A film made by this deaf-mute was exhibited at Colorado Springs and won much favorable comment.

It was intended by those having the Colorado Springs congress in charge to preserve and reproduce the proceedings, all of which were held in the sign-language, by means of motion picture films, but the plan was abandoned owing to the high expense involved. The next convention of the association will be held in 1913, probably in Atlanta, and it is hoped that then part of the proceedings at least will be thus recorded. Meanwhile the deaf will continue to watch the evolution and improvement of the cinematograph film with unabated interest, as it means much more to them than it does to the general public. And meanwhile also they will be among the steadiest and most discriminating patrons of the photoplay.

Moving Picture Film in Europe

Consul-General Robert P. Skinner, Hamburg, Germany, says that although the American raw film is considered by those consulted in Hamburg as of superior quality, it is not believed that it can be imported into Germany. Two very large American moving picture film concerns have established their own factories on the continent: The Kodak Company in Berlin and the American Vitagraph in Paris. It is understood that these supply the demands of the trade as far as raw materials are concerned.

Machines and parts thereof being in so little demand, only one machine being needed by any producer of pictures, the trade in these articles reaches no considerable figures.

Exposed films rarely, if ever, come direct to Hamburg from the United States, and very few films of American origin are shown in that city. The two firms above mentioned and the Vitascope Company are represented all over Europe and practically control what little demand there is for American pictures. The criticism is offered that the subjects most commonly seen in pictures from the United States, those of wild west life, or Indian pictures, have become tiresome to the public on that side, and, further, the pictures are alleged to be not as well produced today as they were a number of years ago, falling short in clearness and in adequacy of staging. In subjects of humor, the Ger-

man public frankly admits its inability to understand or appreciate it, the points being at too wide a variance from those which are understood and enjoyed on that side. Recently a very amusing American picture was exhibited in Hamburg, which failed to draw forth even a smile. The subject dealt with was the typical American noonday segment of pie, but nobody knew what pie was, nobody knew the American habit, very few understood the various signs exhibited in the picture, all in English, and the humor of a chase across the city for a piece of fresh pie failed to touch anyone.

It is customary with dealers in moving pictures to equip their traveling agents with programs of pictures which are to be exhibited two or three weeks hence, and to supply them also with a sample copy of each picture for exhibition to managers of moving picture shows. At the time the agent sends in his report he transmits the several orders he may have received from his customers, and the importer orders these pictures from the makers. The most desirable length of picture averages 500 feet. American pictures invariably exceed 650 feet, and frequently it is only their excessive length which prevents sales. A good picture, interestingly or amusingly portrayed is often ruined by being long drawn out. There is, assuredly, an equal chance for the sale of American pictures in Germany, provided they are clear, the films not too long, and the subjects good.

The Germans do not make their own comic pictures, an art in which the French, the Americans, and the English appear to excel.

The German firm in Elberfeld, manufacturing non-inflammable picture films, still has its product in an experimental stage, and has not yet placed it on the market for sale. The experience of many dealers with the present product of this type is that while it really is noninflammable, the pictures are affected by the quality of the material and are usually failures. One dealer complains of a loss of over 50 per cent in his purchases of pictures made on this material.

Film Leads to Repentance

A motion picture show brought a thief to repentance, so Charles G. Mayer said when he was arraigned in a New York City court. He confessed he stole on August 3, when a clerk in the Hotel Victoria, \$500 left with the house for safe keeping by P. F. Brown, a guest. He took the money to have a good time. In Pittsburg he saw a motion picture showing a bank thief's repentance. The picture in question was an "Imp" entitled "A Sister's Sacrifice."

"I thought of my home and dear mother out in Denver and then of what I had done," said Mayer in court. "I pictured her at home, proud of her young son in New York, and perhaps wondering why she did not hear from me. I had not written home since I stole the money, and tears came to my eyes and I wanted to make amends. I left the picture place and went to the first policeman I met and told him what I had done and asked him to send me back to New York. And here I am, sorry for what I have done and willing and ready to take my punishment. I have learned a lesson. All I hope is that my poor mother will never know."

Recent Films Reviewed

THE AVIATION CRAZE.—Pathé. Decidedly clever and original is this trick film, which shows an animated blackboard giving a neat little picture-history of aviation. It is instructive, without any large pretense; there is a good deal of humor in it; and the result affords pleasant diversion.

LIZ'S CAREER.—Lubin, shows good stage-management in the music-hall scenes, great animation being injected into the gallery crowd. Some of Liz's *gaucheries* are amusing; but the plot is old and decrepit.

THE BROKEN DOLL.—Biograph. The star rôle of this drama is taken by a girl tragedy queen, whose years appear to be less than seven; right well she takes hold of the part, too, projecting with great sincerity and considerable skill the qualities of heroism and self-sacrifice. Her rites over the broken doll, and later her own lonely death, are truly pathetic. As an Indian girl, however, she is not very convincing, being too palpably the offspring of a gentler race. Scenically the film is fully up to the Biograph standard, the admirable location of the Indian camp, and the burning of the settler's cabin deserving special mention; also the good stage-managing of the battle in the village.

A LUCKY TOOTHACHE.—Biograph. A bright comedy, entirely free from slap-stick methods and grotesque make-ups. Such a film demonstrates that the motion picture can be made the vehicle of wit, and is not necessarily confined to burlesque and horseplay, as most of the comic output would lead one to believe.

GRANDMOTHER'S PLOT.—Gaumont. Another of those pastoral plays which the Gaumont company does so skillfully. The plot is simple and human, and charming, simple but not easy—the simplicity of high art. The photography, the setting, and the acting combine to make a most satisfactory film.

PHANTOM RIDE FROM AIX-LES-BAINS.—Gaumont. Beautiful snow-scenes which the word *phantom* well describes.

TUNNY FISHING OFF PALERMO.—Eclipse, affords a glance at an unusual industry. The instructive features of the film are well supplemented by excellent photography.

TWO BOYS IN BLUE.—Selig. They are two typical American soldier-boys, heroic but modestly regarding their heroism as a joke. The battle scenes skillfully simulate reality, plus something in the way of art, for the pictures have been carefully grouped. The cavalry galloping out through the stockade affords a splendid sight; also the Indians as they appear riding full tilt along the rim of the hill. Excellent photography adds a finishing touch to a subject which is stirring and wholesome.

AEROPLANES IN FLIGHT AND CONSTRUCTION.—Pathé. A timely film that ought to prove very popular. To see the workings of an airship factory will be agreeably instructive to most people. The flights are interesting, especially the close view of the machines just before starting.

JINKS WANTS TO BE AN ACROBAT.—Pathé. The sensational finale of this film mitigates the sorry impression which the vulgarity and ineptitude of the earlier scenes created.

OH, YOU SKELETON.—Selig. The scene in the lecture room is remarkable for its clear photography, every face standing out like a portrait; the grouping of this scene is also noteworthy. The rest is flat nonsense.

BLIGHTED HOPES.—Selig. A lugubrious drama; also hackneyed. The betrayed country-girl theme is always painful, especially when aggravated by suicide. As far as acting and setting are concerned the production is commendable. The heroine acts with a simple sincerity that makes a strong appeal; and the hero (or villain) is convincingly done. The moral of the piece is touchingly conveyed by the final tableau, where the bereft parents sit silent and broken-hearted.

THE GHOST OF THE OVEN.—Selig, is bright and original so

long as the action is confined to the baker's kitchen; but a "chase" follows that is one long anti-climax. The first part, and the best, smacks of foreign invention. Employers do not treat their help with such a high hand in this country; moreover the wit of the situation is Frenchy.

AROUND PEKIN.—Pathé. Excellent, like all Pathé scenics. The points of view from which the camel van and the Great Wall were taken show that the camera man was an artist.

HIS BREACH OF DISCIPLINE.—Edison. The plot of this piece is not any too well knit, but there are several dramatic scenes. Among these may be mentioned the duel scene, the scene in the heroine's dressing-room, and the final scene where she impulsively kisses the old colonel. The duel episode was as spirited and convincing as any we have ever witnessed; photographically and scenically it was also admirable. Another scene—the one between the heroine and the detective (Bumptious)—was not at all clear as to meaning. In passing, let us remark that Bumptious ought never to be cast for a serious rôle; he has become so thoroughly identified with farce that the audience snickers at sight of him.

THE SWISS GUIDE.—Edison. This is the best Canadian subject which the Edison Company has yet produced. The scenery is extremely beautiful, and the drama, which might be called an Idyl of the Rockies, blends with it most harmoniously. Every scene has been carefully chosen by the camera man, the view over Lake Louise being an artistic and photographic triumph.

HIRING A GEM.—Essanay. A man disguised in woman's clothes never fails to bring forth laughter, no matter how vulgar the antics may be. In fact, the more vulgar the antics, the louder the laughs. Here the laughs are screams.

HANK AND LANK—UNINVITED GUESTS.—Essanay. Once more these grotesque heroes come to grief. The plot is rather neat, but the laughs came reluctantly.

HEARTS AND POLITICS.—Lubin. The subject matter of this film is well indicated by the title, love and politics being skilfully blended to produce an effective melodrama. The acting is adequate, and the pictures deserve praise for their clearness.

LEON OF THE TABLE D'HOTE.—Thanouser. An old-time plot freshened up in the details, and enlivened by brisk, natural acting. The spurious count is played in good taste, the actor having resisted temptations to carry the part to burlesque excesses. The swimming episode shows drama in a unique setting. The hotel lobby is well furnished, though cramped; flaws of photography are noticed in this scene, the pictures showing a tendency to become transparent. The fat woman is funny just to look at, but somewhat too much of her corpulence is shown, or suggested, in the bath house scene. In fact the finale topples on the verge of vulgarity. This is too bad, because the earlier scenes made a good impression with their clear straightforward execution.

HIS LIFE FOR HIS QUEEN.—Pathé. Not very potent as drama, but the piece interests on account of the sumptuous staging and historical suggestiveness. The elegance of the scenery and costuming is enhanced by beautiful coloring, these features combining to make a film of exceptional merit.

DAVY JONES' DOMESTIC TROUBLE.—Vitagraph. The parts of Davy Jones and his termagant wife are rather well characterized, but the general aspect of the piece is shabby. The uncouth servant girl was evidently thrown in as an afterthought—and it was a poor one.

THE FALSE COIN.—Itala. A film harking back to the days when action, just wild extravagant senseless action, captivated motion picture audiences. But this is so no longer, and somebody ought to cable it to Itala.

THE SIGNET RING.—Eclipse. A medieval romance, sumptuously staged, and calling up vivid pictures of an ancient time. It is like one of Grimm's fairy tales come to life; there is a beau-

tiful princess in distress, and a royal lover, and a most wicked villain; also the usual friendly wood cutters; a castle of dream-like immensity, and a real portcullis. The ideality of things is enhanced by beautiful coloring and moonlight tints.

FOOLSHED BETWEEN TWO FIRES.—Itala. Sprightly acting and a first class production, but the humor has a foreign twist that strikes Americans as dangerously near the silly point.

IN THE SPREEWALD.—Eclipse. Shows an odd little out-of-the-way corner of Europe where nature is as beautiful as the people are quaint. The women with their huge white head-dresses coming to church under lofty, wide-spreading trees forms an unforgettable picture.

ROMANCE OF THE ROCKIES.—Lubin. This story, being frankly melodramatic, is acted with the proper melodramatic tensi, and the result is—melodrama. We are favorably inclined toward the piece, but that is the most we can say in praise of it; and to some that will be enough. It is not such an easy matter to create a successful melodrama, so perhaps the producers of this film are to be commended as highly for producing a successful melodrama as for producing a successful anything else. The usual clear and brilliant Lubin photography enhances the value of the pictures.

THE FIRST GRAY HAIR.—Gaumont. Rich settings, deft and polished acting, a refined story, and clear, luminous photography, bring this film up to the high Gaumont standard.

THE LORD AND THE LADY.—Powers. An amusing and fertile situation, worked up in a half-hearted way. A great deal more humor could have been wrung out of the scene between the bogus lord and lady, and their discomfiture could have been made more comical if they had been allowed to "come to" and discover that they were playing a game of mutual deception. But even as it stands, the piece is diverting.

THE PLOT THAT FAILED.—Powers. An honest title, for it makes known the weakness of the piece. The plot surely does fail; we have not been able to figure out yet just what it was about. There are plots and counterplots, and numberless shiftings of scene; but the only fact which comes out clear is that the villains were foiled and the lovers made happy in marriage.

THE FOREMAN.—Selig. The spectacle of a man-hunt is always dramatic, especially when our sympathies are with the man hunted. This fact will make the film effective even though several details of the construction are improbable. The acting is tense, and the scenery excellent.

THE MASHER.—Biograph. Not very well arranged; the scenes are hurried, the masher's part is slurred, and the essential elements of the complication are not sufficiently emphasized. The idea was good, and the piece would have aroused more amusement if the above points had received more attention.

IN THE SHADOW OF THE NIGHT.—Eclipse. Shows some nice settings and tintings, and a fairly good story. The contrast between the life of the gypsy family and that of the wealthy English family comes out strongly. The sentiment has a sweetish taste, but the piece, on the whole, averages well.

WINONA.—Kalem. When will we see the last of Indian maidens who fall in love with white men and flee with them at night from a camp of sleeping Indians? This situation has been worked so often that it long since lost its power to impress. Good acting and good photography does what it can to cover the threadbare theme.

OUTWITTED.—Pathé. A tense melodrama with a series of thrills, though there are some details of the bicycle chase which fail to convince. There is a blunder of stage management where the girl's bicycle is left standing beside the villain's in the eaves-dropping scene; when he came out it should have required no Sherlock Holmes to tell him she had been there, and would probably try to foil his plans. Apparently, however, he didn't see it. The piece ends with a stirring and realistic fistic encounter which was brutal, but the villain no doubt deserved what he got. The audience seemed to think so, at any rate, for they clapped.

THEIR CHILD.—Thanouser. The very conventional plot of

this drama is freshened by many careful touches of detail. The children's party pleases, and is well utilized from a standpoint of dramatic expediency; the meeting between the father and his newsboy child also has a touch of originality. The final reconciliation is made more effective than usual because the child has played an important part all through the piece, and is not dragged in at the last moment to play *deus ex machina*. The child is a fine little actor, easily making himself the star of the piece.

CLOTHES MAKE THE MAN.—Vitagraph. A good idea has gone to waste here; the theme is cynical, but the illustrative incidents (all but the one of the cigar) lack a necessary pungency. Cynicism to be effective must have a "bite," and that was only indifferently achieved. The Vitagraph company had better stick to the "Hearts of Oak" type of drama, at which it is generally so successful.

THE AMAZON.—Gaumont. This film, like the "High Speed Biker," errs in that the "stunts," though sensational and dangerous, are too obviously dragged in. The plot is not sound enough to make the episodes dramatically plausible.

TWO LITTLE WAIFS.—Biograph. A bid for sentiment and tears; but the invitation is too palpable, and handkerchiefs remain in pockets. The acting of the bereft mother, and of the nuns, appeals with its naturalness and maternal qualities; the children, while cute, are much too young, spoiling the illusion with self-consciousness. The settings are uniformly good, except for the shabby bedroom, which ill comports with the magnificence of the house exterior.

ANOTHER'S GHOST.—Pathé. A neat story of strong dramatic interest but there is a point which demands explanation: If, as we are led to suppose, the ghost which appears to the guilty innkeeper is really the character impersonator disguised as the dead man, how comes it that the figure is able to appear and disappear with supernatural dexterity? If he is a man these magic entrances and exits are an impossibility; if, however, he is really a ghost, then the play is all about nothing. The trouble is, the producers have tried to ride both horses at once, and the spectator's mind is left in confusion. Scenically the film deserves high praise; also the excellent acting.

HAGENBECK'S MENAGERIE.—Pathé. Here we stand in the cage with lions and bears without the least element of danger, the camera man having assumed all the risk. The nonchalance of the animals with a toothsome mortal so near excites our wonder. They looked hungry, too. Possibly they had been reading the New York *World* and gathered a notion that motion pictures were "tough."

THE ABSENT-MINDED DOCTOR.—Eclair. If this film was constructed for the purpose of creating laughter, it only achieves about half its purpose, if the vocal demonstrations of a large audience seize upon the piece gratefully as something with which the dump wagon brought forth some laughs, and the sick man's quick recovery at the reception of 500 francs brought forth some more, but the rest passed in silence.

AULD ROBIN GREY.—Vitagraph. A unique idea to illustrate this old Scotch poem with animated pictures. It gave the producers something good to work upon and they have created a photoplay that is simple, and wholesome, and moving. The audience seized upon the piece gratefully as something with which they are familiar—just as they do with "Uncle Tom's Cabin," for instance—and if they are not already familiar, the stanzas of the poem which preface each picture quickly make them so. The enjoyment which results is one that comes from a thorough understanding of the subject. There are any number of ballads and epics, and folk-tales and suchlike "old friends," which could be put to similar treatment, and their elemental and profoundly human qualities would make them popular with all classes. What a relief this would be from the redundancy of Indian and western subjects which are now all but swamping the motion picture field! We hope the Vitagraph company will repeat their success with this film.

THE LIFE OF MOLIERE.—Gaumont. This film should be seen by everybody. It puts a feather in the cap of the motion picture industry and proves that the photoplay has a right to be admitted to the family of arts. To criticize such a production would be a work of supererogation. It is one of the best things

Gaumont ever turned out; and to say that, is sufficient praise for any film.

THE LEGACY.—Vitagraph. Should have been more effective than it is, for the idea is original and most appealing. The fault lies with the old people, who do not act with enough spirit. They miss the chances of warm and delicate humor which the rôles so generously afforded. It is a lovable piece, and we would like to see it done over with actors who should play the parts with more vivacity and charm.

THE HOUSE OF SEVEN GABLES.—Edison. The producers of this film are to be commended for their ambitious effort, but we do not think they were very wise when they chose Hawthorne's intricate novel for dramatization. The novel has a ponderous ethical structure which a few short scenes done in pantomime cannot hope to indicate; and without this the mere story amounts to very little. The mere story is all that lay at the producers'

disposal, and they have presented it with good pictorial effect, even suggesting some of the spiritual overtones; but the piece is, dramatically speaking, unimpressive. The issues are not vital enough, and there is little to compel sympathy. As a spectacle the two most effective scenes were the burning at the stake and the discovery of the dead colonel by his fellow townsmen.

A WEDDING TRIP FROM MONTREAL THROUGH CANADA TO HONG KONG.—Edison. A cumbersome title, which, moreover, does not tell the truth, since we do not come within 5,000 miles of Hong Kong. The foolish happy couple drop us at Vancouver and pursue their career of absurdities unattended. The husband is an Englishman of the "silly ass" type, and his antics form the principal features of the amusement—some of which are, it must be noted, rather far-fetched. There is one good laugh to the piece—that is where the amorous feet get busy under the dining car table. This is funny—but what will the *New York World* say?

Moving Pictures Curing Insanity

By Charles Gibson

MOTION pictures, the latest and best cure for insanity!

The ranks of St. Louis scientists, pioneers in many things, will be swelled with the addition of Doctor Henry S. Atkins, superintendent of the St. Louis Insane Asylum, who has discovered that the restless eye of the lunatic must be the medium through which insanity may be cured by moving-picture entertainments. The eye and the moving picture—these are his tools. Nothing can so divert the mind as a variety of things seen, and variety seems essential to the correction of mental errors. Hence the ever-changing moving pictures.

Who is there living who, when the moving pictures first startled the world, ever dreamed the little, buzzing machine would some day be used to cast out devils and to quiet the fevered torrent of the maniac's thoughts?

How strangely does invention join hands with other scientific branches to aid humanity! And how accidental some of the greatest discoveries have been! The cure of the insane by moving pictures comes as unexpectedly as did the discovery of America by an Italian sailor, who set out to blaze a new trail to India from Europe.

For more than a year Doctor Atkins has been subduing the chaotic minds of 700 lunatics by the quiet fascination found in watching the flitting figures that march before the spectators on the canvas. And slowly but surely the hallucinations, fears and phantoms that grope in the brain of the madman are being dissipated into nothingness by this unique healing method.

Insanity is as old as civilization, and in the early days of the human race it was viewed with a superstitious judgment from the ignorant world. All sorts of rites and incantations were resorted to to cleanse the minds of unfortunates of the "beast in the brain." Religious philosophers long before the birth of Christ concluded that a crazy person was one merely beset with devils, and it was not until the dawn of the present scientific era that mental ills began to be treated along medical lines and were viewed as natural conditions, wrought by some personal defect.

Asylums are also ancient institutions, but up to

the very recent years of the present century, they were deemed little more or less than prisons. If a person was adjudged insane and sent to the asylum, he received practically only such attention as would keep him a prisoner.

Then came the efforts of the men of science to find some way to bring a disordered mind back to its normal balance, and these resulted in two generic treating methods, that of providing agreeable employment and the other of furnishing entertainment to the patients.

The idea of employment does not mean that insane patients were looked to to do any certain amount of work or labor for the profit of anyone else. If a man had in his lucid life been a civil engineer, he was allowed to direct the building of miniature dams, railroad lines, etc. Or if he had been a tramp, he was given free reins to roam the grounds as a true knight of the road.

But to entertainment is said to be due the most successful strides toward curing insanity. It was at the weekly socials and other forms of diversions that the mania-ridden inmates appeared more nearly like normal beings. It was this that called the attention of Doctor Atkins last year to the great value of the moving picture show. He had observed that children would give up their hilarious amusement to sit in absolute silence and glue their eyes on the white area where plumed knights strutted and ladies of old eloped with gallant lovers.

An insane person has in many ways the inclinations of a child, and, reasoning collaterally, Doctor Atkins put the question to himself, "Would my patients be interested in the motion picture?" A trial was enough to convince the most sceptical doubter, for at the first entertainment nearly half of the entire number of inmates sat fascinated through the hour's performance.

Following this a modern apparatus for throwing the moving pictures was purchased and installed at the asylum. That was a year ago, and since that time the improvement has been remarkable, even in cases which had been given up as hopeless.

Doctor Atkins interestingly related the history of his new treatment, and the results in several cases

where insanity has been cured or greatly improved. Doctor Atkin's statement follows:

"Recognizing that employment and entertainment are the two principal agents in the recovery of the insane, drugs having afforded but little encouragement, and as the forms of employment are numerous and easily varied, there has been no difficulty in finding occupation beneficial to the patient, but in institutions where their everyday life is routine and circular, even the most pleasant conditions if continuously repeated become monotonous and tiresome.

"The usual weekly dance given in all institutions is not continually interesting to all, though, if varied with songs and music, is one of the best adjuncts to treatment. Cards, chess and billiards are entertaining to the Sharks, Marphys or Schaeffers, but less so to those less efficient; so the form and method of entertainment recognized so beneficial to the insane has been one of the greatest problems.

"Two years ago many of the patients were allowed to visit the downtown stores just before Christmas. The pleasure which this gave them were so significant that it occurred what a source toward recovery is necessarily denied those who are limited to the confines of an institution.

"Music in all its form was given them through the graphophone, but even this repetition in a way became tiresome, so a moving-picture machine was bought by the city, and its instant revival of interest among the patients who had not been to any of the Thursday night entertainments for years gave me much encouragement, and I continued to watch closely its result. After a year it has shown beneficial results beyond expectancy.

"Cases of stupor or depression, whose faces have portrayed nothing but suffering for months, have been noticed, probably unconsciously, on their first visit, to show a faint smile and awakening of their feelings. On the other hand, those who are over-talkative, abusive and noisy have at once been quieted by the immediate distraction of their elusive thoughts, their interest and attention becoming at once centered in the pictures.

"Like a crowd of sane when their attention is diverted, if you will watch them closely you will easily see their expressions changing as they view the 'Unlucky Trousers,' 'Ancient Egypt,' 'The Lakes of Killarney.' Probably the most interesting is the working of a large manufactory. In this way the physician can acquire an insight into the feelings and personality of his patient which can be acquired in no other manner. Of course, encouraging results are not shown in all cases, but more benefit has been derived from the picture machine than any other form of entertainment.

"Several weeks ago a patient who had been constantly noisy and talkative with his delusions of grandeur, and had by past occupation been acquainted with many of the moneyed devotees of the high-priced restaurants, was taken over to one of the entertainers, and fortunately 'A Bachelor's Supper' was presented. He at once became interested, and I thought I could detect a smile of recognition of some pleasantry portrayed. After the evening entertainment was over, he came to me and said: 'Doctor, that was a swell supper, but there were more than bachelors there,' and mentioned a few about-town people; his mood momentarily changed with the remark: 'They were awfully good fellows, and I must get back to them.'

Since then his condition has been modified to such an extent that he was transferred among the better class of patients.

"Another was a case of melancholia, with pronounced depression, in a man who had been a very fine machinist; that evening the manufactory of the Maxim gun was shown. His interest was aroused and though having spoken but little since his admission was discussing freely next morning the mechanism of the gun, and from that time showed no depression, with recovery as the result. Very near the same result was had in a Norwegian when views of Norway were presented.

"There are many other individual cases that might be mentioned whose mental improvement was due to this form of entertainment, for their idiosyncracies and delusions are as varied as the pictures, the ludicrous and comic pictures proving the most beneficial, modern-day events and scenery following. Not only is it beneficial by arousing latent feelings, but is just as much so through the temporary mental rest gained by a diversion of attention; next day and for days afterward they discuss these pictures and anxiously look forward to the next 'show night,' and in this way are made to forget their many troubles.

"The picture entertainment is varied with dancing, rendition by a chorus of patients and nurses of late songs and vaudeville and music from residents in the city. Much benefit, especially physical, has been derived from drives in the institution's coach, as many of the elderly patients who have not seen the city for years, are given this opportunity, and at the same time takes them into the fresh air.

"More and more each year are the benefits of entertainment being recognized by alienists, their forms studied and privileges extended until I think it is not a too far distant time when institutions of this kind will no longer be asylums or sanitariums, but a home where most of its inmates will come and go and enjoy as their best place to live.

"The public has conceived a very wrong picture of the insane, for they are not the wild, dangerous, unhappy pieces of humanity as it has unfortunately placarded them, but they are beings who feel as they feel, receive kindnesses as they do, and in their entirety are happier than the majority of the occupants of our large cities. The public owe them much, for their mental affection is the result of conditions which in many instances the public could correct if they had back bone enough."

Life Saved by Moving Pictures

One is generally accustomed to seeing crime when moving pictures is attributed as the incentive to the deed, reported in newspapers. But a report from Canton, Ohio, states that the life of C. Dorr Johnson, 18 years old, was saved by moving pictures when he was seized with cramps while swimming in Sugar Creek. A man by the name of Reed and the lad's father formed a chain and the drowning boy seized the father's feet. When brought to the shore he was unconscious. Some men working in a stone quarry were going past just as the unconscious boy was brought to shore. One of the men had seen the pictures of the resuscitation of a drowning man and he put what he had seen into practice, with the result that young Johnson was soon able to go to his home.

Synopses of Current Films

THE KEY OF LIFE.

Edison

The latest film with Mlle. Pilar Morin in the principal role is a distinct departure from any of the preceding stories in which she has been cast. It opens in the land of mystery, India, and suddenly transfers its scenes of action to New York City. The first view shows the death of an old Brahmin priest and his presentation to his favorite pupil, a young American artist, of the sacred robe of Krishna, together with a copy of the divine Book of Mysteries, with an injunction to search for the key of life which is hidden in the book and with which the robe itself is somehow concerned. Then we see the young man in his studio in New York surrounded with symbols of his studies and evidences of his life in other countries. He is reading the Book of Mysteries while his little sister is studying the laws of love in company with a young man who is evidently her tutor. The girl plays with a little kitten and when their love scene passes and the betrothal announced to the brother, the kitten is left upon the brother's desk, while he continues his studies alone. Suddenly he comes upon a paragraph which he has read, without understanding, before. When it is flashed upon the screen, it tells us that reincarnation is the key of life, and that wrapped in the robe of Krishna, if the ninth invocation be said before the shrine of Brahma, a reincarnation will take place. Getting the robe of Krishna, he opens its wrappings and unfolds it to view. Then possessed with a desire to see the miracle, he looks about him for an object which shall pass through the stages from animal life to humanity. He lights upon the little kitten, which he places in a bowl, draping over it the robe of Krishna, while he repeats the invocation before the shrine of Brahma. A light vapor rises from the bowl and then suddenly the bowl and kitten disappear, and a sort of human kitten stands upon the pedestal. She is rather a charming young woman with cat-like qualities, which become more evident as he becomes better acquainted with her. She alternately rubs against him and scratches his hand. She makes the discovery of the cream in the pitcher which she wants to lap up. He shows her how to drink properly, but it is evidently not the natural way for her. With kitten-like curiosity she plays with a dagger until she scratches her finger. Then he shows her how dangerous a thing it is to tamper with, and finally after much patience and coaxing he succeeds in making her understand a little of love and is just about to seal the understanding with a kiss, when he hears a sound at the door, his sister returning. Lest his position and that of the kitten-woman be misunderstood, he secretes her behind the curtain and admits his sister, who announces a shopping expedition, kisses him and leaves him alone again. But that kiss has been enough to rouse the cat-like jealousy of the reincarnated one, and she flies into a rage, which he with difficulty restrains. Then she releases herself and seizing the dagger, makes a vicious lunge at him, which just grazes his shoulder. He takes it away from her and drops to his seat, his head upon his hands in despair. Then slowly the reincarnated one begins to understand that she is neither cat nor human, and despair fills her because of the attack upon the man who would have loved her. She seizes the dagger and is about to end her own human existence, when suddenly a vision of Brahma in the clouds appears and stays her hand. Ascending the steps of the shrine she turns and faces the now awakened artist and tells him that she understands his situation and goes back to her million lives on the way from cathood to womanhood, again, in regular order. As he steps forward, her face changes to more of that of the cat and suddenly she is gone entirely. Turning around, he discovers the bowl, the robe of Krishna and the kitten, again as when the incarnation at first began.—Released November 1.

BOY SCOUTS OF AMERICA.

The interest in this film lies not so much in what it shows, although from a purely pictorial standpoint it is sure to attract attention, as in the underlying idea which it represents. The Boy Scouts movement was started in England by Lieut. General Sir Robert S. S. Baden Powell, K. C. S., where it met with immediate response, and is being developed in this country through the study of woodcraft as preached by Ernest Thompson Seton. The organization founded on the broadest lines is open to any boy of twelve or over. In our film, which was taken at Lake George, we see the camp of boys going through their occupations and recreations of the day, rising, taking their morning dip, saluting the flag, the morning council and various sports and feats of woodcraft, and we are shown at the end of the film the two gentlemen who are responsible for the movement in America, Ernest Thompson Seton and Dan Beard.

RIDERS OF THE PLAINS.

At Regina, Canada, a town of about forty-five thousand, is situated the headquarters of the Royal Northwest Mounted Police of Canada, the most perfect body of men on horseback in the world. Not alone are they wonderful horsemen, but brave and absolutely fearless and known as the "Untiring Hunters of the Law." This wonderful body of men does duty over an enormous area of land, larger than that covered by any organization of its kind in the world. Although the greater part of this film is a story picture, nevertheless the actors are the real things. The Indians are real Indians and the cowboys are real cowboys. The entire story deals with horse stealing by the Indians. The Mounted Police are shown on post duty discovering the facts, reporting at Calgary Headquarters, and then a detachment go out to bring forth the guilty redmen and we may be sure at this point that they will do so, for the Royal Northwest Mounted Police are not allowed to return empty-handed. They will follow their prey for hundreds of miles if necessary. Eventually the picture winds up with the capture of the redmen and their being brought to the prison at the Northwest Mounted Police Station at Calgary.—Released November 2.

THE LITTLE STATION AGENT.

The action takes place in the heart of the Canadian Rockies and at the summit of the great divide. The station agent is a girl of about nineteen years and one of those sweet, winsome girls who win the admiration of all who come around her. Joe Allen and Albert Hill, two freight men, are particularly smitten with her charms. At the opening of the picture she smiles at one and bows to the other with equal womanly grace, but we perceive that Joe Allen is far in the lead as regards her affections. This fact is also revealed to Albert Hill and the green-eyed monster pres-

ently begins to gnaw into the cells of his reason, till, while setting the brakes of the box cars when going down a steep grade, Albert meets Joe on top of the trains. The little station agent is the subject of their conversation which waxes into an argument, then hot words and a blow is struck. The cars go dashing on, the two men are reeling and swaying in a terrific struggle. A blow with a lantern knocks the favored one, Joe, unconscious. Albert thinks he has killed him, and realizing the punishment that will follow if he is found out, he determines to destroy the evidence of the crime by cutting the cars loose and letting them run wild, when they will be dashed to pieces and Joe with them. This will enable him to hide his guilt and so the cars are cut loose and go tearing down the mountain grade, but Joe soon comes to consciousness and awakes to find himself on a mad runaway freight. He strains every nerve and cord in his body at the brakes, but to no avail. A glimmer of hope arrives as he dashes by a way station. The station master hears his cry and rushing into his office sends a wire to the little station agent. A moment and the news stuns her, but it means Joe's life; it means more than that, it means the safety of the Overland Limited. Ten minutes have hardly passed before we see the track superintendent, the little station agent and an engineer dashing out of the round house on a high speed emergency track automobile and away for the oncoming freight. At last the siding switch is reached; a moment only and the runaway freight is sidetracked and safe. In the next instant the Overland Limited comes tearing down the track and off in the distance. No one ever knew who had saved their lives, how near death they nearly were, but Joe knew to whom he owed his life, and the next day when Albert Hill was arrested, the little station agent slipped her hand into Joe's, and somehow we feel it is just these little tragic moments of life that bring two souls together.—Released November 4.

THE LASSIE'S BIRTHDAY.

The entire scenes take place in a garden back of a summer house and show the birthday morning of a charming lass and the various presents brought by the various suitors for her treasure. The lass, herself, is not up when the story begins, and the first to appear are two children who scamper off in search of suitable gifts for her, looking up and laughing at the closed blinds which show that she is still asleep upon her natal day. And then comes a poor but attractive young man, who, having nothing in his pockets wherewith to purchase presents, has gotten up betimes and picked violets for his lady, which he leaves upon a table just outside the little summer house. Of course he writes a little note upon a piece of wood and leaves it with them. He has hardly gone when a very poetic fellow appears. He is evidently fond of himself as well as the girl, for he brings her a portrait, probably painted by his own hand, and verses to his mistress' eyebrow, probably. He looks scornfully at the violets and puts his portrait in front of them on the table, with his scroll of verses by it. Then, deciding to watch the reception of his gift, he hides beside the porch, but he has hardly done so when a roly-poly youth, who is fond of good living, appears with a box of candy and a love note for the lassie. He looks over the two presents which have preceded his and smiles at the thought that anyone should care more for anything than good things to eat. He, too, decides to watch the reception of his gift and climbs upon the summer house, from which point of vantage he can see all that passes below. Of course he is discovered by the poetic fellow, who does not see him at first. And then comes a young man, evidently of a business frame of mind, for he looks at his watch and hurries in. He must have money, for he produces a ring from his pocket which he confidently places in front of all the other gifts on the table on top of his own business card. Then he, too, hides behind an old tree on one side of the garden to watch the maiden's rejection of all the other gifts but his. She comes and does not see the gifts at all at first, but seems to be looking for someone who is not there, and we guess that it is perhaps the poor young man who brought the violets, but he is not visible. The youngsters come with baskets of flowers and fruit and then she realizes that the birthday gifts have begun to appear. She looks at the table and begins an examination of her presents. The ring comes first and with it she is delighted until she sees who sent it and then she rejects it scornfully. The business man's face is a study as she first praises and then discards his present. Then comes the box of candy which looks delicious and she is pleased until she reads the note that accompanies it, and then the fat boy nearly falls off the summer house in his dejection and also in his anger at the fact that the other two lovers are delighted and openly show their happiness at his downfall in the lady's estimation. The poet is next and his gift is turned to ridicule by the fact that when she picks up his portrait, she picks it up wrongside up and the ends of his necktie so much resemble donkey's ears that the whole thing is turned into a farce. Tearing his hair and vowing vengeance upon his rivals, he leaves the garden in a high dudgeon. Then she finds the violets and they are the only things that seem to mean very much to her. Of course, the young man himself happens to come back in time to see the reception of this gift and as he and she come together in lover's embrace, the fat boy slips from his perch and dangles helplessly from the summer house while a little girl of six holds up her apron and tries to catch him, lest he fall.

A TRIP OVER THE ROCKY AND SELKIRK MOUNTAINS IN CANADA.

We start upon our trip over the Canadian Pacific Railway at Calgary, a beautiful city which stands sentinel on the watch line between mountain and prairie. Soon we find ourselves fairly among the mountains, with all their grandeur, tunnels, torrents and towering peaks. A few moments' stop at Leggan, a glimpse at Lake Louise, the beauty spot of America, then down Fraser Canyon and the Selkirk Mountains. A visit to the National Park, the buffalo, the antelopes and so on until we have passed the two great steamers, the Princess Charlotte and the Princess Victoria, off Otto Point on their way to Victoria, the capital of British Columbia, and there we pause to view the harbor, the parliamentary building and the city itself.—Released November 8.

THE SHIP'S HUSBAND.

Mrs. Knox loves her husband, James Knox, and Clara Jones dearly loves her husband, Henry Jones, and it might be well to add that both husbands loved their dear little wives, but the "Charmer," ah! there's where the trouble lies; who is the "Charmer"? Mrs. Knox discovers a

hair that is foreign to her own pretty head upon Mr. Knox's coat, conveniently placed there by a practical joker, and a telegram to the effect that her husband is to sail with the "Charmer" at ten and that he need not meet her husband, Jones. The green-eyed monster at once proceeded to grow larger and larger and she rushes down to the boat, but it is far out to sea. She immediately proceeds to inform Mr. Jones that his wife has eloped with her husband. This sets Jones in a whirl and he at once hires a tug and with Mrs. Knox at his heels, they sail away to capture the villain Knox and his supposed unfaithful wife, Mrs. Jones. But ere this has all transpired Mrs. Jones, who has all the time been safely on shore, discovers her husband, Jones, running away on a tug with Mrs. Knox. She at once sends Mr. Knox a wireless to the effect that Mr. Jones has run away with his wife, Mrs. Knox, and mistakes pile upon mistakes until the four curious people arrive at the Ship's husband's office and the mystery is all cleared up. "The Charmer" is the name of the boat that Knox sailed away on and the husband is none other than Mr. Jones himself.—Released November 9.

THE ADOPTION.

William Martin is a widower and a prospector in the mountains of California. He has a four year old son whose care is somewhat of a burden to him, Martin not being a very affectionate parent. One day when he is searching for paying dirt, he leaves his little boy, nicknamed "Nodsawana" by the Indians who are camped about the mountain, with an old squaw at the Indian camp to care for him for two days. Martin does not return for the child at the time specified. Meanwhile, Sandy Smith, our friend whom we saw as "Sandy the Substitute," comes along one day and inquires of the Indians how to get over that part of the mountain range. Sandy notices the white boy among all the Indian children and inquires where the child came from. He is informed that the father left the child, to be back in a day or two, but has not come. Sandy offers to take the child and care for him and the Indians quickly consent when Sandy presents them with a new bandana handkerchief and a match box. It is useless to try to describe the complete action of this film. Enough to say that Sandy and the little tot, whose care he has assumed, take to each other from the first. Sandy presents him with a pup and the child and the pup and the big miner hold our interest for several scenes. Finally one day, Martin, the father of the boy, comes to the Indian camp and inquires for the son. Fear seizes the old squaw as she tells him what has happened. Martin immediately rides to Sandy's camp by the Norfolk and claims the boy. Sandy does not know him and refuses as the child in fear of Martin, clutches Sandy about the knees. A ride to the Indian camp ensues and the old squaw tells Sandy that Martin is the father of the child. Sandy is forced, of course, to acknowledge the right of the parent and reluctantly passes little Nodsawana to his father. The boy holds out his arms for the pup which he has been carrying and the father objects to letting him have it. At this point Sandy asserts himself and makes the father let the little fellow take the dumb companion which he gave him and threatens him with all kinds of things if he does not let him keep the pup. Sandy now goes home and all is loneliness. A few days later Sandy is passing the camp of Martin when he sees him about to abuse the boy. A struggle ensues and Martin, in a surly way, tells Sandy that if he is so interested in the kid, he can buy him. Sandy is quick to strike a bargain. The consideration is Sandy's claim at Norfolk and the exchange is made. We are next shown the big man triumphantly mounted on his pack horse with the little boy, who is hugging the pup which Sandy had given him, and trailing along towards new fields and their future, which seems bright for the little smiling urchin and the great big hearted miner who leads him forth to his destiny. Sandy has founded a new home for the little one when a stranger arrives one night with a letter from the sheriff bearing the news of the boy's father's death in a gambling row and that the mine reverts to the child. Sandy realizes that the boy's future lies in his hands and we are shown a very touching scene at the close of the picture when the great rough miner is trying to teach the little fatherless boy the Lord's prayer.—By Roy Norton. Released November 11.

INTO THE JAWS OF DEATH.

We are shown a young man bidding his sweetheart good-bye before leaving for the west to make his fame and fortune. His suit, however, is looked upon with disfavor by the girl's father and scarcely has the young man been gone a few weeks before her father is forcing the attentions of another young man upon her. Unable to endure the parental persuasion much longer without becoming a victim of her father's desire, the daughter writes her lover to come and take her away if he still loves her. By chance the letter falls into the hands of the father's chosen suitor and he deliberately destroys it. It never reaches its destination, no reply comes, and brokenhearted, the daughter succumbs to her father's wishes and marries the man of his choice. A few years later and they have sunk down in the social scale of life. The husband comes home one night under the influence of liquor and in his drunkenness the lamp is tipped over. A moment only and the room is in flames. The even clang, clang of the bell over the night clerk's desk at the fire station heralds the news to the waiting man and beast, the call to duty is sounded and forth on their errand of mercy speed the fire engines and its crew. A cry from the upper window shows that a woman is imprisoned in the flaming building. A fireman leaps at the call for help, through smoke and flames he reaches her, clasps her in his arms and as he does so the glare of the fire lights up her face and the lovers of the first part of the picture are locked in each other's arms in a fond embrace. Safely back to the street he carries the woman he loves and then she remembers that her husband, the man who has deprived them both of so much happiness, is still in the building. A moment only her brave lover hesitates, but remembering his chief's motto, "Love or hate, but be a fireman," he dashes back into the flames and brings the man he hated most in the world, back to the street, but too late. The flames have called another victim to its own—he is dead. The two lovers are once again united in love and a happy future.—Released November 15.

BROTHERS.

Peter and Joe Challen are brothers and Mrs. Challen on her death bed gave the elder the charge of his brother Joe. Joe was inclined to wildness and when speculation failed to provide him with the necessary funds after the "beginner's luck" was passed, he falsified his father's books and used the money thus obtained in an effort to bolster up his depleted

margins. But discovery came and it was Pete who, mindful of his vow, assumed his brother's crime and was turned from home. He wandered to

the north where he slowly made headway with a promising looking mine. Later Joe joined him and sought to cut Pete out with Marion Boyd, the pretty school teacher who was a true product of the west, a good rider and a splendid shot. For a time Joe worked hard and Pete had hopes of his reform, but Marion refused to marry him and when he discovered that Pete possessed her photograph in a locket he reverted to his old habits and became the best patron of the log saloon, though not always a welcomed visitor because of his evil temper while in his cups. In one of these fits of drunken rage he vows to kill Pete and starts out to find his brother. A small boy warns Marion of his declaration and Marion hurries after him. Just as he is about to fire Marion shoots and wounds him in the pistol arm. The shock sobers Joe to a realization of his narrow escape from fratricide and two years later Pete and Marion, now married, are delighted to learn of his permanent reformation.—950 feet. Released October 31.

MIKE THE HOUSEMAID.

No, the title is not a misprint; it's Mike the housemaid because things were dull in Mike's trade and he was looking for a job. A woman advertised for a maid who could look after the silver, and looking after silver was Mike's best little stunt. In his eventful career he had looked after enough silver to stock a jewelry store and as he made a very fair looking girl and had some of the best references he could write himself he got the job. The plan was that when the silver was ready to be looked after his pal, Pete, should come and lend a hand. Pete came when Mike knew that all the family would be away, but they had not counted on Officer Clancy. Clancy liked the good things of life and he had taken a fancy to the girl he thought Mike was, so when the family went away Clancy dropped around for a bite and a chat. He got the bite, but not until Mike had hidden Pete in the shower bath curtains. Pete, in trying to get out after all was quiet, turned on the water and was nearly drowned before the water trickled down into the dining room to warn Mike that his side partner was in trouble. Just then the family returned and Clancy found himself without an excuse for being in the house when he should have been on post. He raced upstairs after Mike. Mike's wig came off in Clancy's clutch and that got Mike into trouble. He bolted for the bathroom and there Clancy found the pair of them and proudly chaperoned them downstairs, to be praised for his cleverness in arresting the thieves instead of having to explain to the inspector why he was off beat.—990 feet. Released November 3.

THE TAMING OF WILD BILL.

Bill never had felt the softening influence of love. He was a product of the days of '49 and had stayed wild. He was about the wildest man in the Crazy Creek district and that was going some. But there came a day when Bill tired of cooking his own grub and sewing on his own buttons and he advertised his claim for sale. He was offered a pot of money by a Chicago investor and he could not know that the man was an arrant rogue who intended to swindle him out of the mine, so he traveled on a Pullman—where he had many strange adventures—and landed in the city by the lake. Innocently enough he left his papers with the agent, who promptly proceeded to forge duplicates, and the swindle would have gone through had not the office stenographer conceived an admiration for Bill and slipped him a warning. Then things happened in earnest and Bill did not come out second best. He was so far first there was no second, so the mine agent took it out on the typist and fired her. But Bill was waiting downstairs for a chance to thank her and when he found out what the trouble was he offered his heart, hand and gold mine, all three of which found favor in the eyes of the little shorthand expert. And so they were married and lived happily ever after, with never a thought of Reno, but it sure was a shock to the boys when they saw how a little five-foot runt from Chicago had tamed the wildness of the pride of Crazy Creek.—990 feet. Released November 7.

THE MYSTERY OF THE TORN NOTE.

When Mildred refused to marry Billy Sprague it was not so much because she did not love him as because Billy regarded it too much as a matter of course that one day they would be married. He said a tragic farewell, like the handsome hero of melodrama, and to herself Mildred hopes that he would not do anything rash, for she loved Billy and intended to accept him about the twentieth time of asking. But Love's young dream turned into a nightmare the next morning when the mail brought a note from Billy. There was a corner torn off, but there was plenty left for the last words were, "I am going to drown my s—". It was not long before the police were called in and there ensued a lively chase along the river bank for traces of the suicide. Mildred was too excited to help much and she identified any chance article of clothing as the property of the late lamented Billy, including the suit of a chap who was taking a quiet swim. Many other things happened that added to the liveliness of life, until one of the policemen suggested that they go to where Billy used to live and see if he had left any more promising clues as to the exact point where he purposed shuffling off the mortal coil. The first person they met was William himself, who was rather surprised to see Mildred's escort. He produced the torn note. In it he said he was going to drown his sorrows in the flowing bowl. But he had not taken to drink, so Mildred forgave him and the ring dented his pocketbook about \$450.

THE GAMBLER'S CHARM.

The professional gambler of the old-fashioned sort is a fast disappearing type in the west, but Kenyon was one of the best of the old school. He comes upon Joe Dakin's little girl, a tiny tot who wins his instant regard. In response to his request she brings him a drink of water and when he finds that she is fascinated by the tiny elephant on his watch guard he clips it off and makes her a present of it. Her father is a miner, but the lust of gaming is in his blood and he wastes his time at the saloon where there is a game always in progress. The gambler takes Jim's seat when he drops from the game, his funds exhausted, but presently Jim reappears, for he has found the charm and offers this as his stake. Kenyon recognizes the charm and accuses Joe of having stolen it, not knowing that the child is his. There is an altercation in which Joe is wounded, and the gambler's distress is very genuine when he discovers the identity of the man. He goes to the house, where he meets a cold reception, but Joe takes the blame and the mother smilingly permits Kenyon to restore the charm to the little girl, giving him in exchange the baby's locket for luck. Joe braces up and so good luck went with the gambler's charm after all.—Released November 10.

Lubin

MAX HAS TROUBLE WITH HIS EYES.


 Pathé

master sitting at an adjoining table insists that the matter can only be settled by a duel. What happens at the duel must be seen to be appreciated.—394 feet.

NEW STYLE INKWELL.

Peter makes a present of a new-style inkwell to his master, who upon picking up the article to examine its method of working, receives a jet of ink in his face. Delighted with the success of his trick, Peter again secures the inkstand at a favorable opportunity and looks for fresh victims. A young man making love to a girl is temporarily disfigured, to the hilarious amusement of his divinity, and an unsuspecting schoolmate is similarly badly treated, whilst peaceable pedestrians suffer incalculable damage to their clothes and tempers. Peter at last wends his way to school, arrives late, is reprimanded, and brings into play again the terrible inkwell. Master and scholars are alike bespattered from head to foot, and chaos reigns supreme until order is restored by the master gaining the upper hand and bestowing a well merited chastisement on his refractory pupil.—272 feet.

DARJILING.

A scenic film which gives a vivid impression of this town, which, owing to its being one of the most northerly in India, is frequented as a summer resort by the Europeans.—331 feet. Released October 31.

COWBOY JUSTICE.

Three western bravadoes sitting in the Dewdrop saloon plot to attack the station agent and rob the railroad company of the valuable consignment that they know will be there that day. Sneaking quietly along the rails, they enter the depot and creep into the waiting room and shoot at the agent in the inner room. He, after shooting one of them dead, drops with a wound in his wrist. He sees that discretion is the best policy in the face of the overwhelming force and pretends to be dead. The two villains blow the lock off the strong box and take the contents. Making for the main road, they stop an automobile at the point of their guns, and, mounting, force the driver to take them along. Meantime the agent, though faint from loss of blood, telephones the sheriff, who, together with his deputies, start off. Arriving at the station they receive full particulars from the agent and commence the pursuit. From a handkerchief found on the road, and which they pick up while galloping at full pace, they see that they are on the right track, a fact which is also confirmed when they come across the driver of the auto bound by his machine, the gasoline having given out. A little further on they come to a ranch, from which the two desperadoes had stolen horses to continue their flight. Augmented by these aggrieved parties, the sheriff and his band continue the spirited chase across rough country until they gain sufficiently to be able to shoot one of the ruffians from his horse. The remaining thief, thoroughly frightened, takes to the water, where he is easily captured and led back to receive the punishment he so richly deserves.—750 feet.

THE FACORI FAMILY.

An acrobatic picture of great merit. Some of the feats performed fairly make one hold one's breath.—243 feet. Released November 2.

THE WOMAN OF SAMARIA.

The scenes open with Jesus in the act of performing miracles before leaving Jerusalem with His disciples. He passes through Samaria, where the people mock both Him and His followers, and finally He comes to Jacob's well. Here, wearied with His journey, He seats Himself, while the disciples go into the town to buy food. To the well also comes a Samaritan woman to draw water, and Jesus asks her to moisten His parched lips. The woman at first refuses, protesting that the Samaritans can have no dealings with the Jews, but the words of the Stranger proving to her that she is speaking to the Messiah, she raises her pitcher so that He may drink. She then runs into the city to announce the news, afterwards returning to the well to beg Jesus to accompany her to her own people, whose slower moving feet she has outstripped. Jesus complies, and the Samaritans, whose mockery and incredulity die away on their lips as they perceive the Messiah, acclaim Him joyfully.—902 feet. Released November 4.

ABRAHAM LINCOLN'S CLEMENCY.

The incidents pictured in this film are founded on fact and relate to William Scott, a young soldier from the State of Vermont. Scott is on guard after a heavy day's march, and being found asleep is placed under arrest. He is tried by courtmartial and sentenced to death. Meantime we see President Lincoln in his study at the White House in deep thought, and seeing a vision of the Civil War and the sorrow caused by it. The vision disappears and he reads a letter from Mrs. Scott pleading for the pardon of her son. Deeply affected, he lays the letter down and sees another vision—that of the gray-haired mother and a nameless grave. We next see Scott being marched off to the spot where he is to be shot. All is in readiness for the fatal word of command to be given when through a cloud of dust a coach dashes up attended by outriders. The President steps out and pardons the prisoner, who falls on his knees and blesses him. The next scene is that of a battle with the Union soldiers retreating. The color-bearers fall, but William Scott rushes up, grasps the flag and rallies the Union troops, but amid the dreadful carnage he himself is shot. That night the doctors and ambulances are searching among the dead for the wounded who are still alive. They reach Scott. He is dying. A vision of the President appears before him, giving him a wreath of fame. Scott staggers to his feet, and as the vision fades away, drops dead. As a fitting climax we see a tableau of President Lincoln taking from a Union and a Confederate color-bearer their respective flags, rolling them together, and when they are unrolled displaying the Stars and Stripes.—1,030 feet. Released November 5.

MAX IN A DILEMMA.

Max is in love with Kitty, who is willing, but whose father regards a substantial bank balance as of more importance than a loving heart. Max, rejected, returns to his chambers and would like to die, but his courage fails him at the critical moment. He is interrupted in his reflections by a burglar. At the sight of Sykes, Max becomes inspired and offers him the sum of \$500 to kill him before midnight. The thief agrees and departs. A

new arrival now appears, who turns out to be a lawyer, who has called to inform Max that a large fortune has been left him by his uncle. Transported with joy, Max hastens to inform Kitty's father, and is, of course, immediately accepted, and invited to dinner. During dinner a servant announces that a visitor wishes to speak to Max. He goes to meet the newcomer, and is horrified to recognize Sykes, whose existence he had temporarily forgotten. With a cry he dashes out into the street, runs for dear life, is overtaken, and tremblingly awaits his death blow. Judge of his happiness and surprise when Sykes coolly hands him back his \$500, saying at the same time that he is not going to risk his precious neck simply to do Max a favor.—446 feet.

MICRO-CINEMATOGRAPHY—RECURRENT FEVER.

By means of a combination of the microscope with the camera, this picture depicts the course of this virulent fever. In Russia, which has at times been visited by terrible epidemics of recurrent fever, the disease is caused by the bite of a flea that carries the disease, while in Africa it is the tick found in that country that transmits the disease. The picture is illustrated with observations of the blood of a monkey that has been inoculated. The germ soon multiplies, and innumerable bacilli can be discerned in a single drop of the blood under the microscope. The sickness comes in spells, between which the germ disappears and the animal seems cured, but the germ soon appears again in great numbers and after several attacks the patient is lucky if it escapes from death.—449 feet. Released November 7.

A MEXICAN LEGEND.

It is noon at the old monastery of Vejas, which is situated in the heart of the wild country in northern Mexico and twelve miles from any habitation. The monks are returning from their labors in the garden to chapel. A band of Indians creep up through the long pampas grass, and as the monks come out from prayer, fall upon them and capture them. The aged Father Ignatius is dragged to the burial place and the heavy stone of a vault having been removed, is dropped inside, the stone lid being replaced. The others are imprisoned in the chapel while the Indians sack the monastery and make merry with the Fathers' well stocked cellar. The aged Father prays before a painting of Christ that is in the vault, and the figure comes to life, and leads him out of his living tomb. Father Ignatius sees the marauders dancing and debauching, and plods on his weary way to obtain assistance. He has to cross a river, and Christ appears and directs him to a floating island on which he is quickly borne to the other side. Weary and weak, he endeavors to climb the mountain path, but his strength gives out and he falls exhausted. Again Christ appears, takes him by the hand and leads him over the mountain. Finally he reaches his destination, a hacienda. He tells his story and the Mexican boys are soon in their saddles and on their way to the monastery. They swim the lake on horseback, and arriving at the monastery it is but the work of a few minutes to put the Indians to rout and release the imprisoned monks. Reverently they all turn and fall on their knees and give thanks to Him who gave the holy Father strength to obtain the help that was so badly needed.—1,033 feet. Released November 9.

BLACK HEART.

Rob Rokers is in prison. He is a noted vagabond and has no chance of escape from the death sentence he deserves. An arrow is shot into his cell bearing a file and a note. This informs him that his companions have formed themselves into a brotherhood for the purpose of revenging themselves upon their enemy, the Chief of the Police. He is in love with a gypsy girl, Sperata, and the brotherhood have decided that Rob Rokers shall carry her off as the price of his freedom. Rob eagerly snatches at this chance of freedom. He files the bars and escapes undetected. Then, disguised as a beggar, he follows Sperata on her way home and rushes in, and carries her off. Her brother sees him and rushes to the Chief of the Police for help. He requires no urging, and summoning his men he is soon in pursuit through the narrow and badly paved streets. Rokers is captured and Sperata rescued. The Chief of the Police is now more bitter than ever against Rokers, and determines to meet out justice himself. Before a tribunal of masked figures Rokers is forced to give an account of himself. He is finally condemned to death by the judge, who unmasks and shows himself to be the Chief of the Police.—By Michel Carré. 623 feet.

DUTCH TYPES.

Dutch girls and women with their dainty white caps and gold ornaments smile at us from the screen, and Volendam fishermen, their hands deep in the pockets of their baggy trousers, are to be seen stolidly gazing across the emerald green pastures of Holland. Here and there a windmill may be discerned, and tiny little Dutch girls toddling along in their voluminous skirts form a pretty picture.—358 feet. Released November 11.

A GAMBLER'S END.

Herbert Ralston was a gambler and ne'er-do-well. The picture opens in the parlor of his home in Pennsylvania, where his wife is seen making baby clothes. Ralston soon comes in, and having lost his money gambling, begins to quarrel with his wife. He takes his grip and leaves the house. Along the road he discovers a dead man lying on the edge of the woods who resembles him so much that it even makes the hardened man of the world start. He changes clothes with him and proceeds on his way. The body is found and identified by Mrs. Ralston as her husband. Two months later we see her alone in her home with her fatherless babe. Four years elapse. Mrs. Ralston has married a Dakota ranchman, John Westmere, and they are living on the ranch. It is the child's bedtime, and she opens the lockert round the child's neck and shows her the picture of her father. She teaches her to pray for him. Ralston is still gambling, and is now a faro dealer in a saloon out in Dakota. He kills a cowboy who accused him of cheating and makes his escape. He is quickly pursued by others present and an exciting chase ensues. Soon Ralston, to put his pursuers off the trail, dismounts and, striking his horse on the flanks, lets it continue on while he himself takes to the woods, and arriving at Westmere's ranch, walks quietly in. As he does so the child, who has slipped from the lap of her sleeping mother, toddles in and, looking at him dumbfounded, leads him to a chair and kisses him. She recognizes him as her father, and shows him the portrait of her mother. Ralston understands. It is his child. Westmere comes in and Ralston explains. Westmere starts towards the bedroom as if to call his wife, but Ralston motions that she must never know. He hears the horses of his pursuers outside. He says goodbye to the child, opens the door and falls dead, riddled by the bullets of the friends of the cowboy he had shot.—1,000 feet. Released November 12.

A DOUBLE ELOPEMENT.



Two young girls and two young men each in love with the other. The two girls are "Daisies," Daisy White and Daisy Brown. Jack Larkin is in love with Daisy White, and Tom Durkin is in love with Daisy Brown. The young couples plan an elopement and both hit upon the same means of eluding their parents and circumventing the objections of the girls' parents. Miss White agrees to meet Jack at a certain point and by coincidence Miss Brown agrees to meet Tom at the same place. Each one of the young couples, unknown to the other, dress in long auto coats and goggles. The girls leave notes for their parents and go out to meet their lovers. Daisy White gets to the place of meeting, in the darkness and hurry Tom Durkin comes with his auto, thinks she is Miss Brown, takes her into the car and they speed on their way to the hotel at Marshallton. Jack Larkin now appears, picks up Daisy Brown, thinking she is Miss White, and makes haste to the Marshallton Hotel. In the meantime Mrs. White and Mr. Brown discover the elopement of their daughters and make a hot chase after the two girls. Mrs. White reaches the hotel, goes to the room where Miss Brown and Jack have learned their mistake and she finds Daisy Brown instead of her daughter. She makes haste to get on the trail again as soon as possible and decamps. Mr. Brown reaches the hotel, finds Miss White with Tom, who have also discovered their mistake. Old Brown is chagrined and disappointed at not finding his daughter, resumes the hunt and gets away as quickly as he can. Jack hears the talk in the next room where Tom and Daisy White are and he and Daisy Brown go in, and the four of them hasten to the nearest church, where they are married. Just as they are leaving the church they find Mr. Brown and Mrs. White seated on the doorsteps exhausted, defeated in their efforts to prevent the marriages. They forgive the young folks, happily accept the situation and make their ways back home arm in arm.—998 feet. Released November 1.

THE CHILDREN'S REVOLT.

Over-indulged and pampered; restrained and hampered by nurses and the "don't's" of too much solicitude, the two children of wealthy parents long for freedom and show that they are in many respects quite as natural as most children and a little more unmanageable. On the train going to the country for the summer they insist upon indulging themselves in candy, lemonade and everything that comes in sight and then showing an utter disregard for them and less consideration for their parents who cater to their selfish whims. At the seashore the children are kept under the espionage of nurse, governess and parents who will not permit them out of their sight. Naturally, the children long to play with other youngsters and whenever they get a chance they break away from their guardians and get together with the other boys and girls on the beach, but they don't escape the vigilance of the nurse and governess, and are soon brought back to the straight and narrow path mapped out for them. Their little hearts long for freedom and they declare a revolt by getting out of their beds early in the morning, escaping while the nurse is yet asleep. They make a day of it, and the way they do mix in with the children, giving pent to every childish inclination, romping, bathing and boating; it does you good to see it. When the parents and nurses discover the absence of their cherubs they start out in search of them; the two young ones elude them several times, but they catch up with them just as they are starting out for a row in an old boat they find along the shore. The father rushes into the water, seizes his little girl from the boat and a friend gets the boy. The parents rejoice at the recovery of their dear ones, and they are quickly taken home. Snugly tucked in bed by the nurse, who has no sooner left the room than the two truants get together to discuss the doings of the day and comment on the good time they had and the liberty they enjoyed. They kiss and are soon in the land of nod, dreaming dreams of happy childhood days.—992 feet. Released November 4.

IN THE MOUNTAINS OF KENTUCKY.

Way up in the mountains of Kentucky, Jake, a moonshiner, lives in a shack with his wife Sally far from the rest of the world, with the least possible chance of being disturbed by the Revenue officers who are constantly on the lookout for illicit stills and distillers of whiskey. Jake is a typical mountaineer, and his wife "Sally"—well, she is a woman whose love for Jake has made her little better than a slave and subject of small consideration for one of Jake's coarse and brutal nature. Sally's cousin Sue writes that she is not very well and will visit Sally for a change and a rest. She comes to the mountain home and immediately Jake begins to show her marked attention, ignores his wife, who becomes extremely jealous, rightly so, and resents the familiarity of her husband and her cousin. Sue is a vixen and seems to delight in the torture and indignities to which she is subjecting the poor wife. Driven to a frenzy, Sally betrays Jake to the Sheriff and Revenue officers, who arrest him. He tries to strike his frail wife and turns to Sue for sympathy, but she is indifferent about his misfortune, pleased in receiving the attention from one of the officers who is chucking her under the chin and winking at her, and she pays no attention to Jake as he is taken away to jail. This is a brilliant piece of acting, but is dwarfed by the fury of Sal when she is left alone with her cousin Sue. She turns on the intruder, drives her from the house with inflamed frenzy, hurls her belongings after her and falls exhausted against the door. A year later Jake is released from prison and makes his way to his mountain home, bent upon killing his wife. Arriving at the cabin he looks in the window and then creeps cautiously through the door, holding large club in his hand, as he sees his wife sitting in a chair unaware of his presence. Just as he raises the club to strike her, he sees for the first time his infant child which his wife holds tenderly to her bosom. She kisses the child and lifts it up so it looks into its father's face. He drops the cudgel and kneels reverently at his wife's feet, asks her if she can forgive him. She does; his heart is touched and his nature seems transformed and purified.—978 feet. Released November 5.

A TALE OF A HAT.

"Why, hubby dear, here is an announcement of a special sale of hats." This remark is made by Mrs. Tipton at the breakfast table as she is looking over the morning's paper. Her hubby catches the significance of her comment, gives her some money and tells her to take advantage of the sale and buy herself a new headgear. She goes to the sale, buys a perfect "dream" and when her husband comes home at night she shows him her purchase; he is delighted and compliments her on its becomingness. A lady friend, Grace Welton, calls to see Mrs. Tipton the next day to announce her engagement to Hardy Fenton. Mrs. Tipton congratulates her friend and shows Grace her new hat. Grace is delighted with it and persuades her to let her wear it for the day while she keeps an appointment with her fiancé. Mrs. Tipton generously loans the hat; and Grace, very

much elated, goes to meet Fenton. Mr. Tipton knows nothing about the loan of the hat and happens to see Grace, who resembles his wife very much, with his wife's hat and comes to the conclusion she is his wife. He tries to overtake her and is almost paralyzed with astonishment when he sees her meet a strange gentleman, walk away with him, enter an automobile and go away together. Mr. Tipton calls another auto and starts in pursuit. Grace and Hardy drive to a hotel, enter, order dinner and soon are enjoying a good feed and a pleasant tete-a-tete. Mr. Tipton reaches the hotel, forces his way to the private dining-room where the engaged couple are eating and, without looking at Grace, begins to denounce her escort for meeting his wife and making a date with a married woman: "My wife. Scoundrel!" Hardy is insulted and resents the attack on himself and his intended. A scrimmage ensues and Tipton receives a knock-down and a black eye. When he rises he looks at Grace and then he wakes up. Explains that he was misled by the hat which is a duplicate of his wife's. Grace tells him about borrowing the hat from his wife. Matters are set aright and apologies follow. They all go to Mr. Tipton's house, where they are met by Mrs. Tipton, who is grieved at her husband's bruised eye and accuses him of fighting. He explains how he got it and tells how her new hat got him into trouble and made him make a chump of himself. The laugh is on him and they all enjoy it at his expense.—954 feet. Released November 8.

THE NINE OF DIAMONDS.

During the gold fever in California in '49 and even as early as 1845, men were rough and reckless and among the number was Hammond Floyd, an adventurer, who was ready to turn a trick at cards, but always on the level. Engaged in a high stake game with Jenkins, a desperate dandy, who lived on his luck and record as a bad man, Hammond draws the winning cards and in short order cleans Jenkins and his gang out of their loose change and dust. They are sore at being beaten at their own game and determine to get his cash or do him up. They waylay him, shoot him and are just about to rob him when Hank Garland, from the East, gets a drop on the desperadoes, rescues Hammond and takes him to his camp and nurses him back to health and strength. Hammond thinks the world of Hank, but the best of friends must part, and Hammond says good-bye to Hank. He tells him of his gratitude for all he has done for him, pulls a nine of diamonds from a pack of cards, tears it in half, gives one half to Hank and keeps the other himself, avowing should Hank need his assistance at any time he would never deny it on the presentation of his half of the nine of diamonds. Years later Hank Garland goes back East and engages in business. Hammond Floyd enlists in the Civil War in 1861; Garland's son is drafted in the Union service of that war, goes South and is sent on a dangerous commission into the Confederate lines. Strange as it may seem, "Ham" Floyd captures him and takes charge of the prisoner, who is sentenced to be shot as a spy. Floyd searches the boy, finds a wallet in which he discovers Hank Garland's half of the nine of diamonds. The boy tells him it was given to him by his father, who told him the story of it and said the half card might be of service to him some day. Floyd tells the boy that he was his father's companion in California and gave the piece of card to his father, who had saved him from death; in return he would release his old friend's boy and allow him to escape. The boy gets away; Floyd, in the act of freeing the boy, is found out and is shot for his deed, and sacrifices his life for the son of the man who saved it in far-off California. After the war the boy returns to his father, tells him how Floyd let him escape when he identified the half of the card. Hank Garland clasps his son to his breast and thanks God for the boy's deliverance.—990 feet. Released November 11.

JEAN GOES FISHING.

Jean is a dog, a good companion and friend, always ready to help his master whenever he can. It is not strange that Jack Crane, a young widower, takes the dog along with him and his little boy when they go fishing. Jack and his son start fishing; it is not long before the little fellow gets tired and passes his rod over to "Jean," who takes it in his mouth and continues where his young master left off. Mrs. Gorden and her little daughter are very much entertained by "Jean." While they are looking at the dog, the little girl drops her doll into the water and it floats out with the tide. "Jean" jumps into the water, rescues the doll and returns it to its owner. Mrs. Gorden and her daughter thank Mr. Crane, and it is easily seen there is a mutual admiration for each other. Finding a shady nook in the woods, the lady and her little girl are comfortably seated, eating their lunch. Jack and his little boy begin to feel hungry and start for town to satisfy their appetites. They pass through the same path which Mrs. Gorden and her daughter have taken and suddenly come upon them. They ask Mr. Crane and son to join them. Jack and Jack, Jr., accept, soon make a happy picnic party and become good friends, and while the children run away to play Jack and Mrs. Gorden become quite confidential and sympathetic. The children wander to the end of the pier, where they go to sail a little boat which Jack, Jr., has made, and while thus occupied little Miss Gorden falls into the water and is carried beyond her depth. Little Jack jumps to the rescue and cries for help. Mrs. Gorden and Jack Crane hear the cries and start with "Jean" toward the children's voices. "Jean" reaches the end of the pier, plunges in and soon brings the children within reach of their parents and they are lifted to safety by Mr. Crane. The little girl is pretty well exhausted; she is carried home, and it is some time before she is herself again. Jack, Jr., sends a basket of flowers to his young friend, engaging his faithful dog "Jean" as the bearer. He walks triumphantly ahead and Mr. Jack Crane and young Jack follow him to Mrs. Gorden's home. The next and last scene shows Jack Crane and Mrs. Gorden standing in the moonlight, their youngsters not far distant, looking out upon the ocean; in the foreground "Jean" and a large black Dane are lying contentedly together. The whole scene suggests a happy union and a happy ending, and each one of the principals have made a pretty catch for one day's fishing.—988 feet. Released November 12.

DRUMSTICKS.

Married contrary to her father's wishes, the daughter is disowned by the father. She is now a widow with a little boy named Jack and, very much impoverished, she appeals to her father for aid; he refuses to help her and so informs her. An old farmer on his way to market with several crates of poultry stops at the widow's home, asks for a drink of water, which is given him by Jack. The boy is very much attracted by the poultry and takes a particular liking to a little turkey, which the farmer gives to Jack as a present. Jack is delighted with this little turkey, names him "Drumsticks," and makes a pet of him. There is nothing too good for the "turk," which grows under his master's care and attention to be as fine a specimen of gobbler as ever stood on two legs or sounded a "gobble-gobble." Thanksgiving Day is drawing near, and "Drumsticks" is admired by all who see him. Unfortunately, he comes under the notice of

the landlord when he calls on Jack's mother for the rent, which is overdue. Mrs. Pell cannot meet his demand for the money and he insists upon taking "Drumsticks" in payment of the rent. Poor "Drumsticks" is sacrificed, plucked and dressed, and while awaiting the arrival of the landlord, little Jack, who is heartbroken at the loss of his turkey friend, writes a note asking the person who gets "Drumsticks" for Thanksgiving dinner to write him (Jack Pell) if he is tender, attaches this note to one of "Drumsticks'" legs, and the bird is carried away to the nearest market and placed on sale. It so happens that Mrs. Pell's father buys the turkey and has it sent to his home. The hired girl finds Jack's note, shows it to Jack's grandfather, who at first feels resentful, but gradually thaws as he thinks of those of his own flesh and blood and with whom he has been so severe. His whole manner changes; he gets into his overcoat, orders his horse and sleigh, puts "Drumsticks" into a basket and hurries to his daughter's home, asks her forgiveness and hugs her and her little boy, then points to "Drumsticks," asking them to come home and share the Thanksgiving dinner and make their home with him. It does not take them long to get ready, and he takes them in his sleigh to his own fireside, where we see them seated around the table giving thanks and having a jolly good time, while they feast on "Drumsticks." Little Jack cannot forget his pet, takes a little toy turkey which his grandfather has given him for a Thanksgiving present, and erects a little monument in loving memory of "Drumsticks," who gave him so much joy and was the means, after all, of bringing him and his mother so much happiness and good luck.—998 feet. Released November 15.

WAITER NO. 5.

Biograph

The wife of the Russian Chief of Police being a woman possessed of a noble heart is much touched by the tales carried to her of the tyrannical oppression bestowed upon the poor. After some persuasion on the part of a Russian artist socialist, she makes a round among the poor of the city and the sight that greets her almost freezes the blood in her veins. So moved is she with the truth, that she becomes an ardent sympathizer and consents to become a member of the secret society to oppose the government in its present treatment of the poor. The meetings of this society are held at the artist's studio, a fact the police have long suspected. On the night of the admission of the wife as a member, a raid is planned by the police, and you can imagine the Chief's amazement as he enters to find his wife just taking the oath of allegiance. At first he is at a loss to know what best to do. Finally dismissing his men with their captives, he, alone with her, asks what it means. She tells him in a word, and he, realizing her fate will be death, determines to join her in an effort to fly from Russia. Disguising themselves as peasants, they succeed in evading interception and arrive safely in America. In this country he finds it impossible to obtain congenial employment, and is forced to accept a position as waiter in a swell restaurant, which he keeps secret



from all but his wife. Being a gentleman born, he is successful, and when his American born son is old enough, he is able to send him to college. Later when the boy returns home from college, he is apprised of the engagement between the son and the sister of his college friend. The son is still in ignorance of the nature of his father's employment, and is warned not to marry for the present at least, the father intending to resign the waiter position as soon as possible. The young folks refuse to wait, and elope. After their marriage they receive the blessings of the girl's parents but the boy's parents are not to be located, so the party goes out to have a little wedding dinner, selecting, by singular coincidence, the restaurant at which the father is employed. Amazement and embarrassment seize the entire party, and the father then tells his son why he asked him not to marry. The excitement attending this unexpected meeting arouses the notice of other occupants of the dining room, and one of their number approaches, recognizing the waiter. This man proves to be the Russian's old friend, who after a tireless search is now given the opportunity of bestowing upon his former Chief the Czar's pardon, which restores his social standing.—997 feet. Released November 3.

THE FUGITIVE.

The Civil War has just begun and the young men of the Virginia mountains are experiencing that great sting of war—the good-bye to mothers and sweethearts. The scene of our story is Virginia in a locality where the feelings of the people are about evenly divided. John, the Confederate, is to join the little regiment of the neighborhood volunteers. Off the band of patriots go to headquarters. Not very far away we see John, the Union soldier, bidding farewell to his mother and sweetheart, on his departure for the front. The two forces happen to be close to each other, and when John, of the Union forces, with comrades goes foraging, they are surprised by John, the Confederate, and put to flight. The Union boy becomes separated from his companions and is hotly pursued by the Confederate. Driven to the "last ditch," the Federal turns and fires at the oncoming Confederate, who drops in his tracks. This enables the Union boy to get away, and rushing up to a farmhouse, which is the home of the

Confederate, dashes in and seeks protection of the mother of the boy he has slain. The mother hides the fugitive behind the fireplace board, and as the soldiers later bring on the body of her dear boy, she realizes what the death of the fugitive would mean to his mother, so she is determined to save him, she, of course, not knowing that he was responsible for the death of her son. Later, however, when she learns the facts and the fugi-



tive's identity, she is at first inclined to give him up, but when calm reason takes possession of her, her mother instinct predominates and she thinks of another mother awaiting her son's return; so she enables him to escape by the back way out of the house, the Confederate soldiers having departed, they reasoning that the mother would not shield the destroyer of her son's life, if he was anywhere about. After the war, when wounds are healed, two mothers are seen, one welcoming back her hero son as one of victory's band, while the other decorates with flowers the coat of the gallant boy who fought and died for the lost cause.—Released November 7.

SIMPLE CHARITY.

In an East Side tenement there lived an old couple. The husband was a cigarmaker, but becoming feeble from age, he is discharged. Back to his cheerless home he comes, where his faithful wife tries to buoy up his spirits. The old man realizes, however, that he has lived out his usefulness and appreciates the reality of a future of absolute want, short though it may be. The awful aspect quite undoes him, and he is taken seriously ill. No money with which to buy food or medicine, the poor must resort to pawnshops to raise a little money on their household effects, they both being too proud to ask aid from anyone, and there were those in the house who would have been glad to do it. There is a young settlement doctor who administers to the wants of the infirm, but he is kept in ignorance of this case, so the old man goes unattended. A pretty little slavey, who works about the house, is the first one to know of the poor couple's sad plight. She in her innocent way has fallen desperately in love with the young doctor, who though meeting her often as he comes and goes, is quite unaware of the interest he has excited. The sincere girl decks herself out in her best dress, hoping to fascinate him, but sad to relate, he doesn't notice it. While thus attired she hears the sorrowing of the poor woman, and is moved to a determination to help, but how? She has nothing to spare herself. An idea! And though it hurts her, she takes to the pawnshop this one best dress and raises fifty cents on it, which she forces the poor woman to take. At length, when her husband is sinking slowly, the poor woman rushes to the City Charity Society. Here we find the red tape of charity. They must make rigid investigation for fear they may give aid to the unworthy. By the time they get through their investigation, the poor man is dead. At this moment the young doctor just hears of the case, and learns through finding the pawn ticket the slavey drops, what a jewel in the rough she is, as contrasted with the other women of the Charity Society. Consequently, the girl has made a stronger though mute appeal to him than did her efforts when toggled out in her finery.—Released November 10.

SUNSHINE SUE.

Sue is the sunshine of the old home; ever smiling, singing and lifting the burden from the shoulders of her parents in their declining years. She is beloved by Tom, an honest country lad, who is at a loss to know how to evince it, she too care free to understand. He was content to sit for hours and listen to her sing and play the old songs on the parlor organ. Fate seemed to be taking good care of affairs, until one day a summer boarder pays the homestead a visit. Good looking, easy of manner and the owner of an automobile, Sue feels quite elated when he pays her some attention. She readily consents to taking a ride with him, which meets the approval of her parents, who look upon the young man as highly reputable. Some miles away from the village, the auto becomes conveniently disabled, and as it is assumed it will be some time before it is righted, the young man suggests that they go to the road house nearby for rest and refreshments. So well entertained is she that the time flies swiftly and when she suggests returning home she is made to believe that it is too late to return home that night. Stunned at first by this intelligence, she awakens to the full realization of the situation, and excluding the young man from the room, she passes the night alone in dreadful anxiety, for she imagines the disquietude her dear old folks are suffering. At dawn we see her poor old father with faithful Tom, after an all-night vigil at the front gate, sorrowfully dragging himself up to the cottage door. The young man returns to Sue in the morning and persuades her to go with him to the city, promising to marry her upon arrival. To this she consents and he installs her in a furnished room while he ostensibly goes to make arrangements for their marriage. While he is away she writes this news to her father. But the young man pretends that his father objects to his marrying just at present. He, of course, reasons that she has gone too far to turn back. In fact, she fully realizes her awful predicament, for she knows how the world will regard her apparent indiscretion, so, ashamed to return home, she seeks employment. In this direction she meets with the indignities often afforded the innocent by those who call

themselves men. Her experience is enough to convince her of the falseness of the world she would enter, so back home she goes the same day, to be received with open arms by her dear old daddy, whose searching gaze she has met with a smile.—Released November 14.

ROMANTIC REDSKINS.

American

Two old chiefs, Eagle Eye and War Scar, of time honored tribes, and close neighbors and friends, had each a beautiful daughter, that of Eagle Eye being Minette, whilst the daughter of War Scar was called Folette. Now these old chaps were most jealous of their daughters, guarding them with rigorous care against the efforts of the love lorn youth to capture the susceptible maidens. Two young braves of neighboring tribes came many miles in their bark canoes to ask her hand of War Scar. Both chiefs are obdurate. "If you take our women, who will do our work? Not go back to your tribe and leave to us our daughters, etc." The girls are heartbroken. The young braves determined "We will have your daughters," and with threats depart. The old chiefs after a conference decide to each marry the other's daughter and so keep them for all time. With threats and whipping they drag them before the mission priest, Father McCann, who upon seeing the true state of affairs sends them off about their business, refusing to marry them. The wily old chiefs then conceive the scheme of taking their tents and belongings, including the girls, to a desolate island, and there, by starving, strive to force them into subjection. The poor girls are in an extreme state of suffering and despair when the young lovers discover the place of isolation and run to the old priest for counsel. They come upon him as he is striving with laudanum drops and whiskey to allay a jumping toothache. The youths tell their story. A merry twinkle dances in the eyes of the dear old fellow, as he thinks of a plan to help the love sick youngsters. He puts the drops into the bottle of whiskey and, knowing the craze of the Indian for the firewater, gives it to the twain with instructions to see that the old men drink it and whilst they sleep insensibly to "Steal the daughters and bring them to me and I will tie you so tight, no one will get you apart again." The boys depart full of hope and adventure. The lovers reach the island, surprise the girls, who soon enter into the plot. The old men get the bottle and without waiting explanations as to how it came there are soon in a highly hilarious state, followed by deep unwakable sleep. The youngsters to get doubly even, take not only their daughters, but their tepees, canoes, and all their possessions, leaving them marooned. We see them going rapidly away down the river in their canoes. Father McCann marries them and gives them his blessing and then we see them happy in their own tepees living as they should live in love and happiness, with the conditions reversed, the men caring for and waiting upon their wives.—Released November 2.

THE LURE OF THE CITY.

An old man, weary of the city's strife and disappointments, has betaken himself with his boy to the mountain fastness, from which heights he can scan the world below and still remain unseen and unknown. His books he has taken and some small means. There alone, with none to distract, he breathes the peace begot by seclusion. With patient care he moulds the mind and character of his son as he grows into manhood. Contentment reigns supreme in the mountain home. The boy, a giant of muscle and mind, is free and content, dreaming of naught beyond his little world, the well of his affections filled with the love of his father. What is it that one day suddenly attracts and absorbs his interest? In the far distance, away across the valley below, a city has been rising, until now the tall chimneys with their black smoke can be plainly seen through the early morning light. As we find him upon this day, he holds in his hand a book; he reads intently and then with yearning gaze his eyes look toward the distant city. Anon he reads upon the page: "The city is a place for strong men, for there a man must do a man's work." He rises and expanding himself in his strength, he repeats what he has just read. With hasty steps he is soon before the venerable father. When the father hears the boy's desire to go to the city, he is sorrowful, warns him of its strife and its pitfalls, and counsels him not to go. The boy is determined. He leaves with his father's blessing, a small bag of gold, and prayers for his safety and return. He enters the city in course of time and the many strange spectacles that assail him, reveals to him a new world. The first is a drunken creature; he staggers and falls helpless in the gutter. Our hero runs with human impulse to succor a brother. A lazy policeman approaches, throws the boy aside, and without a word drags the creature off to jail. In wonder at all he sees, he reaches a factory. He applies for work. The men treat him roughly, laugh at his grotesque appearance, jeer at him, and are driving him off, when the owner arrives with his daughter, who, struck with the wild and rugged child of nature, saves him from the crowd. He is put to work. Then follows a series of rows and riots because of this outsider coming and doing three men's work. The crisis comes in a general strike instigated by a bully of a foreman who had aspired to the hand of the owner's daughter. They demand to see the boy's "Union Card." In the fight that follows the owner expires from the excitement and shock. The girl is left an orphan. Some weeks later the inevitable has happened. The girl and the mountain boy are in love. The bully foreman has constantly nursed his wrath until finally unable longer to contain it, he plots to assassinate the intruder. The girl overhearing the scheme, warns her lover and admonishes him to fly. He refuses to go unless she accompany him. In a spirit of self-sacrifice she consents to go and together they flee into the foothills, followed by an angry and blood-thirsty mob. By a ruse the mob is outwitted and the lovers escape. The mountain boy takes the girl to his father's home, and when the old man learns that the girl has saved the boy's life, he receives her with open arms. Some days have passed and the mountain boy is waiting for the girl to suggest her return to the city. Finally unable to hold back his love he asks her if she shall escort her back home. She turns to him and answers, "No, your world is my world. Your home is my home. We will stay here together on the heights always." Love has conquered and love and peace again reign in the mountain home.—Released November 5.

THE GIRL FROM THE EAST.

Nestor

It was useless—Helen Bright could not and would not marry Clarence Richman; so, leaving a note for her father, the girl boarded a train for the west, meaning to remain at her uncle's ranch until Col. Wood B. Bright had agreed to pester her no further in regard to that detested fop. Arriving at the little western station, Helen looked around for a conveyance—none was to be had, and it looked very much as if the young woman would be forced to walk, when her uncle's neighbor, young Bowin

Good, mounted her upon his horse—and as he walked beside her extolling the many beauties of the west, Miss Bright once more congratulated herself upon her wisdom. This was indeed a glorious section of the country. So the weeks slipped past, and Helen's opinion of the west, enhanced by the constant companionship of Bowin, steadily increased. One morning, however, her complacency received a rude shock—Uncle Bill had a telegram from her father in which the old gentleman declared he and Clarence expected to arrive the following day and to have a minister ready. In despair, the young people carried their troubles to Actor Fairly Wise, who was spending his vacation with Bowin. When Helen declared that Uncle Bill had not met his brother for fifteen years and gave a description of the colonel and his would-be son-in-law, the actor fairly beamed upon them with satisfaction. His plans were soon formed—he would meet the two men on the road, and by asking aid for a friend, would induce them to follow him into the woods. Once there, he would be joined by Bowin, and together they would force the newcomers into a deserted shack and compel them to drink enough liquor to muddle their brains. After which they would be made to hand over their clothes and dress in a couple of convict suits prepared for the occasion. Then, with the aid of the actor's make-up, they would quickly transform themselves into the colonel and the fop, respectively, and hasten back to the carriage, command the driver to take them to Sheriff Ketchem's, whom they would put upon the track of the two "escaped convicts" to gain time, then dash up to the ranch. Here Helen and her supposed Clarence would be quickly joined in holy bonds of matrimony with the consent and blessing of Uncle Bill, at least. On the following day the actor proved himself to be an artist indeed, for so remarkable was his make-up and so excellently did he play his part that for a moment even the colonel's daughter was deceived. The surprise of the day, however, came when the sheriff and his men brought in the now merry colonel, for, instead of venting his displeasure upon Helen as she had expected, she was given his blessing and actually complimented her upon her independence and spirit.—Released November 2.

THE WOODSMAN.

Everyone, except John Carter himself, knew that Ann Hunt, the young wife the gray-haired woodsman had taken unto himself, had married him merely for a home; and now that their humble little cabin was getting to be an old story, Ann not only became careless about her household duties but her own appearance as well. Her interest in both suddenly revived, however, when her husband brought home a young stranger, whom he had rescued from a deserted shack. This shack, in which the stranger had taken shelter from a storm and fallen asleep—so he declared—had been struck by a tree that the woodsman and his partner had been felling. Under the fatherly care of John Carter, who actually gave up his own bed and the better part of his meals to his new acquaintance, the stranger grew rapidly stronger and was soon able to be about. The young wife, however, would not hear of his departure. This stranger was to her the one bright spot in the universe, and she meant to keep him by her side at any cost. One day as John and Bert Hale were busily engaged in felling a tree, Sheriff King and his deputy appeared. They had heard rumors of the invalid and believed him to be the man for whom they were searching—a highwayman and cattle rustler, known as "Gentleman Jim." The sheriff's supposition was all too true, for, as the woodsmen glanced at the picture



of "Gentleman Jim" they beheld the face of their young stranger. Hale would have at once communicated his knowledge had not the older man plucked him by the sleeve. Unfortunately, his action had been observed by the keen-eyed deputy, who, calling his chief down the path, quickly imparted this latest piece of evidence. No sooner had the officers of the law disappeared from view than John threw down his ax and ran breathlessly to his cabin—intent upon apprising his guest of the danger hovering over him. As the woodsman entered his kitchen, however, the sight which met his eyes froze him to the spot. The highwayman was standing with his back to the door and in his arms was John Carter's young wife. Then, as the husband glanced around, his eyes fell upon his shotgun; but as he raised it to take aim, "Gentleman Jim" gently put the woman from him, and the woodsman realized that this scene had been of her making. Quietly he closed the door between them; rolled up his blanket and, after leaving her half the money his bag contained, he stole softly out and walked resolutely away. Long after the sheriff had taken the highway man into custody and Ann had stood gazing out into the night wondering why he did not return—the woodsman was still walking resolutely away.—Released November 9.

CAUGHT BY COWBOYS.

 Champion

than Bob. Still she doesn't say "yes" to either of them. Bob and John have been chums until the affair with Mona made them enemies; a natural frequency for two men loving the same girl, despite the strongest bond of friendship existing previously. Moreover, when the disappointment is keen, it will serve to ignite the latent spark of innate evil smouldering in the breast of the rejected one. Such is the case with Rob Thornby. Ranchman Semple having sold a great number of cattle, sends Mona with the money to the express office to be placed in the safe until sent on to the bank. The station, usually filled with cowboys happens to be empty of all but the agent Bob, who again presses his attentions upon the girl. She refuses him so emphatically this time that he grows threatening and surly; so much so that she becomes alarmed and endeavors to take up the money and leave the office. But, Thornby, anticipating her move, and

realizing that he is in for it whichever way the wind blows, seizes and binds her to a chair, writes a note implicating John Wilbur, pins it to her waist and then grabbing up the money, mounts the girl's horse and dashes off toward the canyon. Meanwhile John has seen Mona riding toward the station, and thinking she was going to see the agent, but not knowing her mission, he jealously presumes her visit is a friendly one. He mounts his horse and follows her. Arriving at the depot he sees Thornby riding away on Mona's horse, and hurrying into the office discovers the bound girl, releases her, and takes her upon his own horse. Leaving her in the care of her parents he hurries to the outhouse and soon a crowd of cowboys are on the trail of the fleeing agent. They find the horse returning riderless. Dashing on they discover Thornby climbing the rocks of a steep canyon. Firing into the air more to alarm him than to hit him they endeavor to bring him down. In the frenzy of desperation the agent turns and empties his revolver at the cowboys who return his fire. One of the bullets strikes him in the arm, causing him to relax his hold whereupon he slides down into the arms of the cowboys below who immediately secure him. Upon their arrival at the ranch they learn of the note implicating John in the theft but none give it credence. They are all for peremptorily finishing Thornby, but the rancher intercedes and gives him one hour to get out of town. Then he gives his daughter to Wilbur with his blessings—950 feet. Released November 2.

Of Interest to the Trade

By L. F. Cook

Shop Talk

Beginning November 1, three full reels will be released from the Edison studio weekly, instead of two as heretofore. The release days hereafter will be Tuesdays, Wednesdays and Fridays.

In announcing the new schedule in the *Kinetogram* the Edison people gratefully acknowledge the courtesy of the Essanay company, which cheerfully accommodated them by moving its Wednesday release one day forward, which obviated the necessity of a change in the present Edison release days and also made possible the arrangement of a uniform schedule of four daily releases by the combined licensed manufacturers.

More than to any other man connected with the Edison company, credit for the wonderful strides made in its films is due to the capable manager of negative production, Mr. Horace G. Plimpton. It is now something like two years since he was appointed to the position, and it is a matter of common knowledge with men versed in motion picture affairs generally that the improvement made in all departments of the Edison picture was coincident with his assumption of the managerial office.

Mr. Plimpton brought comparatively little immediate knowledge of the motion picture business to the position, although his training in other lines of work had given him a keen eye to the artistic and peculiarly qualified him for the work in hand. He did bring to it, however, an all-abiding faith in the future of the art and a well-defined idea of its mission and scope. He foresaw that the motion picture, to acquire sound, lasting prestige in the amusement world, would have to rise above the "blood-and-thunder" drama and the "slapstick" comedy, and develop along lines that would place it upon an assured pedestal in the dramatic art and commend it to the favor of thinking men and women. The same fact had long been recognized by many others directly and indirectly connected with the business, but it remained for Mr. Plimpton to take the initiative in the work of reformation and set an example to the other manufacturers—which he proceeded to do in a characteristically unostentatious, systematic manner.

He began his work from the bottom upward, first

directing his attention to the scenario, the preparation of which, it seemed to him, was of such vital importance to the complete success of the picture as to demand the services of experienced dramatists rather than amateur playwrights and writers, who prior to that time had the motion picture field pretty much to themselves. He accordingly enlisted the services of some of the most prominent writers in the country, such as Richard Harding Davis, Rex Beach, Roy Norton, Carolyn Wells, E. W. Townsend and others of like calibre, who became regular contributors to Edison products. He even succeeded in inducing that prince of American humorists, the late lamented Mark Twain, to collaborate in the production of his immortal "The Prince and the Pauper."

This department taken care of, Mr. Plimpton directed his attention to the producing end of the business and soon surrounded himself with some of the most capable producers in the country. A stock company of twelve members (another innovation, by the way) was next recruited from the ranks of the theatrical profession and carefully instructed in the requirements of the "silent drama." This stock company, as a glance at its roster will disclose, is composed of actors and actresses who have won their spurs in the support of some of the leading "stars" of the legitimate stage. It has been augmented from time to time by theatrical luminaries well known to the general public, such, for instance, as Cecil Spooner and Mlle. Pilar Morin.

In the photographic and other branches of the art, old ideas and methods were supplanted by new, some of them so radical as to call for a protest on the part of veterans of the film game, which lasted until such time as the efficacy of the new methods was proven by practical use.

New fields were explored for the purpose of providing variety in theme as well as suitable locale for the pictures; as a consequence of which the public was given the memorable Cuban releases and the north-western Canada pictures which are receiving unstinted praise at the present time wherever they are shown.

Mr. Plimpton's aim has been to depart from the beaten path and give the Edison picture an individuality all its own—an originality of theme and treat-

ment which would distinguish it from all other films—and in this he has been eminently successful. Edison films are today recognized as films of quality, of novelty, variety and pleasing surprises; and in the deserved recognition which they are meeting as such Mr. Plimpton can look with pleasure on the fruits of his labor.

The Edison Manufacturing Company released Saturday, October 29, a special film, length about 1,000 feet, showing scenes of the recent aviation meet held in St. Louis. One of the pictures shows Colonel Roosevelt's sensational ride with Aviator Hoxey, in the latter's aeroplane. The camera man surely had rare luck to catch this memorable incident.

Miss Gladys Hulette, the winsome and clever child actress, whose creditable work in "The Little Fiddler," "His New Family," and "Alice's Adventures in Wonderland," will be pleasantly remembered by Edison audiences, scored a distinct "hit" as Tytyl in Maurice Maeterlinck's big fantastic fairy play, "Blue Bird," which had its premiere before a great audience at the New Theater, New York City, October 1. Commenting on her work on that occasion, the *New York Dramatic Mirror* said that "she acted with notable ease and spontaneity from beginning to end." No doubt the many friends she won through her several appearances in Edison films will wish her continued success in her more pretentious field.

* * *

Miss Florence E. Turner, "The Vitagraph Girl," who has been taking a much needed rest in the Catskill mountains, writes that she has been greatly benefited by the mountain air and will extend her vacation to the Maine woods, where she will enjoy the autumn scenery and sojourn in a hunting lodge with every possibility of satisfying her taste for out-door sports and jaunts.

Mr. Victor Smith, the cashier of the Vitagraph, has returned from his trip to California, where he has been for the past five weeks. He says he had the time of his life and certainly looks it. He was given a hearty welcome home and all hands are preparing for a more pronounced manifestation of their good will.

All the members of the Vitagraph stock company have returned from the Pocone mountains, where they have been to secure the necessary coloring for the Indian dramas which they have in process of construction. This will be the real thing—real Indians, real cowboys, real mountains and real actors, with some acts of real heroism and wild western horsemanship. The American soldiers of the military barracks of the plains are there under the leadership of the great Indian fighters and heroes of American progress and advancement.

Mr. Maurice Costello made a quick trip to his native city, Pittsburg, Pa., to visit his mother, whom he had not seen for three years. His reception at his old homestead, he says, reminded him of moving pictures in which he has often portrayed the long absent son or the return of the prodigal.

We have noticed, in addition to the already striking faces in the Vitagraph stock, several new ones and we are told the company contains a real English baronet, who will exhibit his expert skill in horseback riding and expert lariat throwing as practised in Australia and the wild west of America.

Fraulein Von Rottenthal recently returned from

her Parisian conquests, has been especially engaged to dance in one of the Vitagraph flower pictures, in which a sylph-like dryad performs a vaporous dance of exquisite delicacy.

* * *

During the past summer the Kalem Company inaugurated an idea that seems to mark a step in advance for photoplay makers.

The scenes of many scenarios are laid partly in foreign countries and partly in America. For these scenarios it was easy to get the American scenes, but to produce the foreign settings it was necessary to resort to artificial scenery and to costuming. Some of these foreign settings were very accurate and represented much exacting thought and labor, but to the people who had seen the original they were not convincing. To cure this fault, if it may be called a fault, the Kalem Company sent a company of eight people on a summer trip to act these scenes amid their original surroundings.

In this manner the atmosphere of foreign countries was secured absolutely, and to those Americans who were foreign-born and still retain an affection for the old country these film are bound to appeal. This idea is sure to add to the popularity of Kalem films.

The Kalem Company is building a new studio on the outskirts of Jacksonville, Fla. Last winter the Kalem Stock Company took many interesting pictures in the everglades of Florida and the same course is to be pursued this coming winter. The new studio is to be modern in every respect and will have room for three simultaneous stage settings in the main building.

Ohio Film Men Organize

The Exhibitors' League, an organization of moving picture men, was formed in Columbus October 3, at a meeting at the Chittenden Hotel. The league will fight for more equitable express rates, lower insurance, and will try to get into position to "talk back" to the powerful film exchanges. M. A. Neff, of Cincinnati, was made president; W. A. Pittus, of Conneaut, first vice-president; F. P. Reichert, Port Clinton, second vice-president; G. C. Carter, Cincinnati, secretary; G. O. Dupins, Lima, treasurer. The new organization absorbed the old Ohio Film Exhibitors' Association at the meeting.

The Exhibitors' League is to be a defensive and offensive alliance, according to M. G. Neff, of Cincinnati, its acting president.

"The moving picture man's money comes in in nickels and goes out in dollars, and unorganized as he is, every one gouges him who has a chance. There are a dozen things in connection with the business which need correction, and the league intends to take them up one at a time and try to have them adjusted.

"If a man opens a picture show his film machine must be placed in a room lined with sheet metal, then it is inspected by the state inspector, the city inspector and the insurance inspector. In addition to that every man has his own machine and its surroundings inspected regularly. He has to do it, to protect his patrons; one accident, and his business is done. But in spite of this, if a man opens a picture show up goes insurance through the whole block; the picture man's insurance is higher than that of the saloon, the restaurant or the milliner, all hazardous risks. We'll try to

organize our own insurance company to take care of that. As moving picture shows are conducted now, there is little danger of fire.

"The moving picture man is hedged in by state laws, then hedged again by city laws, and the laws are different in every city. These are only a few of the things the league will try to look into."

Enterprise Optical Notes

The Enterprise Optical Manufacturing Company announces that Edward H. Kemp, 833 Market street, San Francisco, Cal., has taken the agency for the Motiograph. Mr. Kemp has for many years been the representative of the Chas. Beseler Company, of New York, and his long experience in the optical projection line speaks well for the success of the new agency.

A demonstrator for the Enterprise Optical Manufacturing Company, who has recently completed a tour of eastern Canada, reports that he held two competitive trials, placing the Motiograph in competition with other makes of machines, and that in each instance the Motiograph won the honors. He reports a very successful trip, and states that those in Canada who were not already familiar with the merits of the Motiograph were astonished at the wonderfully brilliant and steady pictures it projects.

The Colonial Theater Circuit of Illinois, Wisconsin, Indiana and Michigan, with headquarters at Joliet, Ill., are now using fourteen Motiographs, having added several Motiographs recently. They say the Motiograph projects excellent pictures, wears well and is most convenient for the operator, and gives a minimum of trouble. They have discarded several machines recently, some of them almost new, and installed Motiographs.

American Film Prize Contest

The American Film Manufacturing Company has announced a prize contest with prizes amounting to \$200, the prizes to be awarded to such persons as send to the American Film Company the best letter giving their impressions of the American Film Company's first four releases, of dates November 14, 17, 21 and 24. There are six prizes in all: a first prize of \$75.00, and five second prizes of \$25.00, and the contest is open to exhibitors, operators and patrons of all motion picture houses throughout the United States.

The terms of the contest are as follows:

1. The letter shall contain not more than two hundred words.
2. The letter shall be in the hands of the contest editor of the American Film Manufacturing Company, Ashland block, Chicago, Ill., not later than January 20, 1911.

The contest is being advertised far and wide and ought, owing to the generous prizes, to bring forth a multitude of responses.

Recent Catalogs

The Kinemacolor Company has issued two publications recently, one a handbook of the Kinemacolor industry and appliances, and the other a bulletin of instructions for Kinemacolor operators. The handbook is a handsome 100-page publication detailing the progress and present state of the natural color indus-

try, and cataloguing most completely the various Kinemacolor appliances. The book of instructions is designed to aid operators in obtaining the brilliant and delicate results possible to Kinemacolor.

The Power's Cameragraph 1910 catalog has been issued by the Nicholas Power Company, giving complete descriptions and illustrations of models No. 5 and No. 6, also details of allied products. A maximum of information has been enclosed between neat and artistic covers.

"Peerless Paying Profits" is the title of a dainty booklet issued by the Peerless Piano Player company. It explains the money-making qualities of the Peerless coin-operated musical instrument, and contains half-tone illustrations of the various styles.

H. and H. Film Service Joins Sales Company

Another exchange has transferred its allegiance to the Motion Picture Distributing and Sales Company. The H. and H. Film Service Company, of Chicago, is the latest one to make the move. Mr. Hutchinson, of the partnership of Hite and Hutchinson, is also president of the American Film Manufacturing Company, of Chicago, but retains his interest also in the H. and H. Company. This exchange has an enviable record in the film world, and is operated on a basis of best business principle. Both Mr. Hutchinson and Mr. Hite have a thorough knowledge of the film situation.

Modern Street Lighting

"Modern Street Lighting by Luminous Arc Lamps" is the title of an attractive booklet by the General Electric Company, which is devoted to the subject of street lighting by the General Electric series luminous arc rectifier system. The vertical carbon flame arc lamp is illustrated and briefly described. The station equipment required for this system is mentioned, and a list of cities in which the system has been installed is given. The number of the publication is B-3014.

Credit to the Bioscope

On page 221 of THE NICKELODEON for October 15, illustrating the Report of the Brussels Congress, appeared a picture of the Cinematograph palace at the Brussels exposition. This cut was very kindly loaned to us by our contemporary, the *Bioscope*, of London, England. Our negligence in not stating that fact in conjunction with our use of the cut was purely inadvertent, and we wish to make this apology and to thank the *Bioscope* for its fraternal courtesv.

The Exhibitors' Supply House is a new enterprise just started in Fort Wayne, Ind. It is the purpose of the company to make a specialty of all the supplies needed by the motion picture exhibitor—machines and parts, lenses, carbons, slides, easels, electric parts, chairs, tickets—everything, in short, outside of the actual film. The company offers to make quick deliveries and to quote the lowest possible prices.

The Nestor Company has recently sent a company of fifteen actors to the mountains of Pennsylvania, where the mountain scenery will be utilized for western and mining subjects.

Among the Picture Theaters

PERSONAL NOTES.

G. A. Magie, who recently made a trip through the west in the interest of Solax films, has returned to New York City, and reports an unusually good business and outlook for the Independents.

I. C. Oes, manager of the Great Northern Film Company, made during October a trip down the Atlantic coast in the interests of his business. All the larger cities and many of the smaller ones were visited.

Baxter Morton, vice-president and general manager of the Nicholas Power Company, has gone to Europe to establish several foreign agencies for their machines. Mr. Morton intends to make an extended trip, visiting England, Germany, France, and probably Italy and Spain.

M. A. Choynski, owner and manager of the Odeon theater, 318 South Halsted street, Chicago, is employing actors and actresses to talk the scenes in the motion pictures, a study being made from the synopsis of each film subject. He says he is well pleased with the result.

M. J. Farnbaker, of Cairo, Ill., has received an offer from the proprietor of the I. M. P. Manufacturing Company to accept a position as manager of a vaudeville and motion picture theater, "The Majestic," at Davenport, Iowa, offering him one-third interest in the show.

A. S. Hyman, of Los Angeles, president of the Western Film Company, owner of the Royal picture theater, and who is now having constructed two of the finest moving picture and vaudeville theaters in the country, says: "Los Angeles is the greatest show town on earth. I came out here with no intention of remaining, but the prospect looked too good to let go." Associated with Mr. Hyman is Charles Prochazka, formerly in the hotel business in Illinois. The two men are progressively active in the local moving picture business, and have been negotiating for a number of first class leases for their projects.

Fulton Varner and E. W. Stone, of Athens, Georgia, have formed a moving picture combination which now controls three or four picture shows in that city.

Ezra Rhoades is a wealthy lumberman who became interested several months ago in the moving picture business. He formed the Lyric Amusement Company of South Bend, Ind., which already owns twenty-five theaters in the west and intends increasing the number to fifty within the next few months.

Leroy Tudor has sold his Star and Starette picture theaters in Marion, Ind., to the Lyric Amusement Company of South Bend. Mr. Tudor sold the theaters for cash and received a fine consideration for his houses, which are among the best picture show playhouses in the middle west. He is interested in other houses in the west and will continue to devote his attention to the business.

Arthur Kane, who started the first moving picture house in Atchison, Kans., has gone to Seattle where he will take charge of the Amalgamated Film Exchange. Since leaving Atchison several years ago Mr. Kane has been connected with O. T. Crawford in the motion picture business in St. Louis.

In a collision between a taxi cab and a Broadway car at Seventy-ninth street and Broadway, New York City, on the afternoon of October 6, Lucius Henderson, director of the Than-houser Company, moving picture manufacturers of New Rochelle, sustained a lacerated scalp and internal injuries; John Noble, of the same place, his assistant, contusions about the body, while Burton L. King was cut by flying glass. The taxi was wrecked. Moving picture apparatus, valued at \$1,000, in the taxi cab, was ruined.

According to A. J. Clapham, of the Acme Film Company of New York, he is the treasurer, as well as the managing director of the National Film Manufacturing and Leasing Company, a million-dollar corporation which he is floating on the market. It is the object of the company, says he, to manufacture and release twelve reels weekly, and operate exchanges throughout the United States. Options on several plants, it is said, have already been acquired. Eight American reels will be manufactured weekly, and four reels from foreign negatives imported into this country will be printed here. The names of those interested in the company have not been announced.

FROM OUR CORRESPONDENTS.

PHILADELPHIA AND VICINITY.

"If I were to tell the plain truth," said a prominent film jobber, "I would say that trade is unsatisfactory. It is quiet and every day we have fresh obstacles to contend with. There is strong competition; cut-price fiends to deal with and bad accounts to look after. Of the two, film owners and theater owners, the latter are making the most money."

A majority of exhibitors agree that the limit in M. P. theaters has been reached—and passed, but "outside" investors, new to the seductions of the industry, are entering the field to try their luck.

Tony J. Cariola is having a M. P. theater, one-story, 47x114 feet, erected at 729 to 733 Christian street, at a cost of \$7,000. It is in "Little Italy," and will cater to Italian motion picture admirers.

Harvey Flitcraft, of Camden, N. J., will open another M. P. theater on Broadway, near Clinton street.

William Somers, owner of the Alhambra M. P. theater at Millville, N. J., will erect a finer playhouse there early next spring.

James B. Clark is treasurer of the American Projection Company, incorporated at Pittsburg with \$10,000 capital. It will manufacture and deal in projecting machines and apparatus.

A. K. Belt will soon open a M. P. theater at Grafton, W. Va. Seating capacity, 500.

M. L. Hofheimer is erecting a \$20,000 vaudeville and M. P. theater, 130x50 feet, at Richmond, Va.

The new Nickette theater, Archibald, Pa., has opened its doors to good patronage.

Dreamland, a 5-cent M. P. playhouse at Allentown, Pa., has reopened its doors.

KENTUCKY.

Definite plans have been made for the erection of a modern picture house, to cost in the neighborhood of \$30,000, at Eighteenth street and Broadway in Louisville. This move indicates extension on the part of picture show owners, as Eighteenth and Broadway is not, as might be imagined, on the "Great White Way," but is located in the residence district of the working classes. Throughout the summer there has been an "air-dome" in operation on the site where the new picture house will stand. Two immense tobacco factories are near the location and the multitude of employes that issues from the factories at 5:30 o'clock in the afternoon has patronized the Air-Dome immensely and would no doubt crowd a picture show to the doors.

A big attraction appeared recently at the Orpheum theater, on Jefferson street, operated by the Princess Amusement Company, when the films of the recent world's series were shown. The films were put out over the circuit by the Essanay company, who secured exclusive rights to the photographic reproduction of the world-famous contests. Record-breaking attendance was in evidence at nearly every one of the exhibitions of the series films, as enthusiasm was aroused to fever heat in Louisville and the fans were overjoyed with the Athletic victory.

THE ROLL OF THE STATES.

ALABAMA.

According to information given out by David Simon, registered from Chicago at the Gay-Teague hotel, Montgomery, plans are on foot to build a new and up-to-date theater in Montgomery.

The Ensley Company is building a new theatorium on the vacant lot next to the Ensley hotel on Avenue E, Birmingham. It will be occupied by the Franklin theater and will be one of the most complete and up-to-date picture show houses in the Birmingham district. It will be absolutely fireproof and have a seating capacity of 700.

ARKANSAS.

A company with a capital stock of \$25,000 has purchased 100 acres of land near Midland, Sebastian county, and will convert the property into an amusement park. Motor boats on the Jim Fork, swimming pools, moving pictures, figure eight, bump the bumps, a Ferris wheel and a merry-go-round are to furnish amusement for the visitors.

Adolph Kahn recently announced that he would probably erect a two-story brick building at Seventh and Main streets,

Argenta, the upper part for an opera house. He will spend from \$12,000 to \$15,000 upon the building.

CALIFORNIA.

Two Japanese, S. Hoshide and Y. Nichuanchi, have leased a room in the Visalia House building on Main street, Fresno, and will start a moving picture show, making three locally. An inclined floor is being built, and it will be fitted up after the fashion of up-to-date playhouses of this character. An American may be employed to conduct it.

Work has commenced on the erection of a new theater on Tehama street, opposite the Crawford hotel, Willows. The building will seat 500 people and will be the fourth theater for this city. San Francisco men are behind the enterprise.

On the west side of Hill street next the California Club, Los Angeles, a building will be erected for use as a first-class picture theater. A. S. Hyman and Charles Prochazka are the lessees. The lease covers a period of ten years at a rental aggregating \$100,000.

A lease has been signed by a moving picture concern for a fireproof theater building to be erected by M. Hall on the east side of Third street, San Diego. The proposed theater will be 50x100 feet in size and one-story in height. Construction will be started within the next month or two, or in time to have it completed by January 1, the date that has been decided upon for the opening of the new house. The seating capacity will be about 650 people.

George H. Lund will construct a brick moving picture theater to cost \$3,500 in Hollywood.

Charles G. Ross has been awarded the contract to erect a one-story brick moving picture theater building, 43x88 feet, at 1122 West Thirty-fourth street, Los Angeles, for the Union Square Investment Company. Cost, \$4,250.

At a meeting of the Sacramento board of health recently, Dr. F. G. Fay was instructed to investigate the showing of pictures in the various moving picture houses, where scenes of crime or immorality are depicted on the canvas. It is probable that a board of censors on moving pictures will be appointed.

T. A. Bettus was granted a permit as agent for Kerman Construction Company to build an \$8,000 vaudeville theater for the Fresno Theater Company on J street, Fresno.

J. C. Davis will erect a moving picture theater, 30x80 feet, at 2711 San Pedro street, Los Angeles, cost to be \$2,600.

Architect F. M. Tyler has complete plans for a moving picture theater building to be erected at the corner of Second avenue and Jefferson street, Los Angeles, for F. Eigert. It will be 40 by 130 feet, with concrete foundation, cream pressed brick exterior and composition roof.

A one-story brick building which will be used as a theater is to be erected on Adeline street, Berkeley. The permit for the construction of the building was secured by W. Krahn, to cost \$3,500.

Mattie W. Hughes will erect a one-story moving picture theater to cost \$12,000, at 447 South Hill street, Los Angeles.

J. F. Ware will erect at 5001 Moneta avenue, Los Angeles, a moving picture theater to cost \$15,000.

F. Siegert will erect at 2117 West Jefferson street, Los Angeles, a one-story theater building to cost \$4,000.

P. J. M. and Andrew Bertelson, with C. Larsen, will erect at Clement and Nineteenth avenues, San Francisco, a one-story frame moving picture theater to cost \$3,300.

Fred Barman and L. L. Robinson will erect at 800 Broadway, Los Angeles, a store and theater building to cost \$28,500.

CANADA.

The New Bijou theater was opened October 17 at Edmonton, Alta. The building is a handsome one, costing \$21,000 and seating 900.

The moving picture men of Montreal are fighting the payment of a \$500 tax. They claim it is prohibitory, and that the by-law under which the tax is imposed is illegal and arbitrary.

J. A. Schuberg has been granted a permit to erect a moving picture theater on Notre Dame at the corner of Albert street, Winnipeg, Man. The theater will cost \$24,000; seat 540 people; and be known as "The Province."

COLORADO.

To make and promote the showing of moving pictures in every part of the United States, Undersheriff Leonard De Lue, with J. W. Hahn and Robert E. Hick, an easterner, have formed a partnership with a capital of \$10,000. A plant for the manufacture of films is to be established in Denver.

A. M. Cook, of Denver, an experienced theatrical manager, has purchased a half interest in the Idle Hour theater at Colorado Springs. This is to be overhauled and enlarged to accom-

modate the increased attendance which Manager A. Kohn has induced. A new theater building, adaptable for vaudeville shows, as well as moving pictures, is planned by the management of the Idle Hour theater, Kohn and Cook, who are at work on the arrangements. The building will probably be erected on the corner of Fourth and Colorado avenue, and will be two stories high.

CONNECTICUT.

Because of rapid increase of patronage the West End theater of Bridgeport, owned by N. C. Lund, has proved inadequate to meet demands which have been made upon it, and Mr. Lund has arranged to build a new theater at the corner of Clinton avenue and State street which he will occupy about January 1. The new theater will have a seating capacity of 1,500. It will have a handsome gallery and the equipment of the theater will include the latest devices.

DISTRICT OF COLUMBIA.

H. H. Elliott will erect at 1401 Church street, N. W., Washington, a moving picture theater to cost \$7,500.

GEORGIA.

The Southern Amusement Company, Augusta, is remodeling and will soon open a very modern and high-class picture play theater in the Harrison building, which will be a link in their claim of many theaters operating in the south. The name of the theater is Bonita.

The Victoria Amusement Company, Macon, is remodeling a two-story building as a moving picture theater; 25x30 feet.

IDAHO.

Robert Noble will erect on North Tenth street, Boise, a one-story brick theater building to cost \$7,000.

ILLINOIS.

Plans are preparing for a one and two-story store and theater building, 48 by 125 feet, at Roscoe street and Hoyne avenue, Chicago, to be of brick construction, with ornamental plaster front, steam heating, and have a seating capacity for 299.

The Hamlin Avenue theater, which promises to be one of the most beautiful playhouses in Chicago, is now being built on West Madison street, between Fortieth and Hamlin avenues, by the Hopkinson Amusement Company at a cost of \$150,000, Frank Howard, manager.

John Colson will erect at 1436 Fullerton avenue, Chicago, a two-story brick theater to cost \$5,000.

Hull Scofield has decided to have a moving picture show in the new building on West Second street, Sterling. Mr. Scofield will have a small stage erected in case he should want to have vaudeville.

The Jones-Linick and Schaefer Company will have a new theater, to be located in the southwestern part of Chicago. It has entered into a contract with Michael F. Schiavone, who will build for its occupancy an attractive two-story brick theater building on South Fortieth avenue.

Chicago Heights is to have a new up-to-date opera house. W. C. Mellanson and Harry R. Baskerville, managers of the Coliseum theater, will erect the building at the corner of Oak and Illinois streets.

Ray Purl has formed a stock company, which will be known as the Amusement Theater Company, for the purpose of presenting vaudeville and moving pictures to the citizens of Charleston and vicinity, and has begun the work of remodeling the home of "The Majestic" theater.

The new Kedzie Avenue theater, which is being constructed at Kedzie avenue and Madison street, Chicago, will be one of the largest and handsomest playhouses outside the loop district. The exterior of the theater is faced with a deep red brick trimmed with white terra cotta, the interior is to have a neat and original treatment, and the lobby will be made a special feature. Modern conveniences are being installed and the theater when completed will be fireproof, and have a seating capacity of 1,650.

The Varietie five-cent theater of Canton has changed hands, J. L. Stahlnecker selling his lease and good will to Fred Ross, of Moline.

J. L. Groover and Simon Black have opened a moving picture show in the Johnson building, 27 South Main street, Canton.

O. Jarodski petitioned the council for a permit to conduct a moving picture show at 117 East Main street, Danville. The permit was granted and Mr. Jarodski will take out the necessary license as soon as the alterations have been made in the building.

W. O. Stevens, proprietor of the Star moving picture theater, Princeton, has branched out as a theatrical magnate, and has

added to his interests a picture show at Henry. He has also procured a lease on a theater at Pekin, Ill., and beginning the first of the year he will conduct a show in that city, which will have as one of its features an eight piece orchestra.

A new moving picture show will be started in Bloomington in the room occupied by the Small candy kitchen, which has been leased by Eiler Jones. He expects to install a \$2,500 nickelette show about November 15.

The new Willard theater at Fifty-first and Calumet streets, Chicago, opened October 10. The house is a large one, having 1,500 seats. Vaudeville is played, with a change of bill Mondays and Thursdays. Five acts and motion pictures complete the bill.

Announcement is made that a lease has been secured on the Moore property, Sixth avenue and Fifteenth street, Moline, and that a picture and vaudeville theater is to rise at once. Men back of the project are L. K. Cleaveland, W. J. Tally and T. I. Stanley.

August Miedke and Lee Woodyatt have leased property on Sixth avenue, Moline, for a long term of years and they will erect a modern theater building immediately. Seating capacity, 700; cost, \$5,000.

A new theater is to be built by the Evanston Amusement Company on Sherman avenue, Evanston. The plans call for a building which will be big enough to seat about 1,000 people, and the management expects to put on attractions at prices from 10 cents up to 50 cents for box seats.

The Goldberg Amusement Company will build a new theater in Rockford next spring.

Fred Verd will erect at 5137 Lincoln avenue, Chicago, a one-story brick theater to cost \$6,500.

Frank O'Brien will erect at 718 West Forty-seventh street, Chicago, a one-story brick theater and store, to cost \$13,000.

With the intention of opening up what will be Moline's fifth moving picture theater C. C. Coyne, East End druggist, purchased for \$9,000 the property located at 2319 Fifth avenue.

The Orobo Film Company, of Chicago, has been incorporated for \$3,000 to manufacture and deal in moving pictures. The directors are Fred W. Hochstetter, T. A. Wondreyka and Arthur Mulbridge.

INDIANA.

Robert Kidd, owner of the Isis five-cent theater, Brazil, has leased a room in the Thomas block where he will install another five-cent theater.

John W. Hayden, of Fort Wayne, plans renting the W. L. Stonex room on North Main street, Goshen, and opening a moving picture show.

Earl Rife, present manager of the Grand moving picture theater, and Earl DeHaven have formed a partnership to open a new picture house in Logansport.

The building now occupied by the Surprise Clothing Company in South Bend will within two or three months be the home of one of the most up-to-date vaudeville and moving picture houses in the city. The new playhouse will be backed by Ezra Rhodes, the present holder of the lease, and Harry Leonard, who are co-owners of the Star theater on Michigan street.

IOWA.

Harvey G. Hull, manager of the Keokuk Air Dome Company, announced that he would open an amusement house at either 415 or 417 Main street, Keokuk, by October 15.

The doors of the Star theater, Fort Dodge, operated on Central avenue, between Sixth and Seventh streets, by A. F. Lowell, were closed to the public recently and contents of the building attached for the rent. The Star is now on the market. The theater was opened last winter and after operating for a time was shut down for the summer. It reopened in September and has since that time seemed to experience good patronage.

Emil Gustafson has installed a motion picture show in the Broderson opera house and will furnish the people of Charlotte and vicinity with this favorite entertainment throughout the winter.

KENTUCKY.

The Independent Moving Picture Service has opened offices in the Whayne Building, Louisville, Ky., with J. A. Eslow in charge. Independent films are handled.

George A. Beich will open a motion picture house in Hopkinsville about November 15.

The new suburban vaudeville and moving picture theater to be erected by the Majestic Amusement Company on West Broadway, between Eighteenth and Nineteenth streets, Louisville, will be one of the handsomest structures of the kind in the country. It will be a two-story structure, 35 by 200 feet, with a handsome

white enameled brick front; total cost to be \$20,000; seating capacity 600.

KANSAS.

Charles Kelso will soon open a moving picture show in the Kelso building on east side of Vine street, Cherokee. The new place of amusement will be called the Kelso theater, and the usual program of moving pictures, illustrated songs, etc., will be given.

The Marple moving picture show, 421 East Douglas avenue, Wichita, has changed hands. W. H. Marple, formerly manager of the house, has sold it to the Marple Theater Company, incorporated, the consideration being \$10,000.

LOUISIANA.

Contract was let by Saenger Brothers to P. Martineau, a contractor, for the building of the new theater and billiard hall to be erected in Milam street, Shreveport, to cost about \$20,000.

John Vinson has opened a moving picture theater in Berwick.

David Simon of Chicago, Ill., will probably lease a building on Baronne street, New Orleans, and remodel for theater; cost of improvements, \$25,000.

MARYLAND.

The C. W. Pacy Company has made an application for permission to build a moving picture theater to cost \$6,500 at the southeast corner of Cross and Olive streets, Baltimore. It will be one story high, of brick construction, and will measure 38 feet by 75 feet.

A new handsome theater building is to be erected on North avenue, Baltimore, for Eugene Cook.

MASSACHUSETTS.

Cooney and Wollison are to have erected in the rear of the Pittsfield Academy of Music, Boston, a three-story brick theater at a cost of about \$60,000.

A modern fireproof theater, to cost about \$30,000, is to be erected at the corner of Main and Elm streets, Southbridge, by Blanchard Brothers.

MICHIGAN.

F. H. Murray and C. Myers will open a moving picture and vaudeville show in Coldwater.

C. S. Sullivan recently opened the Royal moving picture theater at Ishpeming. There will be no illustrated songs and 4,000 feet of films will be given at the shows.

Frank H. Beckwith and A. B. Lincoln opened the remodeled Star theater in Jackson recently and will feature the best of films from an independent concern.

C. S. Sullivan, who conducts picture houses in Houghton and Ishpeming, is seeking a suitable location for a theater in Negaunee.

D. Robinson will erect a two-story brick theater on High street, Detroit, to cost \$17,000.

Harry Templeton will open the Majestic theater at Benton Harbor, October 29, and will offer a program of moving pictures and illustrated songs, changing the name of the theater to "The Vaudette."

Earl Keiser, who formerly owned the Dreamland theater, Battle Creek, has repurchased it from Messrs. Lipp and Cross, to whom he sold it some time ago. Mr. Cross in turn is planning on purchasing the Queen theater, although the deal has not as yet been made.

MINNESOTA.

Eveleth is to have another playhouse, and the new theater will be opened within six weeks. It will be built by W. P. Vietch, owner. The theater will have a balcony and parquet and will run vaudeville and motion pictures.

G. O. Straub will erect at 2927 East Lake street, Minneapolis, a motion picture theater to cost \$2,000.

A permit was taken out for the erection of the new Empress theater, with stores and flats in the same building, fronting on both Wabasha and St. Peter streets, between Ninth and Exchange, St. Paul, to cost \$150,000. The enterprise is being financed by George Benz and Sons.

H. A. Cushman has bought the Lyceum theater, Sauk Center. Mr. Cushman and his brother now have three moving picture houses, the other two being in South Dakota.

The new Savoy, seating 500, was recently opened at Proctor.

MISSOURI.

A. C. Schuchman will erect on St. Louis avenue, St. Louis, a one-story nickelodeon to cost \$1,500.

The first vaudeville theater in a residence district in Kansas City is to be built at 3225-29 Troost avenue. It is to have a

frontage of sixty feet on the east side of Troost avenue and is to cost about \$25,000.

P. W. Steffen will erect at 5415 Arsenal street, St. Louis, a one-story motion picture house costing \$2,000.

The two-story theater built for the De Luxe company on St. Charles street, St. Louis, will soon be opened.

Truog & Cornue have closed a deal for the lease of the Luella theater, in Chillicothe, for the coming year.

The Syndicate Theater Company will erect at 114 North Sixth street, St. Louis, a moving picture theater to cost \$6,000.

The building at 15 West Tenth street, Kansas City, will be remodeled into a moving picture theater at a cost of \$20,000.

NEBRASKA.

P. H. Hoppen, of the Crescent, Kearney, has rented a room in the Hub building and is now having it fitted up. E. Schwarz, the partner of Hoppen, will have charge of the Crescent.

J. W. Glenn, formerly of Fremont, has taken over the Jewel moving picture house at Omaha which he will conduct in future.

J. J. McCartney and A. Hayman have started a moving picture show in Grand Island.

NEW YORK.

A five-story moving picture place, store and shop, to cost \$20,000, is being constructed by the German Improvement Company at Rockaway and Dumont avenues, Brooklyn. On Gates avenue, west of Lewis, a moving picture store and dwelling, to cost \$14,000, will be put up by W. Small.

The management of the Loomis Opera house, Waverly, has decided to have picture shows each night when there is not a play booked for the house.

A new vaudeville and moving picture house is to be erected immediately by the Ridgewood Realty and Amusement Company. The site selected is in Ridgewood Heights, Brooklyn, on the northeast corner of Covert avenue and Madison street, and the size of the plot is 75x90. The building is to be thoroughly fireproof and up to date, and the construction will be of brick, with a seating capacity to be 850 people.

W. Small will erect on Gates avenue near Lewis, Brooklyn, a moving picture theater and dwelling at a cost of \$14,000.

A large site has been purchased on Broadway near Wilson street, Buffalo, by the Metropolitan Amusement Company. A moving picture theater will be erected at a cost of about \$100,000.

King and Salkin will erect a one-story brick moving picture theater at 1894 Third avenue, New York; cost \$10,000.

A new theater in the Bronx is to be built by William H. Weissager, proprietor of Webster Hall, in East Eleventh street. It is to be erected on a plot at 1315 to 1323 Boston Road.

Plans have been filed by the Buffalo Amusement Company for the erection of a frame moving picture theater at No. 919 Broadway, Buffalo. The structure will be one-story high and will cost approximately \$30,000.

The new Prospect theater in the Bronx, under the management of Frank Gersten, will open in November, playing junior vaudeville. The house will be booked by the family department of the United Booking Offices.

H. P. Kraus will erect a two-story frame motion picture theater at 855 Tonawanda street, Buffalo, to cost \$2,500.

Max Versehleiser will erect a three-story brick theater at the corner of Westchester avenue and Tinton, New York, the cost to be \$75,000.

NORTH DAKOTA.

W. D. Kirkman has purchased the Ideal theater at Fargo and will run it under the name of the Savoy.

OHIO.

A permit was issued to the Cincinnati Family Theater and Amusement Company for remodeling the old Majestic Cafe building, Vine street and Thorp alley, Cincinnati, into a family theater at a cost of \$56,400.

C. J. Karg and J. Beidler are erecting a moving picture theater on Starr avenue, Toledo; seating capacity 250.

The Superior Amusement Company will erect a new theater at Superior avenue and East Eighty-fifth street, Cleveland. The building will have a seating capacity of 750 persons.

The Victor Film Service has been incorporated in Cleveland for \$25,000 by C. G. Thompson and others.

Tachumper Brothers will erect at 4252 Pearl road, Cleveland, a moving picture theater to cost \$7,000.

A new theater to cost more than \$30,000 and having a seating capacity of 2,500, is to be built in Indianola Park, Columbus.

The Superior Amusement Company will erect a new theater at Superior avenue and East Eighty-fifth street, Cleveland. The building will have a seating capacity of 750 persons.

John Kessler, of Toledo, has secured a lease on the Star theater, Sandusky, owned by Julius Brengartner, and expects within the next few weeks to open the place. The entire house is being remodeled and when completed will be one of the finest in this vicinity. No vaudeville acts will be booked at the house, only moving pictures to be shown.

John J. Stockum yesterday took out a building permit to convert the old dance and concert hall at the southwest corner of Plum and Findlay streets, Cincinnati, into a moving picture theater, at a cost of \$2,000.

A deal will probably be consummated by which P. H. Flynn will become the owner of the old Reformed church building, Xenia, which he expects to convert into an up-to-date theater for motion picture purposes.

The Cincinnati Film Exchange, the Buckeye Projecting Company and the French Film Restoring Company have consolidated into the Cincinnati-Buckeye Film Company, with a capital stock of \$100,000. The officers of the company are as follows: President, Isaac W. McMahan; vice-president, Richard D. Harnist; secretary, Jerome M. Jackson, and treasurer, Fred C. Ameri.

OKLAHOMA.

Wakita is to have a new opera house, F. E. Shore, a local business man, commencing the erection of a building for that purpose the first of the week.

Sam Evans, who has operated the moving picture machine in the Yale theater, Bartlesville, the past two years, will manage the new Yale theater, which was opened in Dewey about October 15.

A moving picture film exchange, under the management of S. S. Lee, has been opened in the Oklah theater, Bartlesville. It will handle independent films only and is a branch of an Oklahoma City exchange.

OREGON.

The People's Amusement Company is erecting a theater on Williams avenue, near Russell street, Portland, to seat 500 persons.

PENNSYLVANIA.

The Motion Pictures Company of America, in which Felix Isman, George H. Earle, Jr., and other financiers are said to be interested, and which operates a half dozen or more moving picture theaters in Philadelphia, is to have another house of the same sort erected at 333 Market street. The company is also said to contemplate the erection of a similar building on Fifty-second below Market street. It already operates places at 219 North Sixth and 1214, 926, 923 and 913 Market street.

The Penn Film Service has been incorporated in Camden with a capital of \$15,000.

Plans have been adopted by a new theater in Bridgeton and Manager Ed. B. Moore of the Criterion also announces that he will erect a new amusement place adjoining his present playhouse.

Plans are being prepared for a nickel and vaudeville theater to be built in Olyphant, making the third substantial house of amusement in that borough. The new theater is to be erected by Burgess P. E. Kilcullen and James A. O'Malley, on Susquehanna street. It will cost about \$6,500 to erect and will be ready for occupancy before the Christmas holidays.

The Lyric Theater Company of Butler has been incorporated with a capital of \$5,000.

Chris Gercke has a contract to build a one-story moving picture theater, 25 by 70 feet, on Torresdale avenue, north of Howell street, Wissinoming.

A moving picture theater, to cost \$6,000, will be built at 1227-29 North Tenth street, Philadelphia, by Joseph Patton.

E. Allen Wilson is preparing plans for a moving picture hall to be built at 1420 Point Breeze avenue, Philadelphia, for Joseph F. McCartney at a cost of \$15,000.

Work is begun on two more moving picture houses in Philadelphia. One, which will measure 47 by 114 feet, will be erected at Nos. 729-31-33 Christian street by Tony J. Cariola at a cost of \$7,000. The other will go up at Nos. 1227-29 Girard avenue. It will also be a one-story structure, 28 by 74 feet, and will be built by C. M. Swartley for Joseph Patton at a cost of \$6,000.

Butler is to have still another theater and moving picture house, General Manager Simeral of a line of small theaters in the states of Ohio and Virginia having made arrangements to lease the room in which was formerly conducted the Savoy theater on Main street. He will open it as the new Bijou and proposes to have a change of films daily.

Robert Gamble will erect a one-story frame building at 704-6

Twelfth street, Altoona, at a cost of \$1,500, the same to be used for moving picture show house.

It is understood that a Scranton amusement firm, connected with the Reis circuit of picture shows, has leased a lot at the corner of East Main and North streets, Bloomsburg, from William Hutton, and is arranging for the erection of a one-story vaudeville and picture theater.

The Greater New York Amusement Company has opened the Star theater as a first-class moving picture house.

RHODE ISLAND.

Harmidas Couture has sold to Stevens and Jackson of Baltic a lot in Moosup, on which they are erecting a house for the exhibition of moving pictures.

SOUTH CAROLINA.

Pastime Amusement Company, George S. Brantley, general manager, has awarded contract to Charles Kanpau, Charleston, for erection of theater in Charleston, 60 by 140 feet, two stories, fireproof construction, seating capacity, 1,200, cost \$30,000.

SOUTH DAKOTA.

Charles W. Gates, of the Dakota Amusement Company, will open on Main street, Aberdeen, another motion picture theater, to be known as the Cosy.

T. H. Walker, Ed. M. Hall, the Aberdeen Commercial Club, and the business men of that city are actively working on a project to erect a modern theater to replace the Gottschalk theater, which was destroyed by fire. The plans of Messrs. Hall and Walker call for a structure costing from \$40,000 to \$50,000.

TENNESSEE.

Frank Cook and associates are remodeling the old opera house in Lenoir City for up-to-date uses.

There is a report current that a new theater is to be erected soon in Memphis, the location to be on Main street. The house will be devoted to moving pictures and high-class, popular-price vaudeville, but with seating capacity sufficiently large to warrant the production of any type of dramatic entertainments. An amusement company operating thirty-odd picture houses in the North is behind the enterprise, in connection with C. E. Denton, the former owner and manager of the Columbia theater, who will be the manager of the new house.

W. P. Ready has announced positively that Nashville will be supplied with another moving picture amusement place in the near future. The new theater, which he will manage himself, will be located on Fifth avenue, North, just a few doors below the present Fifth Avenue theater.

TEXAS.

The Lone Star Amusement Company has been incorporated with a capital stock of \$4,900. The incorporators are E. N. Burne, L. M. Mitchell and W. D. Reynolds, Jr., of Fort Worth.

Capt. Tyreel, of Beaumont, is preparing to erect a modern vaudeville theater at Port Arthur.

Messrs. Bell and Englebrecht, of St. Louis, have leased the Gardner building on Oak street, Palestine, and will convert it into a moving picture theater.

A new moving picture theater is to be opened soon at El Paso.

Governor Campbell has signed a bill prohibiting prize fight or lewd moving pictures. Before the bill was signed the governor had it passed upon by the attorney general's department, and it was approved there.

Wilson and Best are having erected in Port Lavaca a building to house a moving picture show which will be conducted by Mrs. J. W. Thomas. McKarney Brothers are also having a building fitted up for a moving picture show which will be conducted by Nicholson Brothers.

The owners of the recently burned Yale theater property at San Angelo, are planning to erect an up-to-date opera house on the site of the old Yale, to cost about \$40,000.

A vaudeville theater will be constructed in a two-story brick building to be erected on Proctor near Austin avenue, Port Arthur, and is leased by H. C. Stearns for a term of years.

The Star vaudeville and moving picture theater at Mission, was destroyed by fire.

David Simon of Chicago, representing a large and independent theatrical syndicate of New York and Chicago, closed a deal in San Antonio for the erection of a modern theater.

A charter was granted to the Empire Theater Company of Houston and the capital stock was fixed at \$6,000. The incorporators named in the articles of association were C. E. Morris, R. B. Morris and R. L. Morris.

The Dittman theater, a first-class motion picture house, was recently opened in Brownsville.

Messrs. Bell and Englebrecht have opened a theater, called the Gem, in Palestine.

G. Brothman of Temple has purchased from John A. Cole a vacant business lot on South First street, upon which he is erecting a one-story brick building, which, when completed, will be occupied by a motion picture show.

Mr. Earnest Thumm, who has recently purchased the Vendome picture show and theater in Del Rio, has had plans drawn and will immediately replace the present building with a new one.

UTAH.

The Revier Motion Picture Company will locate its new manufacturing plant in Sugar House, near Salt Lake City. The plant will consist of four buildings: one large building for the studio proper, and three others for the printing and development department, the scenic and carpenter rooms, and the property and dressing rooms. In order to produce motion pictures which will compete with those already on the market, the company has employed the best workmen that can be secured.

Manager Florence, of Salt Lake City, now has three picture houses open to the public, the Elite, the Luna, and the Isis.

VIRGINIA.

The Philadelphia Amusement Company has been incorporated with a capital stock of \$50,000. The incorporators are M. L. Jackson and others, of Salisbury.

WASHINGTON, D. C.

Suits to recover rents of moving picture films were filed August 26 in the District Supreme Court against the Imperial Film Exchange by Pathé Freres and the Vitagraph company. Each plaintiff alleges it rented to defendant 15 reels for 15 days in April. Pathé Freres allege that \$2,073.04 is due them, and the Vitagraph company claims \$1,597.75.

WISCONSIN.

A. B. Robbins has sold the Orpheum moving picture theater at Portage to A. G. Malloy and C. A. Booth.

Will Neff is making arrangements to reopen the Gayety theater at Neillsville.

Albert Aichelle has sold his moving picture show, at Stoughton, to Sam Sorenson.

Tentative plans for the rearrangement and improvement of the buildings formerly in Lapham Park, Milwaukee, were recently put forward by the park commissioners. One plan suggested is to wire and rearrange the pavillion for use as a moving picture room.

A moving picture theater to cost \$10,000 will be erected by Steve Sulewski at the corner of Wright and Fratney streets, Milwaukee.

The Western Building and Construction Company, Milwaukee, filed articles of incorporation with the secretary of state on Monday. The incorporators are John R. Freular, A. E. Althen and M. Schneider. The capital stock is \$100,000. The company will erect buildings for theaters and manufacture moving picture appliances.

The Bijou theater of Marinette, is being remodeled.

An electric theater is being erected on Greenfield avenue, Milwaukee, opposite State Fair Park.

Racine is to have another opera house. It will be built on upper Washington avenue by Ernest Klinkert, and will cost \$10,000 to \$15,000.

Mr. D. M. Salzer is making arrangements to open a new moving picture theater at Cassville.

F. L. Lassek has opened a new moving picture theater at Kewanee.

WYOMING.

The Scenic is the name of a handsome new moving picture theater recently opened at Sheridan by W. A. Karns. One of the unique features of this theater is that the machine is located outside the main building and in the rear, and the entrances are on each side of the screen upon which the pictures are thrown. It is well ventilated.

D. C. Titus and Thos. Shelton are making arrangements to open a new moving picture theater at Laramie.

W. J. Stroud is traveling in Yellowstone Park taking moving pictures of scenes of interest. Mr. Stroud is under contract with the Park Transportation Company, and his pictures will be used to advertise the scenic wonders of the park.

Mr. Al Cochran, of Omaha, a picture show man of twelve years' experience, has leased the opera house at Douglas from J. J. Steffen. He has been fortunate in getting in on a circuit with Lander and Casper for pictures and vaudeville, and one or two nights of each week he will give his patrons a vaudeville performance, with motion pictures and illustrated songs on intervening evenings.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED				Date.	Title.	Maker.	Length.
				11-12	A Gambler's End.....	Pathé	1,000
				11-14	Sunshine Sue.....	Biograph	
				11-15	Into the Jaws of Death.....	Edison	
				11-15	Drumsticks	Vitagraph	998
Date.	Title.	DRAMA	Maker.	Length.	COMEDY		
10-1	The Diver's Honor.....	Gaumont	591	10-1	A High-Speed Biker.....	Gaumont	401
10-1	The Batchelor and the Baby.....	Vitagraph		10-1	Who Owns the Rug.....	Pathé	690
10-1	Patricia of the Plains.....	Essanay	1,000	10-3	Betty Is Still at Her Old Tricks.....	Pathé	490
10-3	The Iconoclast	Biograph	992	10-3	A Cold Storage Romance.....	Selig	565
10-3	The Baggage Smasher.....	Lubin	975	10-3	My Friend the Doctor.....	Selig	425
10-4	More Than His Duty.....	Edison		10-4	Her Fiance and the Dog.....	Gaumont	525
10-4	Ransomed; or, A Prisoner of War.....	Vitagraph	998	10-5	All on Account of a Lie.....	Essanay	1,000
10-4	The Little Acrobat	Gaumont	466	10-6	A Gold Necklace	Biograph	576
10-5	The Engineer's Sweetheart.....	Kalem		10-6	Woman's Vanity	Lubin	600
10-5	Mirth and Sorrow.....	Pathé	575	10-6	How Hubby Got a Raise.....	Biograph	416
10-5	The Dishonest Steward.....	Eclipse	699	10-6	The Golf Fiend	Lubin	350
10-6	Billy's Sister	Melies	950	10-7	Bumptious Plays Baseball.....	Edison	
10-6	For Her Country's Sake.....	Selig	1,000	10-7	The Farmer's Daughter	Edison	
10-7	Big Elk's Turn Down.....	Kalem		10-7	Slippery Jim	Pathé	633
10-7	A Life for Love.....	Pathé	351	10-10	The Sanitarium	Selig	1,000
10-7	The Last of the Saxons.....	Vitagraph	1,007	10-10	Betty is Punished	Pathé	351
10-8	The Bearded Bandit	Essanay	1,000	10-11	The Lover's Mill.....	Gaumont	292
10-8	An Indian's Gratitude.....	Pathé	990	10-12	Hank and Lank—		
10-8	The Dunces' Cap.....	Gaumont	896		They Get Wise to a New Scheme.....	Essanay	302
10-8	The Sage, the Cherub and the Widow.....	Vitagraph		10-12	Papa's First Outing	Essanay	698
10-10	The Clown and the Minister.....	Lubin	990	10-12	Forty-five Minutes From Broadway.....	Kalem	
10-10	The Stigma	Pathé	630	10-12	A Summer Flirtation.....	Pathé	
10-10	That Chink at Golden Gulch.....	Biograph	998	10-13	Liz's Career	Lubin	990
10-11	Brother Man	Vitagraph		10-13	A Lucky Toothache.....	Biograph	570
10-11	The Three Friends.....	Gaumont	657	10-13	The Masher	Biograph	415
10-12	The Stolen Plans of the Fortress.....	Eclipse	991	10-14	On the Doorsteps.....	Vitagraph	
10-13	In the Golden Harvest Time.....	Selig	1,000	10-15	The Cowboy's Mother-in-law.....	Essanay	1,000
10-14	Winona	Kalem		10-15	The Aviation Craze.....	Pathé	243
10-14	The Stolen Father.....	Edison		10-17	One on Max.....	Pathé	531
10-14	Werther	Pathé	892	10-17	Jinks Wants to Be an Acrobat.....	Pathé	397
10-15	The Legacy	Vitagraph		10-19	Hiring a Gem.....	Essanay	629
10-15	The Romance of a Necklace.....	Gaumont	995	10-19	Hank and Lank—Uninvited Guests.....	Essanay	371
10-17	Hearts and Politics.....	Lubin	990	10-20	Hawkin's Hat	Lubin	500
10-17	The Broken Doll.....	Biograph	997	10-20	Archie's Archery	Lubin	450
10-17	The Foreman	Selig	995	10-21	Davy Jones' Domestic Troubles.....	Vitagraph	1,000
10-18	Auld Robin Gray.....	Vitagraph	991	10-21	A Wedding Trip Through Canada.....	Edison	
10-18	The House of Seven Gables.....	Edison		10-22	Clothes Make the Man.....	Vitagraph	983
10-18	Grandmother's Plot	Gaumont	835	10-24	Ghost of the Oven.....	Selig	585
10-19	In the Shadow of the Night.....	Eclipse	502	10-24	O! You Skeleton.....	Selig	365
10-19	Outwitted	Pathé	783	10-25	The Amazon	Gaumont	348
10-20	The Banker's Daughters.....	Biograph	989	10-26	Motor Fiend	Pathé	610
10-20	Two Boys in Blue.....	Selig	1,000	10-26	Hank and Lank—Take a Rest.....	Essanay	298
10-21	His Life for His Queen.....	Pathé	918	10-27	The Proposal	Biograph	
10-22	The Cheat	Gaumont	958	10-27	The Passing of a Grouch.....	Biograph	
10-22	Mystery of Lonely Gulch.....	Pathé	950	10-27	Edith's Avoirdupois	Lubin	375
10-22	Pals of the Range.....	Essanay	1,000	10-28	Captain Barnacle's Chaperone.....	Vitagraph	994
10-24	Romance in the Rockies.....	Lubin	990	10-28	Max in the Alps.....	Pathé	610
10-24	The Message of the Violin.....	Biograph	997	10-31	Max Has Trouble With His Eyes.....	Pathé	394
10-24	Another's Ghost	Pathé	748	10-31	New Style Inkwell.....	Pathé	272
10-25	The First Gray Hair.....	Vitagraph	654	11-1	A Double Elopement.....	Vitagraph	999
10-25	His Breach of Discipline.....	Edison		11-1	Both Were Stung.....	Gaumont	698
10-25	Jean Goes Foraging.....	Vitagraph	1,006	11-3	Birthday Cigars	Melies	
10-26	The Signet Ring.....	Eclipse	868	11-3	Generous Customers.....	Melies	
10-26	The Bouquet	Essanay	678	11-3	Mike the Housemaid.....	Lubin	990
10-27	False Love and True.....	Lubin	600	11-7	The Lady Barbers.....	Selig	
10-27	Blasted Hopes	Selig	1,000	11-7	The Bachelor.....	Selig	
10-27	Under the Stars and Bars.....	Melies	970	11-7	Max in a Dilemma.....	Pathé	446
10-28	The Swiss Guide.....	Edison		11-8	The Lassie's Birthday.....	Edison	
10-29	The Life of Moliere.....	Gaumont	965	11-8	A Tale of a Hat.....	Vitagraph	954
10-29	The Telephone	Vitagraph	665	11-9	The Ship's Husband.....	Edison	
10-29	The Indian and the Maid.....	Pathé	995	11-10	The Mystery of the Torn Note.....	Lubin	
10-29	The Silent Message.....	Essanay	1,000	11-12	Jean Goes Fishing.....	Vitagraph	988
10-31	Settled Out of Court.....	Selig	1,000	SCENIC			
10-31	Two Little Waifs.....	Biograph	997	10-1	Southern Tunis	Pathé	302
10-31	Brothers	Lubin	950	10-3	Molucca Islands	Pathé	459
11-1	The Key of Life.....	Edison		10-5	City of a Hundred Mosques.....	Eclipse	296
11-2	Cowboy Justice.....	Pathé	750	DAILY LICENSED RELEASES.			
11-2	Tragical Concealment.....	Eclipse	640	MONDAY:	Biograph, Lubin, Pathe, Selig.		
11-2	Riders of the Plains.....	Edison		TUESDAY:	Edison, Essanay, Gaumont—Kleine, Vitagraph.		
11-3	Waiter No. 5.....	Biograph	997	WEDNESDAY:	Edison, Eclipse—Kleine, Pathe.		
11-3	The Early Settlers.....	Selig	1,000	THURSDAY:	Biograph, Lubin, Melies, Selig.		
11-4	Woman of Samaria.....	Pathé	902	FRIDAY:	Edison, Kalem, Pathe, Vitagraph.		
11-4	The Children's Revolt.....	Vitagraph	992	SATURDAY:	Essanay, Gaumont—Kleine, Pathe, Vitagraph		
11-4	The Little Station Agent.....	Edison					
11-5	The Fishing Smack.....	Gaumont	961				
11-5	Abraham Lincoln's Clemency.....	Pathé	1,030				
11-5	In the Mountains of Kentucky.....	Vitagraph	978				
11-7	The Taming of Wild Bill.....	Lubin	990				
11-7	The Fugitive.....	Biograph					
11-8	Pharaoh; or, Israel in Egypt.....	Gaumont	1,050				
11-9	Mexican Legend.....	Pathé	1,083				
11-10	Simple Charity.....	Biograph					
11-10	The Vampire.....	Selig	1,000				
11-10	The Gambler's Charm.....	Lubin					
11-11	A Black Heart.....	Pathé	623				
11-11	The Adoption	Edison					
11-11	The Nine of Diamonds.....	Vitagraph	990				

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
10-11	The Chuncho Indians	Edison		10-26	A Touching Mystery	Atlas	
10-18	Phantom Ride from Aix-les-Bains.....	Gaumont	165	10-26	Doings at the Ranch.....	Champion	950
10-19	Around Pekin	Pathé	213	10-26	Rev. John Wright of Missouri.....	Nestor	1,000
10-22	A Day on the French Battleship Justice.....	Vitagraph	335	10-27	Mendelssohn's Spring Song.....	Imp.	500
10-24	Hagenbeck's Menagerie	Pathé	203	10-27	Ruin	Itala	956
10-26	Bruges, Belgium	Pathé	370	10-27	A Clause in the Will.....	Defender	
10-26	In the Spreewald	Eclipse	132	10-28	Sergeant's Daughter	Solax	
10-31	Darjiling	Pathé	331	10-28	The Pretty Dairy Maid.....	Ciné	480
11-1	Picturesque Majorca.....	Gaumont	269	10-28	A Red Girl's Friendship.....	Bison	1,000
11-2	Crossing the Andes.....	Eclipse	350	10-29	Who Is She?	Great Northern	
11-8	A Trip Over the Rocky and Selkirk Mountains.....	Edison		10-29	Adventure of a Millionaire.....	Powers	
11-11	Dutch Types.....	Pathé	358	10-29	The Armorer's Daughter	Reliance	

SCIENTIFIC

11-7	Micro-Cinematography—Recurrent Fever.....	Pathé	449
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INDUSTRIAL

10-5	Different Trades in Bombay.....	Pathé	410
10-15	Aeroplanes in Flight and Construction.....	Pathé	700
10-19	Tunny Fishing off Palermo, Italy.....	Eclipse	500

SPORTS

10-8	A Skier Training	Gaumont	100
10-28	Buffalo Fight	Pathé	358
11-2	The Facori Family.....	Pathé	243

TOPICAL

10-11	Actors' Fund Field Day.....	Vitagraph	
11-2	Boy Scouts of America.....	Edison	

INDEPENDENT

DRAMA

10-1	The Music Teacher	Powers	
10-1	Rip Van Winkle.....	Reliance	
10-3	All the World's a Stage.....	Imp	
10-3	Women of the West.....	Yankee	950
10-4	Young Deer's Return.....	Bison	1,000
10-4	War	Powers	
10-5	When Cupid Sleeps	Atlas	
10-5	The Golden Hoard.....	Nestor	930
10-5	The Pit That Speaks.....	Ambrosio	500
10-6	The Deciding Vote.....	Imp	
10-6	Wild Bill's Defeat.....	Defender	
10-6	Mother's Portrait	Lux	531
10-7	The Girl Scout.....	Bison	1,000
10-7	Avenged	Thanhouser	1,000
10-7	Giorgione	Ciné	1,000
10-8	Within an Inch of His Life.....	Powers	
10-8	All's Fair in Love and War.....	Capitol	
10-8	Jealousy	Columbia	
10-10	The Carmelite	Eclair	670
10-10	Jes' Plain Dog.....	Imp	500
10-10	The Monogrammed Cigarette.....	Yankee	
10-11	Pocahontas	Thanhouser	1,000
10-11	A Man and a Girl.....	Powers	
10-11	A Cowboy's Daring Rescue.....	Bison	
10-12	How the Tenderfoot Made Good.....	Champion	950
10-12	Silver Plume Mine.....	Nestor	970
10-12	The Betrothed's Secret.....	Ambrosio	
10-13	Bill and the Missing Key.....	Lux	534
10-14	The Mad Lady of Chester.....	Ciné	965
10-14	The Prayer of a Miner's Child.....	Bison	
10-15	A Shot in the Night.....	Capitol	
10-15	Tracked Across the Sea.....	Columbia	
10-15	Saved by Bosco.....	Great Northern	
10-15	A Pearl of Boy.....	Itala	
10-15	A Woman's Wit.....	Powers	
10-17	Dr. Geoffroy's Conscience.....	Eclair	659
10-17	An Indian Chief's Generosity.....	Eclair	321
10-17	Mother and Child.....	Imp	990
10-17	The Copper and the Crook.....	Yankee	
10-18	The Lure of Gold.....	Bison	982
10-19	Stolen by Indians.....	Champion	950
10-20	The Tyrant	Lux	577
10-20	The Calumny	Itala	805
10-20	The Heart of a Cowboy.....	Defender	
10-21	The Last of the Savelli	Ciné	800
10-21	The Wrong Trail	Bison	1,000
10-21	A Child's Sacrifice.....	Solax	
10-21	Their Child	Thanhouser	1,000
10-22	In the Gray of the Dawn.....	Reliance	
10-22	Breaking Home Ties.....	Columbia	
10-22	The Artist's Luck	Great Northern	
10-22	Hearts of Gold	Powers	993
10-22	The Locket	Capitol	
10-24	Saved by Her Dog.....	Eclair	485
10-24	Solving the Bond Theft.....	Yankee	990
10-25	The Girl Cowboy	Bison	950
10-25	The Plot That Failed.....	Powers	
10-25	Young Lord Stanley.....	Thanhouser	1,000

10-26	A Touching Mystery	Atlas	
10-26	Doings at the Ranch.....	Champion	950
10-26	Rev. John Wright of Missouri.....	Nestor	1,000
10-27	Mendelssohn's Spring Song.....	Imp.	500
10-27	Ruin	Itala	956
10-27	A Clause in the Will.....	Defender	
10-28	Sergeant's Daughter	Solax	
10-28	The Pretty Dairy Maid.....	Ciné	480
10-28	A Red Girl's Friendship.....	Bison	1,000
10-29	Who Is She?	Great Northern	
10-29	Adventure of a Millionaire.....	Powers	
10-29	The Armorer's Daughter	Reliance	
10-29	In the Web	Columbia	
10-31	Little Mother	Eclair	635
10-31	The Idol's Eye	Imp	990
10-31	Italian Sherlock Holmes	Yankee	
11-2	Turning of the Worm	Atlas	
11-2	Caught by Cowboys	Champion	950
11-3	Willie	Imp	995
11-5	Where Sea and Shore Doth Meet.....	Reliance	
11-9	The Woodsman	Nestor	
11-14	Romantic Redskins	American	

COMEDY

10-1	Foolshead Employed in a Bank.....	Itala	1,000
10-3	Behind the Scenes of Cinema Stage.....	Eclair	320
10-4	The Beechwood Ghost	Powers	
10-4	Leon of the Table d'Hôte.....	Thanhouser	1,000
10-5	Tweddledum's Duel	Ambrosio	500
10-6	Auntie in the Fashion.....	Lux	301
10-8	Foolshead Fisherman	Itala	500
10-8	Mrs. Cannon Is Warm.....	Itala	500
10-10	The Order Is to March.....	Eclair	295
10-10	A Game of Hearts.....	Imp	500
10-11	Simpson's Skate	Powers	
10-12	Tweddledum, or His First Bicycle.....	Ambrosio	
10-12	Curing a Grouch.....	Atlas	
10-13	Runaway Star	Lux	413
10-13	The Tale the Camera Told.....	Defender	
10-14	Delightful Dolly	Thanhouser	1,000
10-15	Willie Visits a Moving Picture Show....	Great Northern	
10-15	Paid Boots and Stolen Boots.....	Itala	
10-18	Oh, What a Knight!.....	Thanhouser	1,000
10-18	Sleepy Jones	Powers	
10-18	The Devil	Powers	
10-19	The Boys of Topsy-Turvy Ranch.....	Nestor	960
10-19	The Cat Came Back.....	Atlas	
10-19	Imperfect Perfectos	Atlas	
10-19	Tweddledum's Sleeping Sickness	Ambrosio	384
10-20	The Fur Coat.....	Imp	995
10-20	Gilson and Those Boys.....	Lux	347
10-22	Foolshead Between Two Fires.....	Itala	500
10-22	The False Coin	Itala	500
10-24	The Absent-Minded Doctor	Eclair	515
10-24	The Count of Montebello.....	Imp	1,000
10-25	The Lord and the Lady	Powers	
10-26	Tweddledum Wants to Be a Jockey.....	Ambrosio	503
10-27	The Hobble Skirt	Imp	500
10-27	Bewitched	Lux	270
10-27	Required Strength and Got It.....	Lux	255
10-27	Where You Go, I Go.....	Lux	367
10-28	The Fairies' Hallowe'en	Thanhouser	1,000
10-28	Tontolini Is in Love.....	Ciné	480
10-29	Foolshead Volunteer of the Red Cross.....	Itala	563
11-1	The Sheriff and Miss Jones.....	Powers	
11-1	Mental Science	Powers	
11-2	That Doggone Dog	Atlas	
11-2	The Girl from the East.....	Nestor	

SCENIC

10-1	The Flight Across the Atlantic.....	Great Northern	
10-3	Thru' the Ruins of Carthage.....	Eclair	660
10-1	Birdseye View from World's Highest Bldgs..	Great Northern	
10-12	The S. S. Mauretania.....	Atlas	
10-19	Excursion of the Chain of Mont Blanc.....	Ambrosio	532
10-29	An Excursion on the Lake of Garda.....	Itala	252

TOPICAL

10-26	Launching of the First Italian Dreadnought.....	Ambrosio	462
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INDUSTRIAL

10-31	The Manufacture of Cheese at Roquefort.....	Eclair	330
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DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Yankee.
TUESDAY: New York Motion Picture, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Atlas.
THURSDAY: Imp, Defender, Lux, Itala, Film d'Art.
FRIDAY: New York Motion Picture, Ciné, Thanhouser.
SATURDAY: Gt. Northern, Itala, Powers, Capitol.

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, NOVEMBER 15, 1910

No. 10



FRIDAY, NOVEMBER 18th

A Modern Courtship

Up-to-date, Full of Comedy and Laughable Situations.—Not a Bare Spot in It.—As Full of Fun as a Coconut Is With Meat.—It's a Cracking Good Picture. 635 Feet.

FRIDAY, NOVEMBER 18th

The Bum and the Bomb

We Have Seen Some Good Ones, but This Strikes Us as the Funniest and Best Comedy Ever Put Out for the Pleasure and Enjoyment of Others. 380 Feet.

SATURDAY, NOVEMBER 19th

A VITAGRAPH CLASSIC AND FEATURE FILM

Francesca Da Rimini

If Anybody Should Ask You What Is the Most Accurately and Elegantly Costumed, Staged and Acted Motion Picture You Have Ever Seen, Don't Hesitate to Answer: "Francesca da Rimini." 1011 Feet.

TUESDAY, NOVEMBER 22nd

Suspicion

If Your Audiences Like an Emotional Picture, Full of Tenderness and Hallowed Thoughts of Mother-love, With a Keen Rebuke to Jealous Suspicion, Here It Is and You Will Never Find Its Equal. 985 Feet.

FRIDAY, NOVEMBER 25th

A Four-Footed Pest

This Is Funny Enough to Make a Horse Laugh and, Sure Enough, the Horse Does.—It Is All About a Horse and the Things He Does, Which Are Quite Human and Most Remarkable.—You Won't Believe It Until You See This Picture. 642 Feet.

FRIDAY, NOVEMBER 25

The Statue Dog

An Acting Dog Who Does Wonderful and Surprising Things That Amuse and Please. 283 Feet.

SATURDAY, NOVEMBER 26th

Love, Luck and Gasoline

A Drama With a Whizz, a Flash and a Dash That Carries the Audiences, as Well as the Two Lovers, to a Happy Finish.—A Motor Boat Race and a Motor Launch Make Things Hum. 997 Feet.

TUESDAY, NOVEMBER 29th

A Woman's Love

This is a Drama, Art and a Beautiful Story and, What's More, It is a Life Study of a Well-known and Lasting Truth. 999 Feet.

The Vitagraph Company of America

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116 Nassau Street

LONDON
25 Cecil Court



CHICAGO
109 Randolph Street

PARIS
15 Rue Sainte Cecile



ESSANAY PHOTOPLAYS



Comedy and Western

Release of Saturday, Nov. 19

"THE LITTLE PROSPECTOR"

(Length, approx. 960 feet)

A thrilling drama of the West—*made in the West*. A story with a gripping heart interest, excellently acted, artistically photographed.

Release of Tuesday, Nov. 29th

"THE TIE THAT BINDS"

(Length, approx. 950 feet)

A comedy drama, bright in plot, with a fine sentiment and delicious humor. A new production by the new Essanay Chicago stock company. Watch for it.



THE LITTLE PROSPECTOR

Ask for all Essanay Posters

Descriptions of other current Essanay releases will be found on another page of this issue.

Essanay Film Mfg. Co.

LONDON,
5 Wardour St. W.

435 N. Clark St., Chicago, Ill.

BERLIN,
35 Frederick Str.

LUBIN FILMS

Released Thursday, November 24th
Romance on the Lazy K



The snappy story of four hearts wrongly mated but set aright by means of a mock duel. About 75 laughs in 990 feet of film.

Released Thursday, November 17th
Right in Front of Father

A catchy title with a pulling poster for a photoplay that cannot but make good because it is both novel and funny. Length about 990 feet.

Released Monday, November 21st
Caught by the Camera

A crime is solved through the medium of a camera and the plate is developed by a girl who is called upon to make choice between her brother and the man she loves. Length about 990 feet.

Released Monday, November 28th
Shadows and Sunshine

An unusual story in which the Lubin players surpass themselves. Unusual both in conception and production. Length about 990 feet.



Lubin Manufacturing Co.

926-928 Market St., Philadelphia, Pa. Chicago, 22 Fifth Ave. London, 45 Gerrard St.
Berlin, 35 Friederich St.



THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE

ELECTRICITY MAGAZINE CORPORATION

MONADNOCK BUILDING, CHICAGO

ED J. MOCK AND PAUL H. WOODRUFF, EDITORS

JAMES B. CRIPPEN, ASSISTANT EDITOR

LONG DISTANCE TELEPHONE: HARRISON 3014

NEW YORK OFFICE: 1433 HARTFORD BLDG., 41 UNION SQUARE

LAURENCE F. COOK, Eastern Representative

TELEPHONE, STUYVESANT 1672

LONDON OFFICE: 36 MAIDEN LANE, COVENT GARDEN

S. RENTELL & CO., Representatives

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Terms of Subscription.—UNITED STATES, CUBA and MEXICO.....PER YEAR \$2.00
CANADA.....PER YEAR 2.50
FOREIGN COUNTRIES WITHIN THE POSTAL UNION.....PER YEAR 3.00
SINGLE COPY......10
DISTRIBUTING AGENTS: The Western News Company and its International Branches.

NOTICE TO ADVERTISERS.—Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue. Regular date of issue, the first and fifteenth of each month. New advertisements will be accepted up to within three days of date of issue, but proof of such advertisement can not be shown until the appearance of the edition containing it.

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ENTERED AS SECOND CLASS MATTER JANUARY 15, 1910 AT THE POST OFFICE AT CHICAGO, ILLINOIS, UNDER THE ACT OF MARCH 3, 1879.



Scene from the Nestor Feature Film, "A Deal in Indians."

THE NICKELODEON

VOL. IV

CHICAGO, NOVEMBER 15, 1910.

No. 10

MOTION PICTURE REFORMS.

IN HIS article on another page entitled, "Reforms in Motion Picture Regulation," John Collier, educational secretary of the National Board of Censorship, New York City, points out that the control of picture shows must reside wholly in one department, which, among its other functions, should dictate the issuance and revocation of licenses.

Any industry which develops as rapidly as this must surely outgrow the slow-moving laws made to govern it, again and again. The result cannot but be abortive from the standpoint of efficient regulation. Yet to formulate laws to meet all the changing conditions of such an industry would put in requisition a degree of prevision almost clairvoyant; a capacity not ordinarily demanded of local regulators.

The motion picture show was originally an unclassified, poorly equipped and quite humble amusement, whose agents were nondescript and its materials perilous to handle. Today it is the biggest and broadest entertainment in the world, numerically, financially and objectively. Yet in many cases the rules promulgated for the infant's guidance are still wielded against the adult and mature industry.

Motion pictures in themselves need no more regulation than they are now subjected to. Censorship, policy and publicity have all had their effect in rendering the present product of the picture makers quite beyond reproach. But there are certain features of the typical picture theater which do need regulation, if not elimination; and none of them have any relation to the morale of the picture itself.

The first of these questionable factors is the physical condition of the show-house; whether it be operated in unventilated darkness or supplied with the creature needs of light and air. Most of our big cities have taken steps to regulate the matter of lighted auditoriums, and some degree of constant illumination has become mandatory. New York, one of the last of the cities to enforce the rule, will put its order into effect in a few days. The matter of ventilation has not yet been so arbitrarily arranged—more's the pity, for air is just as important as light; a fact not yet learned by some exhibitors. Some cities—Cleveland and Milwaukee, as examples—have made analysis of picture theater atmospheres; and while no legislative effect is yet visible, we may expect ultimate action.

The second consideration is the poster. It is safe to say that the tremendous importance of this feature is wholly unappreciated by the great majority of exhibitors. This subject is treated in another editorial, so we will pass on to the third vulnerable spot in the present system.

Mr. Collier's reference to vaudeville is mild. He merely indicates that most of the vaudeville shown in picture theaters is undesirable, and should be regulated. THE NICKELODEON has frequently asserted, and now asserts again, that vaudeville has no place in a picture

theater; that it drives the better class of patronage away, and that the most efficient theater managers now operating will have none of it. Vaudeville in the picture theater should not be regulated; it should be eliminated absolutely.

Constant illumination can be and has been made mandatory. So can adequate ventilation. But the posters and vaudeville, unless they become positively indecent, are subject only to popular opinion and the good sense of the exhibitor. Improve the poster and remove the vaudeville!

THE INDEPENDENT MARKET.

OVER-PRODUCTION of independent films is the prospect held out to the trade by some of the workers in that field. It has become proverbial among the independents that if the multiplication of producers continues there will soon be more sellers of films than there are buyers. It is among the interests affiliated with the Sales Company that this spectre stalks most menacingly. The hesitancy of that organization to welcome the latest addition to its ranks would seem to indicate that henceforth its doors are barred to newcomers, although that sentiment has not been openly expressed.

So far as mere quantity goes, there seems to be some reason for the Sales Company's uneasiness. The licensed forces, with twenty-four reels a week, supply approximately two-thirds of the field. The independent one-third of the field (and some independents do not claim that proportion) has approximately the same quantity of supply. The logical conclusion is that the independent makers are selling, on the average, not to exceed half the number of copies sold by the licensed makers. Where eighty prints of a good licensed subject may be sold on occasion, the corresponding independent market would call for rather less than forty prints. As some independent makers sell many more prints than others, there must be some who are selling less than twenty prints. We do not believe good films can be made and sold profitably on the basis of twenty prints.

And it is this very fact, that while some manufacturers are doing well, others are merely existing, that puts us out of sympathy with the fear of over-production. There is plenty of room for still more good independent producers—on the basis that their advent will help to eliminate some of the bad ones now in the field. And there will be more, in spite of the Sales Company, if it be necessary to spite that concern. The independent exhibitors need more first class films and less third, fourth and fifth class films. It is the boast of the independents that the work of this or that maker is as good as that of any licensed maker. Suppose it is; can the independents show at present twelve reels per week that are consistently and constantly as good as twelve average licensed reels? That is what they must do before they are justified in crying over-production. And more; when the

independents can show such a constant excellence there will be more independent exhibitors entering the field to use their product and swell the market.

We fear there is still too much politics in the independent field. The fear of new manufacturers arises largely from the tendency to protect the present maker of bad film because he is a good fellow and one of the old bunch, and knows the trade so well. The morbid dread of a price cutting campaign is not founded on good logic. The maker of good film is not going to cut prices; he does not have to he can get his price. The typical price cutter is the maker of junk film, and it is the best thing he can do. He is already selling too few prints to pay for making them, and when he cuts prices he will go out of business quickly if not gracefully. A price-cutting war of extermination might prove to be the best thing in the world for the independents. It could not last long, for the little fellows could not stand the pressure; and the general cleaning up of the field would be worth the cost to the well-established manufacturers.

No, we are not seriously advocating a cut-price campaign; but we are advocating a few more infusions of new blood into the independent manufacturers' ranks, and the amputation of a few paralyzed members. These little operations are necessary before the independent body becomes quite robust.

POSTERS.

UNDER date of November 7 the Motion Picture Patents Company issues its exchange bulletin No. 27, whose substance is as follows:

Legitimate motion pictures are occasionally made the subject of adverse criticism by reason of the use by the exhibitor of sensational and misleading posters that have been prepared without the co-operation or knowledge of the manufacturer of the picture.

Exchanges are notified not to supply any poster for use in connection with any motion picture except posters made with the knowledge and consent of the manufacturer or importer of the motion picture.

It would be irrational to assume that only a film maker can execute a good poster. Indeed, the general tendency today is to give the palm of excellence to the specialist, in any line.

But in the motion picture poster line the specialist has abused his privilege. His hideous devices resemble nothing that appears upon the screen or even between the lines of the original scenario. Were his motive entirely malevolent he could not hit upon a better scheme for the discrediting of honest effort. He, and the exhibitors who patronize him, have covered the countenance of as fair and clean an art as ever improved humanity with an evil and disreputable mask. What wonder that many who might enter the theater for the first time and be convinced of its sound virtue are turned away at its very door by the spots of decay they observe on its surface?

No doubt there is great room for improvement in the best of posters. But we must credit the producers of motion pictures with a selfish and therefore a powerful reason for executing posters appropriate to their subjects; and that is half the battle. Indeed, it is more than half the battle; for the picture manufacturer, made responsible also for the poster, may reasonably be expected to take more interest in its development and finally to bring it to an excellence commensurate with that of the films themselves—if any poster can be made to measure up to the photoplay it represents.

The edict of the Patents Company will doubtless be something of a blow to a few irresponsible poster makers. The better class will get their orders from the film pro-

ducers and will be glad of the opportunity to co-operate with them for the improvement of their product. The discarded makers will probably work doubly hard for the business of the independent exchanges, who are under no such restrictions as the licensed renters. It will behoove the independent film manufacturers to discourage the threatened influx of bad posters to the field by helping in the production of good ones. This they can do just as efficiently as can the licensed manufacturers; and their prompt action at this time will help to excise the canker that is eating into the fair name and even into the profits of the industry.

FILMS ARE PHOTOGRAPHS, AFTER ALL.

THE United States customs appraisers have been trying for a long time to prove their belief that motion picture films are manufactures of celluloid, in the same class with a policeman's collar or a stenographer's back comb. As we have said before, it is difficult to see how anyone but a routine clerk could hold this idea beyond the first thought. The fact that celluloid, or more properly pyroxylin, is used in the industry is purely incidental, or perhaps we should say accidental. Any transparent, flexible and durable material would do the work.

We are relieved of the incentive to argue on this point, however, by the fact that the matter has been decided by the highest court with jurisdiction over the case, and it could be decided but one way. The government appraisers were wrong and the films are photographs pure and simple.

The effect is simply this: Manufactures of celluloid are dutiable at 25 per cent ad valorem plus 65 cents per pound. Photographs are dutiable at 25 per cent ad valorem, and that is all. The difference amounts to approximately three dollars per reel. A hasty mental calculation of the number of reels imported by George Kleine, Pathé Frères, I. C. Oes, and the others who have been bringing foreign-made films into this country for many years, shows that their aggregate expenditure for duties on manufactures of celluloid has been enormous. Now it transpires, by virtue of the court decision, that they have simply been putting money in the bank. The United States Government will refund to the film importers a sum in the neighborhood of \$300,000. Figure out for yourself who will get it.

In other words, you can't beat the film game.

HEALTH OFFICERS INSPECT THEATERS.

HEALTH officers have been inspecting the Milwaukee, Wis., picture theaters regarding the sanitary surroundings, and a fairly good report has been submitted to Health Commissioner Rucker. There are seventeen of the shows in the city, operated in all four sections.

The summary of the health commissioner's statement is that the floors of the moving picture show houses are scrubbed every day. The ventilation is fairly good and the places are reasonably safe from fire. Many of the theaters are reconstructed buildings and consequently not as nearly fireproof as Dr. Rucker would desire.

There are no toilet facilities in any of the theaters and Dr. Rucker believes this may be an advantage in the matter of public health. The health officers, Dr. Rucker said, will follow the general inspection with frequent examinations.

The Orpheum Theater at Louisville

By G. D. Crain

THE Orpheum theater at Louisville, Ky., on Jefferson street between Third and Fourth, is one of the most up-to-date motion picture show houses south of the Ohio river. The edifice was recently completed at a cost of \$30,000 and contains every feature of safe construction, comfort, and provision for sanitation that could be introduced into a theater building of this kind.

In advertising powers, the Orpheum may also be rated as a "Class A" trade bringer, for its handsome exterior makes it literally impossible for one to pass by without noticing the pretty little playhouse. Advantages of location are possessed by the Orpheum, for it is in the heart of the down-town district, where thousands of shoppers pass daily in search of recreation. Just next door to the theater is a big interurban station, where many suburban lines unload hundreds of people every day. Because of its convenient location, the Orpheum gets first chance to attract and this constitutes a big feature.

The floor, wainscoting and trimmings of the entrance vestibule are constructed of polished marble. After the shades of night have fallen, 1,200 ten-watt tungsten lamps glare out from the nooks and crevices of the stucco work, where they have been placed in studied arrangement so as to produce the most brilliant lighting effect that is possible.

At the marble base of the arch there are four bulletin boards, about four feet high and three feet in width, which present the current picture program to the Orpheum patrons. Tickets are sold at a cashier's office in the vestibule and the admission slips are collected in the vestibule by a uniformed attendant, before the patron enters the swinging mahogany doors that lead to the interior. There is no "spieler" or music box outside of the Orpheum, and the only feature that calls attention to the existence of the show, aside from the handsome entrance arch, is a big electric sign that swings from the upper cornice. The sign is surmounted by a big crown, iridescent with electric jewels, and the word "Orpheum" ranges across the lower part of the sign in large letters. The crown sign contains more than two hundred tungstens, which blaze out an invitation to every passer-by. After procuring tickets from the cashier, the Orpheum

patron enters through either one of two entrances into one of the safest and most modern picture shows that has been constructed in Dixie. The admission price is ten cents, five cents for children. In addition to two capacious entrances to the show, which may also be utilized as exits in case of emergency, the Orpheum is equipped with three additional exits from the interior.

Although fireproof concrete construction reigns supreme throughout the Orpheum, a panic, from any cause whatever, can easily be averted on account of the expediency with which the five exits may be thrown open and the theater emptied.

The interior of the theater presents a high arched roof, insuring ample ventilation, and a beautiful decorative scheme has been worked out in terra cotta and gold. Orchestra seats upholstered in terra cotta plush provide a seating capacity for five hundred persons and the comfort of every patron is assured. A six-foot pitch from front to back in the house provides a sort of amphitheater arrangement by means of which each patron can see over the heads of others to the screen where the pictures appear. The seats are arranged in rows straight across the theater, with abundant space between rows so that those attending can stretch themselves comfortably.

The safety of the public in attending picture shows at the Orpheum is assured because of the concrete feature of the building. The interior, from cellar to dome, is made of concrete, the floor being covered with a heavy carpet to deaden all sound while the pictures are in progress. The operating room is 8 by 12½ by 7 feet in dimensions and is also made of concrete. Two American Standard machines are installed, the length of the throw to the curtain being 90 feet. The screen is 18½ by 15 feet in dimension.

In catering to the safety of the public as a primary feature of

the Orpheum, the management also provided for the comfort of its patrons by installing one blow fan, two 36-inch exhaust fans, and equipment for pumping cool air through the structure in order to insure top-notch sanitation. During the warm weather, fourteen 16-inch electric fans keep up a continuous circuit of cool breezes through the auditorium and during the reign of Boreas



The Orpheum, Louisville, Ky.

an up-to-date steam heating system provides a comfortable temperature in the theater.

The Orpheum clientele enjoys a show of one hour's duration, consisting of three reels of first-run film and one illustrated song, the films being furnished by H. Lieber & Co., Indianapolis. Exhibitions at the Orpheum begin at 10 o'clock in the morning, continuing throughout the day to 11 o'clock at night. An orchestra of four pieces discourses sweet strains during the shows and short intermissions. Sound effects are produced by one man, who has nothing else to do but to produce a satisfactory aural effect in conjunction with the pictures. During the intermissions, the auditorium is lighted for entrance and egress by means of four chandeliers, each equipped with four high-powered tungstens, and a fringe of tungstens also extends about the moulding of the theater.

The staff of the Orpheum consists of nineteen persons, including two regular operators, one relief man, two cashiers, orchestra, sound effect man, ticket takers, janitors, etc. The uniforms of the staff are of dark blue, braided and with the Orpheum management's initials on the collars. The appearance of employees is kept up to the highest possible standard, as is the appearance of the entire building, for the Princess Amusement Company, which controls the Orpheum, does not do any advertising except in gaining the exploitation that is furnished by the appearance of the house and its employees, together with the undoubted "class" of the exhibitions.

The Princess Amusement Company's officers are: Irvin Simon, president, and W. A. Kinney, secretary and treasurer. Mr. Simon is also chief executive of the Princess management, being assisted in the work of management by C. J. Nichols, who visits each of the three theaters under the control of the Princess every day.

The competition of the Orpheum has been minimized by the fact that all of the moving picture show houses in the immediate vicinity of Fourth and Jefferson are controlled by the Princess Amusement Company. The houses controlled by the Princess concern are the Orpheum, Casino and Columbia. During the entire year the Princess Company also runs a high-class bill of vaudeville and pictures at Hopkins theater, on Market street, and the summer vaudeville attractions and pictures at the Gayety theater, on Jefferson street, are also under the supervision of the Princess management.

The illustrations convey only a meager idea of the Orpheum's beauty.

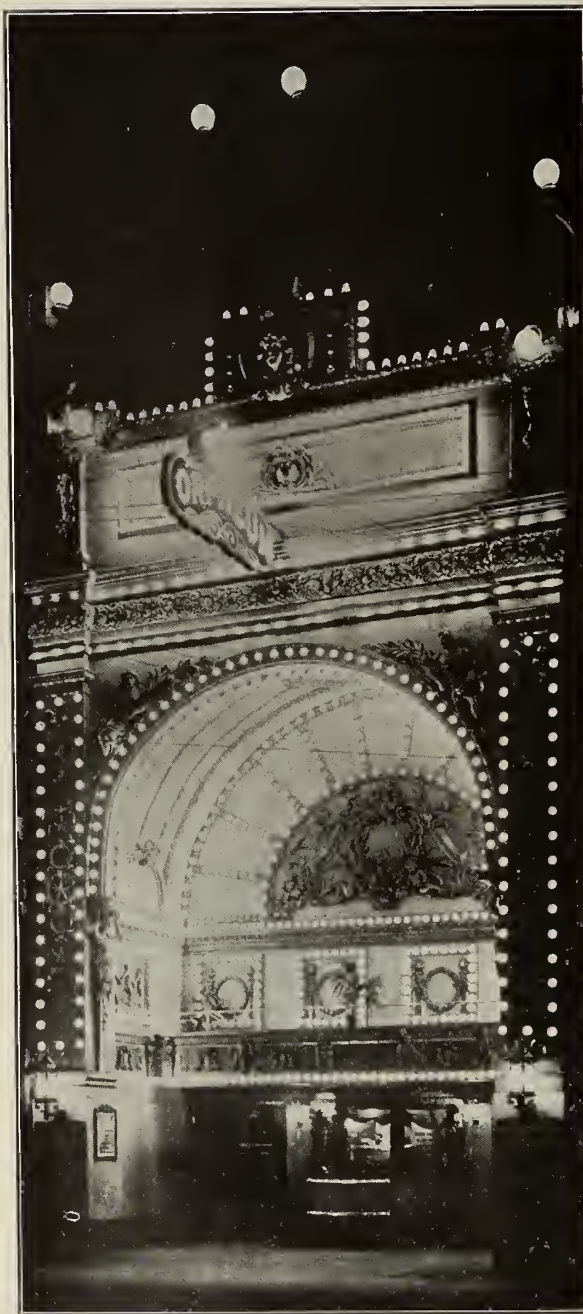
The Independent Conference

Much oil was poured upon the troubled waters of the independent seas, not only at Cleveland, where many manufacturers went looking solely for orders, but at the conference held between the committees appointed by the Alliance and the Sales Company. As a result of this last conference the independent situation seems to have cleared materially, and it can be said with quite a degree of accuracy that the independents are presenting right now as solid a front as they have ever presented. This augurs well for the industry as a whole. The results of this conference were three in number. The first was the acceptance of the American Film Company by the Sales Company. Second, the exchanges learned for all time that it would be the firm policy of the manufacturers to sell their product on a C. O. D. basis. The third result was a complete understanding by the Alliance of what would be necessary to secure exclusive territories.

Taking up the effects of this recent conference, there are many interesting possible results. For the first time in its history the Alliance made the Sales Company feel that it was in a position to talk in a straightforward manner, and that its members had finally come together in a determination to back up the demand of the Alliance. Realizing this, both parties to the conference showed a desire to find a common ground on which they could meet. The admission of the American Film Company to the Sales Company gave the western members of the Alliance that which they had long desired, namely, a western independent film manufacturer, and was undoubtedly brought about by the new spirit of fairness.

The C. O. D. shipment to the exchanges has long been a subject of much dissention, and in the ordinary sense of business it seems to be a rather harsh restriction. Ordinarily a manu-

facturer allows his customers of long standing a certain amount of credit, and in times past the extension of credit by manufacturers to film exchanges has been the only thing which has saved the industry from many disastrous failures. But today the film exchange is the only part of the industry which seeks credit. The exhibitor does a cash business, he gets his nickels at the door. The film manufacturer buys his film base for cash. The exchange man does not intend to extend credit, but in many instances the stress of competition has forced him to do this against his will, and



The Orpheum at Night.

as a result he has been constantly seeking credit from the manufacturers. However, the film manufacturer has finally come to the front and has delivered his ultimatum of film for cash only. In the long run this ultimatum should prove of great benefit to the exchanges now existing, as it will work automatically to keep from the field any contemplated new exchanges, unless the newcomers are fortified with a good-sized bank roll. Existing film exchanges need fear no ill results from competitors who come thus fortified, because they will be pretty sure to pursue modern business methods.

Another excellent result of this C. O. D. ultimatum is that it establishes the first foundation stone on which the industry may raise a code of ethics for their guidance. Here is definitely stated the first cardinal principle of the industry—film for cash only. If this rule is enforced religiously, it will breed a spirit of treating everybody alike in other respects, which cannot but have a beneficent result.

The subject of exclusive territories proved to be a very delicate subject. The Sales Company, being in association for the marketing of its members' product, is unable to enter into any agreement regarding the restriction of territory. Such a course would be very apt to prove illegal. However, the Alliance may impose upon its members certain regulations which will have the effect of restricting territories. This in all probability will be the course pursued, and it is believed and understood that the Sales Company will do nothing which will prove inimicable to this much-

desired state of affairs, as districting is necessary.

With the thrashing out of these three questions and the various satisfactory settlements, comes a feeling in the independent body of stability and security which has long been wanting. The results of this new feeling have been almost instantly recognized in a desire to advance as much as possible the problems of the film industry, and rest assured it is an industry. Art enters into the moving picture field at only one point, namely, before the camera. The rest of motography consists of optics, chemistry, mechanics and business. Given a good projecting machine and a competent operator, a reel of film will produce as good an entertainment tonight as it did last night, or as it possibly can do tomorrow night. To be sure, many of the problems of the show business confront the exhibitor in presenting amusement to the public, but these problems should not affect either the film manufacturer or the exchange man. This idea is slowly being recognized by the moving spirits in the field, and its universal acceptance will undoubtedly be accompanied by a complete regeneration of most of the present business methods. One feature is the establishment of an exhibition hall at the Sales Company's offices, where the various independent manufacturers are submitting their films at stated times for the approval of the National Board of Censorship.

Other results are confidently looked forward to, and it is sincerely hoped that this new and regenerated independent faction is something more substantial than a dream. It has many indications of genuineness.

Reforms in Moving Picture Regulation

By John Collier

SOME days ago, I undertook to write briefly for THE NICKELODEON regarding the proposed reforms in motion pictures now before the city of New York. But, I find it hard to comply, as the question is just now in a very confused state.

What is wanted is clear enough, and everybody—the manufacturers, the exchanges, the exhibitors, and the civic bodies interested—is agreed that certain reforms are necessary. They are worth enumerating, as they apply more or less to other cities than New York:

(1) The control of picture shows should be concentrated in one department, and this department should have a method of procedure, laid down by the law, for the issuance and revocation of licenses. The common show license in New York (the license for a straight picture show) is now, in the eyes of the law, a mere privilege; yet when it is revoked a man's property is virtually confiscated and his earning power is destroyed. It is clear that a license should be revocable only for cause, and that there should be an appeal to the courts from the action of the licensing authority.

(2) Most of the specific laws bearing on motion picture theaters were framed in early days, before motion pictures existed, and were designed for the regulation of traveling shows and debating halls. As the laws are few and impractical, the various city departments have had to make regulations which took the place of laws. These regulations have frequently been changed without notice, causing great hardship on the trade, and

the public itself hardly knows, in many instances, what the regulations are. It is generally agreed that there should be definite and complete laws passed relating to the construction of picture theaters, and sanitation, lighting, and similar conditions. The seating capacity is now limited to 299; it should be raised to 500 or 600.

(3) There has been much complaint against the character of the vaudeville given in the picture theaters, which is often cheap and sometimes decidedly vulgar. This vaudeville brings the picture shows into bad repute and hurts the reputation of everybody engaged in the motion picture business. What can be done to improve this vaudeville? Is it possible to have a censorship of vaudeville? Everybody agrees that something needs to be done about it, but nobody knows just what.

(4) Do the powers of the National Board of Censorship, as they influence New York City, need to be strengthened? It has been proposed that the city give a legal authorization to the work of the National Board of Censorship, and it is possible that this will be done. It has likewise been proposed that the city establish an independent censorship, although this censorship would not do away with the need for a national board of censorship. If the city established a censorship, it could be made up of volunteer citizens, in which case it would probably very quickly become identified with the National Board of Censorship, which has already enlisted the cooperation of nearly every volunteer civic body in New York. But the aldermen propose to establish a censor-

ship whose members will be aldermen, and there have been several public hearings on an ordinance creating a board of censorship, with three aldermen for the censors, and a flat penalty of \$100 for every case of disobedience to their orders. It likewise has been suggested by members of the aldermanic committee which now has the bill under consideration, that every man in his own district be made a censor of moving pictures. As the aldermen are not taken very seriously in New York, it is not likely that their proposed censorship will be taken very seriously. It is doubtful, too, whether the aldermen can legally constitute themselves censors, as censorship is a semi-administrative, semi-judicial function, and the aldermen are a purely legislative body, with very limited powers.

Probably several months will be required to clear the situation up in New York. The important fact is that, for practically the first time, every interest in the motion picture business is substantially agreed on certain reforms, and practically all the civic bodies in the city are asking for the same reforms. For more than a year there has been a quite remarkable good feeling and co-operation between the motion picture trade interests in New York and the civic bodies of New York. The Board of Censorship has been the outcome of this good feeling and co-operation. The net result of the agitation and work now going on will be to give motion pictures a dignified legal status and to make picture theaters a safe and wholesome gathering place for the families of the masses of people.

It seems to me there is a lesson in the New York situation for the whole country. This lesson has two chapters, and I will enumerate them:

CHAPTER I. Moving picture shows *must* be regulated; city authorities cannot avoid regulating them even if they want to; they are public gathering places; they present certain dangers from fire; they need certain police supervision; and being, as they are, gathering places of families and children, they need moral supervision. The question to answer is, not whether the city government shall regulate picture shows, but how it shall regulate them. In New York, at present, the shows are being more and more carefully regulated. Two years ago, under the McClellan administration, the shows were being regulated in the wrong way. The result was a perfectly scandalous condition of graft and a general disregard of public welfare by the city or by the shows. Now they are being regulated in the right way, and the graft has stopped, the public is being protected, the business is prospering, and capital is not afraid to go into the motion picture field.

CHAPTER II. The general public has an impression that the trade interests, and especially the exhibitors of motion pictures, object to being regulated. Just the opposite is really the case. The intelligent manufacturer, renter, or exhibitor—that is, the average—is more interested than anybody else in the proper municipal regulation of the picture business. The exhibitor, for instance, wants to be given a definite legal status, and he wants to be required by law to do certain necessary things, and he wants his competitor to be subject to the same regulations.

In the beginning, the Exhibitors' Association of New York was stirred into active life by the need of defeating certain regulations which were, in fact, drastic and unjust. Now, the Exhibitors' Association stays together for the purpose of securing regulations which are reasonable and just. If the trade interests in each city would or-

ganize and study their local situation, find out what was really needed and ask the city to inaugurate the reforms which all were agreed on, they would put an end to most of the attacks which the business is now being subjected to.

Lights Up in New York

Mayor Gaynor of New York City has authorized Mr. Francis Oliver, Jr., commissioner of licenses, to order "lights up" in the New York picture theaters. The order, as delivered by Mr. Oliver to the exhibitors, took the following form:

Many of the moving picture shows in this city are given in rooms which are totally dark, or almost dark, while the pictures are being displayed. Tests have proven that it is possible to display pictures in well lighted rooms. If moving picture shows are given in darkened rooms it is possible for many actions to take place without the knowledge of the owners or managers which would not be tolerated if the owners or managers were aware of them. I need not go into detail, for the proposition is self-evident. The halls can be lighted up by many means now in use in many parts of the city, and which can be installed in any hall for a very moderate, if not nominal, price.

Therefore, I hereby inform you that by November 20, 1910, we will consider it a proper cause for the revocation of a moving picture show license if it is found that the pictures are displayed in halls that are not lighted up so that the persons in the audience are at all times easily visible.

Furthermore, I call your attention to the fact that many persons have been convicted under the penal laws for admitting children without escorts, or improperly escorted, into moving picture shows. This practice must stop. The action of the licensing authority in revoking a license held by a person convicted of a crime has been sustained by the courts of this state.

Therefore, I hereby inform you that persons who are convicted of the crime of permitting children to enter under the conditions forbidden by law are in danger of having their licenses revoked or suspended.

I take it for granted, and I know it to be a fact in most instances, that the moving picture show proprietors are constantly working to gain the public good will and stop the criticisms which have been directed against this business.

I call the above matters to your attention and urge you to comply with each of them, as I deem them steps for the betterment of the business, and which will have a great tendency to prevent any just criticism of the conduct of the picture shows in this city.

By direction of chief of bureau.

Motion Pictures in Minneapolis School

Motion pictures will follow phonographs in Minneapolis, Minn., public schools. George H. Elwell, president of the board of education, is working out a plan for making the best use of school auditoriums and motion pictures are a feature of the plan.

Many of the schools already have stereopticons and Mr. Elwell expects that the introduction of the more modern motion picture will be easily accomplished and will aid in teaching geography, history and other subjects.

"A large amount of money has been invested in school auditoriums in Minneapolis," said Mr. Elwell, "and I believe that serious consideration should at once be given to methods for their best use. They can be made a great factor for good and my plan will provide for various kinds of entertainments to attract the children and young people. Motion pictures, over which a strict censorship will be exercised, are an important feature of the plan. All will work to create a taste for the better classes of amusements and for social and moral uplift."

Recent Films Reviewed

IN THE GRAY OF THE DAWN.—Reliance. This new company, evidently aiming to make a sensation with its first release, set things going at a prestissimo "hoop-la" tempo, with the restraining hand of dramatic propriety and good taste flung loose. Seldom have we seen so many "yellow" features combined in one piece. A glance at the plot will show what we mean. It is concerned with a young "society" man who is engaged to a beautiful blind girl (she was intended to be beautiful), but he deserts her for a queen of the demi-monde whom he meets at a ball in the tenderloin. He falls an immediate victim to this Sappho's charms, but she treats him with icy reserve, until he hands her a diamond necklace—then she thaws quite a bit and asks him to call around. Pretty soon her passion rises to the same temperature as his; the flame of love becomes so hot indeed that she is purified and refined by it; and when he wants her to marry him, she refuses, because her new-born conscience won't let her steal him away from the pure and trusting blind girl. Then he starts to shoot himself, but she stays his hand, and, relenting, tells him to go and get the minister, which he does. But while he is gone her conscience gets busy again and simply won't let her marry him; on the other hand, he will commit suicide if she doesn't; so in order to solve the awful dilemma, she commits suicide herself. This happens in the gray of the dawn, so we are spared the ghastly details; but when the lover, with the minister, comes in and turns on the light, we see her dead body draped over the center table with the face hanging down toward the audience, a la Sven-gali. A strong situation! Yes, in a way—but also forced and hysterical. To one who has followed the pseudo-motives that led up to it, the situation is entirely unconvincing—a bit of dramatic buncombe. That the forces of the action are psychological does not defend the piece against charges of melodrama and sensationalism. The dramatic tone throughout is all too purple—purple with splashes of crimson. As regards the acting, many good things can be said; Marion Leonard, one of the stars of the motion picture firmament, held the attention in every scene and all but made the piece convincing with her skilful performance; the blind girl was also well assumed; the leading man, however, was scarcely big enough, physically or histrionically, to fill the part. There are no objections to be brought against the production, which for a first attempt, was eminently successful, the costuming, the settings, and the photography setting a high standard for future achievement. The new company evidently has good material which will undoubtedly win high praise in dramas more tasteful and temperate.

THE KEY OF LIFE.—Edison. The same objection which has been brought against the performance of Rostand's "Chantecler" also applies to this piece, namely, that humans cannot put on the guise of animals and simulate the habits of animals without appearing more or less ridiculous. When the aim is pure travesty and comicality, the thing works with great success; but when, as in Chantecler and the present piece, the aim is serious and to some extent philosophical, the effort ends in undignified foolishness. Mlle. Pilar-Morin does all she can to make the cat-woman convincing, but it seems like a waste of talent; she was impressive only in those passages where she dropped her cat characteristics altogether and became for the moment, simply a woman.

WOMAN OF SAMARIA.—Pathé. A biblical subject, evidently taken in Palestine. The scenery is the best part. The plot interests to some extent, but the appeal is religious and not dramatic. The figures of Jesus and his disciples are rather smug and pasty. There was some good acting in the miracle scenes on the part of the subjects who were cured; the woman of Samaria also acted well, clearly conveying the essential vitality of the character. The coloring adds to the beauty of the pictures; but all in all, the performance lacks inspiration.

THE MEXICAN CENTENNIAL.—Selig. Is interesting because of its timeliness, but the pictures are not of a kind that will stick long in the memory.

SETTLED OUT OF COURT.—Selig. This plot strains probability beyond the breaking point; the rupture of a family and

their exodus to Reno (father, mother, child, all by different routes) and their final meeting and reconciliation, is handled in a manner essentially farcical, though, heaven knows! no humor is accomplished or intended. The playwright who thus juggled with the issues of life and destiny, had an amazing amount of assurance. The boy part is rather well acted; incidentally it must be mentioned, however, that he played on a man's size violin, which, for a boy of about seven years, is a physical impossibility.

BOY SCOUTS OF AMERICA.—Edison. This survey of an interesting institution is all too short; we would like to see more. The film ought to be accompanied by a lecture wherever given, because the details of the boy scout movement would interest any audience, especially the boys.

RIDERS OF THE PLAINS.—Edison. A beautiful film combining instructional and dramatic features. The Royal Mounted Police of the Canadian Northwest form the subject, and their purposes and functions have been illustrated in a characteristic episode taken from life. This is surely a most agreeable way to imbibe knowledge. One of the scenes—the one at the foot of the barren hill—forms a picture of which the composition is of rare artistic merit.

HANK AND LANK—THEY TAKE A REST.—Essanay. Here Hank and Lank get mixed up with a policeman, and have lots of fun triumphing over the majesty of the law. The episode leads up to a good climax, and brings many laughs.

THE BOUQUET.—Essanay. A neat serio-comedy of considerable refinement—the kind which we like to see. The complication is plausible and human, and bears a good moral. Many people seeing it will be stimulated to thought, and even perhaps to action. Such a film is decidedly worth while. We hope the Essanay company will follow up this new vein.

THE MOTOR FIEND.—Pathé. This piece gets rather monotonous and the finale lacks point; the mother-in-law episode also sadly misses fire. About the only commendable feature of the film is the clever and realistic manner in which the unfortunate victims of the motor fiend roll along in the wake of the auto.

BRUGES, BELGIUM.—Pathé. Interesting, but the photography is not quite up to the Pathé standard for scenics, being drab and toneless. The rocking of the boat is an unpleasant feature, arousing strange internal misgivings reminiscent of experiences at sea.

A TOUCHING MYSTERY.—Atlas. A rather flippant title for a film which depicts a really horrible experience. A woman, under the curse of a Hindu magician, finds every object disappear which she attempts to touch. Husband, child, servants, vehicles, a moving train, and several other persons and objects disappear the instant she puts her hand upon them. The horror of it has all but driven her distracted when she wakes up and finds it was all a dream. The trick features are cleverly managed, and the film succeeds in suggesting a feeling of the weird and uncanny.

THE PROPOSAL.—Biograph. Somewhat crude this. The idea is good, but should have been worked up in a lighter, more satirical vein. Much of the fault lies with the leading actor, whose method is too broad and extravagant, making the character not so much a batchelor as a buffoon. His espionage at the door of his threatened fiancée was grossly mismanaged.

THE PASSING OF A GROUCH.—Biograph. Another excellent Biograph comedy, far-removed from the slap-stick level. The humor of the piece finds its basis in the vagaries of human nature, and is consequently sound and convincing, giving food for thought. "More truth than fiction," can be said of it. The capable acting brings out all the good points of the theme.

THE TELEPHONE.—Vitagraph. A startling example of the extreme length to which producers will go in order to get a sensational picture. Here an apartment-house fire has been dramatized, with all the exciting details attendant on such an occasion. The result is exceptionally convincing and thrilling.

The Vitagraph Company excites our admiration for the able manner in which it has handled a difficult subject.

A DAY ON THE FRENCH BATTLESHIP, JUSTICE.—Vitagraph. The producers have packed an excessive number of scenes into a short length of film with a result that the scenes seem jerky and hurried. Several pictures are shut off right when the interest is hot, and people don't like this. It is an interesting subject, and the jack-tars seem to have co-operated heartily with the camera man. Photographically the film is only fair.

DARJILING.—Pathé. It is hard to say anything new about a Pathé scenic because they are always interesting and admirable, seldom departing from a high standard. This one is fully worthy to join the ranks of its predecessors. The first picture—that of the Himalaya mountains—was blurred and almost undecipherable; but knowing the Pathé photography of old, we lay the blame on the picture machine operator.

NEW STYLE INKWELL.—Pathé. As these are typical Betty tricks we wonder why Betty did not do them. The main device is in itself stupid, but some of the supplementary details are funny, and evoke a fair amount of laughter.

MAX HAS TROUBLE WITH HIS EYES.—Pathé. Here's a film that is not very nice, but oh, it is funny! It's the richest thing that has been released in many a day. Nobody could help laughing at it—not even the *New York World*. By the way, we would like to take this our noble contemporary to see the piece, and watch its stereotyped old form melt and dissolve into a gleeful, hilarious pi.

THE EDUCATION OF ELIZABETH.—Kalem. Here the producers have tried to contrast the effete culture of the East with the rough vitality of the West, all to the advantage of the latter, of course. But the piece fails to prove much, for the Easterners, though effete, are not cultured, and the Westerners are not so much rough as rough-house. The treatment of both sides is farcical, and consequently the argument is sacrificed to a few laughs. Elizabeth is pretty, but her four years' education evidently did not sink in very deeply, for she is just the same girl when she returns as when she went away.

THE LADY BARBERS.—Selig. A most extravagant plot, judged from the standpoint of plausibility; but farce is the intention, so we needn't scrutinize matters too closely. Moreover, the complications, impossible though they be, bring into play a lot of human nature and the result is thoroughly amusing. There is a chuckle or a laugh every minute.

THE BACHELOR.—Selig. A neat little comedy has gone to waste here on account of bad acting and inadequate photography. The actor races through the part, fails to emphasize the climax, and distracts attention constantly by meaningless facial display. The photography would not be bad for an ordinary film, but here the nature of the subject demanded an exceptional clarity in order that the audience might catch the point. As the piece stands—but it doesn't stand, it falls flat.

THE VAMPIRE.—Selig. This is the latest embodiment of Kipling's famous poem, and probably the last, for the Vampire's vogue is on the wane. We have had her in poetry, in painting, in drama, in the dance, and now in the photoplay. Here she has been surrounded by a plot that is too tawdry and stagey for any use, but the vampire lady herself is interesting, being played by an actress who looked the part and acted with rare effectiveness. The producers have spent no little effort in rigging up unusual settings and stage effects, most of which were not worth the trouble. The Vampire tableau was fair—but only fair. The company came about as close to Sir Ed Burne-Jones' picture as they did to his name. Strange to say, the actress looked less like the Vampire in the tableau than she did throughout the drama; her hair was fluffed out too much.

THE ADOPTION.—Edison. Roy Norton, having made a hit with "His New Family," repeats the idea here, and we are glad he did, and hope he will keep on repeating it as long as he can. This piece is fully as delightful as its predecessor, though not so dramatic. In fact if there is any fault to be found with the piece it lies right here: the dramatic opportunities of the plot have not been taken full advantage of. There is no "strong" scene. But then, there are several charming ones, to find the equal of which one would have to

search a long time down the lists of photoplay releases. The little boy is our notion of a child actor, being simple and child-like—not uncannily precocious. We predict he will raise at least one million exclamations of "Ain't he cute!" and "Isn't he a darling!" Sandy, of course, is a darling, too, only people won't say so out loud. The production excels at all points, particularly in the clear rich tones of the photography.

THE LASSIE'S BIRTHDAY.—Edison. A pretty idea which pleased in synopsis form, but when delivered on the screen was rather disappointing. The comedy has lost its delicacy, being rendered in a cheap farcical spirit; moreover, the points have been over-emphasized—the piece is too obviously leveled to the comprehension of rudimentary intellects. Another fault lies in the narrowness and circumscription of the pictures; this was done intentionally, no doubt, to bring the actors nearer to the audience, but it has the negative feature of necessitating such a close grouping of the eavesdroppers that the effect is absolutely lacking in plausibility.

TRIP OVER THE ROCKY AND SELKIRK MOUNTAINS.—Edison. Once more some delightful scenes of northwest Canada. The Edison company has made us so familiar with this region that we begin to feel as if we had been there and knew all about it. Many scenes gain recognition without any recourse to the sub-title. This Canadian series has filled at least one person with the firm intention of seeing that country himself some day; and doubtless there are many others.

THE SHIP'S HUSBAND.—Edison. The plot of this comedy is considerably involved and the company deserves praise for rendering the complications so lucid. We can easily see that it was no easy matter to do this, and must have involved a great deal of careful planning. The result is admirable; but, it must be related, not very funny; the laughter was not so hilarious as the strenuous exertions of the actors seemed to make a bid for. Probably more laughs were evoked by the episode of the romantic stenographer than by all the rest of the scenes put together. This is strange, but true. It is often a little touch of detail like this that goes to make the success of an entire piece; and we hope the Edison producers will con this fact well, for the present reviewer has often felt a lack in the Edison films that relates to this very point. The Edison subjects are usually strong in the general outline, but they often miss their deservedly good effect owing to a lack of vitality and briskness in the incidental episodes.

MIKE THE HOUSEMAID.—Lubin. A typical Lubin comedy. Some people like them, and some people don't. But nearly everybody laughs.

THE FACORI FAMILY.—Pathé. A small band of acrobats, three in number, who do some spectacular and well-executed stunts on the trapeze bars. They have been photographed high in the air, as if the camera man had sat on a trapeze at an equal level, and this close view of the performance adds to the interest. The whole effect is like a vaudeville act viewed at close range.

COWBOY JUSTICE.—Pathé. Any place west of New York is the West to a New Yorker, so the Pathé producers evidently flattered themselves that they were getting the real Western atmosphere when they went as far west as New Jersey to get the scenery for this cowboy melodrama. The result is truly incongruous—cowboys chasing desperados down pretty lanes between whitewashed fences. The acting, on the whole, was spirited, one fellow making a sensational fall from a running horse, and another a daring dive into the river; but that surreptitious "hist-like" tread with which the desperadoes approached the station was enough to make one laugh. The play is scarcely drama, being without heroine or "heart" interest; but that is no objection, we merely point it out as being unusual. The piece aims to be a thriller, and it succeeds.

A ROUGH RIDER ROMANCE.—Kalem. A very pretty scene opens this drama—two lovers seated in a canoe and paddling about in a sheltered, romantic pond. They are not, however, the two who finally marry, and therein lies the pathos of the drama. The ending of the piece is what is known as "unsatisfactory," but it will satisfy those who are endowed with logic and reason. If we know motion picture audiences

as well as we think we do, however, we believe that the ending will militate against the popularity of the film. Nine people out of ten would rather see the husband run off with his former sweetheart, than remain as he did, with his wife. Not that people are steeped in depravity; they simply like to have the heart interest satisfied. That the producers refused to evade this difficulty, does them credit. Many other good features of the film, which we can do no more than hint at—namely, the stirring and well-managed battle scene, the realistic hospital tent, the novel arrangement of the house interior, the consistent excellence of the acting—indicate that the Kalem company is following a high ideal.

THE FATAL GOLD NUGGET.—Bison. A Western melodrama with a strong moral, showing the dire results that come from man's cupidity. One scene—where the two ruffians walk along, each with a hand on the nugget and each covering the other with his gun—is tremendous in its suggestive import. Cupidity was never better symbolized. As to the acting, it is pitched to a melodramatic tenseness that seems a trifle shrill. The people are almost inhuman in their ferocity. The villainess marred the midnight burglary with improbable action, such as coming to the front and gloating over the nugget. In the latter part of the film a scene was repeated, and thereby led to considerable confusion. Capable supervision should have eliminated such a blunder.

FALSE LOVE AND TRUE.—Lubin. One of those impossible pieces, which take well because invested with romantic sentiment. There is no use pointing out how untrue to life such a piece is; people like it, and that is all that counts. The hero and heroine looked their parts, and acted satisfactorily; though why the hero should have felt so peevish when he found he had married a wealthy girl is beyond the power of mere reason to fathom.

EDITH'S AVOIRDUPOIS.—Lubin. There is considerable coarseness about this picture, notably Edith's exertions and mouthings before the mirror; these received a chilly reception from an audience of 900 people. After so much strenuousness on the part of the actress, the effect was pitiful. The chase brought out more laughter, especially the trick features, which were really novel. This was all that saved the film from utter banality.

THE GIRL FROM THE EAST.—Nestor. To such people as got the hang of the complications, this film afforded considerable amusement; but it seemed to keep a large part of the audience guessing. Part of this uncertainty was due to the rather involved nature of the plot, and part to faulty presentment. As an instance of the latter, take the introduction of the actor-artist, who came seemingly from nowhere but immediately became an important factor of the action. The essentials of the conspiracy were also difficult to grasp for some time. The piece, however, finally works up to a rousing climax which nobody had any difficulty in understanding, and the laughs were loud and merry. The photography could be improved in several scenes, especially the first, where the pictures seemed hovering around the vanishing point.

BROTHERS.—Lubin. This piece is bound to please, if for no other reason than that the people in it are good looking. Seldom do we see such an aggregation of pulchritude in one moving picture. Everybody likes this. Comely actors will go more than half way to make the success of a drama, and it is a wonder that some producers are so blind to the fact. This Lubin trio, moreover, stands up well under the test of "handsome is as handsome does"—they are excellent actors. They managed to cast an appearance of plausibility over situations that were essentially strained and improbable. No small part of this success in dulling the edge of skepticism was due to the remarkable similarity between the Brothers. Obviously the actors are brothers in real life, but even for brothers they bear an unusually close resemblance. With this startling bit of verisimilitude always in evidence several incredible features of the plot passed unnoted. The production on its material side is satisfactory at all points.

PHARAOH, OR ISRAEL IN EGYPT.—Gaumont. Another of those Gaumont historical spectacles about which all people are agreed as to the excellence. Dramatically this one is a trifle slow, but this fault may be overlooked in view of the impressiveness and magnificence of the production.

ABRAHAM LINCOLN'S CLEMENCY.—Pathé. This film, being full of patriotic thrills, promises to have a wholesome and beneficial effect wherever it goes. Films that foster patriotism, heroism, and brother-love cannot be commended too highly. To carp and peck at little flaws of detail would here be foolish; the piece has a large message which would cover a multitude of faults, if present. The photography excels technically and several scenes rise to artistic heights—that one, for instance, which shows the battlefield of the dead, in moonlight. The impersonator of Abraham Lincoln bore a fair resemblance to the original, but he lacked something of dignity and impressiveness. The temptation to strut and spout has been commendably avoided, however.

IN THE MOUNTAINS OF KENTUCKY.—Vitagraph. This piece is a triumph for the actors; the characters are so well realized, and the action is so natural that one feels as if one were viewing an episode from real life. Though the people are rough and their emotions fierce, there is no suggestion of melodrama. It all bears the stamp of truth. The settings, while not exactly beautiful, are admirable because appropriate. The film, all in all, possesses exceptional artistic merit.

RECURRENT FEVER.—Pathé. A film of high educational value, for producing which the Pathé company deserves unqualified praise. It is not such a dry subject either; the monkeys are as funny as the usual comedian, and act with greater naturalness, at least. For its full educational effect the film should be accompanied with a more detailed explanation than the sub-titles supply. There are undoubtedly many people, for instance, who do not know that there are white corpuscles in the blood, and not knowing this, the pictures must have been quite a puzzle.

THE FUGITIVE.—Biograph. The scene where the mother refuses to betray her son's slayer is a situation of tremendous dramatic power, but we feel the actress fell somewhat short of achieving the full force of it. She failed to get into the skin of that mother; it was just a superficial and rather uncertain assumption of the role. If she had ever had a son herself, she would have done the part better—she couldn't have helped it. The rest of the acting was passable, but little more—that is the great deficiency of the film. Too bad such a strong subject did not fill the actors with a more efficient inspiration. Scenically the film could scarcely be improved.

THE ARMORER'S DAUGHTER.—Reliance. Good for Reliance! It has given us an historical production that is first-class in every respect. It is a Roman subject, with the atmosphere of that bygone era recreated with lavish splendor and careful attention to detail. The spectacle may overshadow the drama; but then, it usually does with these large historical subjects. As to the acting much satisfaction can be recorded, except in the case of the leading man who acted with all sincerity, but is not endowed with the physical characteristics requisite for heroic parts. The leading lady admirably submerged her talents into a part which was essentially passive and static, sweetness and beauty being about the only requirements. A large company of actors was employed and the groupings showed that much care had been given to the pictorial effectiveness. Such an elaborate production from a new company bespeaks an efficient organization and high ideals.

GENEROUS CUSTOMERS.—Melies. A rollicking farce that pleases every minute. The central idea is good and the supplementary details have been effectively worked up. The setting alone deserves high praise; what a relief it is from the ordinary canvas interior with its flimsy painted walls and woodwork. Some of the action has a touch of slap-stick, but it is done so buoyantly and in such high spirits that the taint is mitigated.

BIRTHDAY CIGARS.—Melies. This comedy has not been worked up with very much care; inessential details have been accorded undue emphasis, while some of the high spots have been slurred. As an example of these two points, take the cigar-store scene, and the "stag-party" episode which follows; the former is a mere incident, put in to develop the plot and lead up to something important, but it has been strung along over a great deal of space and handled with unnecessary elaboration; whereas the stag-party has been worked up in a hasty, almost perfunctory manner, so much so that the final discomfiture of the would-be practical joker, which should have been one of

the "nubs" of the piece, has been omitted altogether. We would not harp on these points, were it not that Melies often errs in this respect. The Melies producers seem to have no lack of skill and invention, but they often elaborate their subjects in the wrong place. This piece, in the end, works up to a lively climax which provoked gales of laughter. Here the little bit of detail where the disappointed father "took it out" on his imp of a son came in just right, adding an expressive touch to the humor of the situation. Some of the settings were inexcusably shabby; that awful rope portiere ought to be taken out of the property room and be ruthlessly destroyed.

MR. FOUR FLUSH.—Selig. A well acted film with a great deal of wit to it. The piece is "made" by the clever acting of the principal; he fits into the character like a hand in a glove. The finale, however, is not very funny, being in the nature of an anti-climax. The piece made unusual demands on the part of the property man, but he has risen to the occasion successfully.

THE MASQUERADE COP.—Essanay. We do not believe the moral effect of this film is any too good. Certain malefactors are shown resisting a policeman; an action which is, so we are told, a criminal offense. And they not only resist a policeman, but succeed in making a fool of him, which, from a moral standpoint is far worse, since it tends to belittle what we are pleased to call the majesty of the law. The malefactors heap their indignities on the policeman with such coolness and bravado that one cannot help admiring them; and admiring them, somebody or other is liable to emulate them. That is where the danger of such a film lies. It is no defense to say that it was all done in fun, and that the policeman really was not a policeman, being only disguised as such. He wore a regulation uniform, and the men who resisted him did so under the impression that he was a policeman. As every one knows, it is the uniform that counts, and not necessarily the man behind it. The uniform is just as much a symbol of government as the flag, and neither ought to be wantonly subjected to indignity and ridicule. This is the second Essanay release within a month, wherein a policeman is made the butt of ridicule, and both films achieved more than ordinary success, probably owing to the pert audacity of the subject. Such success is not the kind that merits repetition.

Pictures for Leavenworth Convicts

If the plans now under consideration by R. W. McClaughry, warden of the federal penitentiary at Leavenworth, Kas., and J. K. Coddington, warden of the Kansas state penitentiary, are carried out, motion pictures will be shown the prisoners at both penitentiaries this winter. The plan has met the approval of both wardens and will be tried. An experiment will be made to determine whether or not the pictures will be continued.

The intention is to show pictures of the educational type, with the idea of bringing the prisoners in touch with the outside world. Many of the men have no knowledge of what is taking place outside the prison walls. Motion pictures will show them this.

Lectures will be given with the pictures, and a school established. Many of the convicts who now are not reached by the prison schools will be interested in the school and in that way benefited by the pictures. Religious pictures will be shown and Bible study taken up in the lectures. It is thought that this plan will create an interest in Bible study which has hitherto been lacking.

It now is intended to show the pictures on holidays and Sundays. If the plan proves successful the pictures may be shown oftener.

The plan has been advocated for some time by Warden J. K. Coddington. The idea of showing motion pictures with Bible study has been thought of a great deal. At the meeting of the prison congress in Washington, a plan of this sort was advanced and met the approval of many of the delegates. Since then it has been considered by many penitentiaries over the country.

Sunday Shows O. K. in Montana

The operation of motion picture shows on the Sabbath is not prohibited by the Montana statutes, according to the supreme court in a decision reversing the judgment of the district court of Missoula county in convicting and fining T. C. Penny of keeping open and maintaining a theater on Sunday. It ordered that the complaint against Penny be dismissed.

The court by its decision holds that a motion picture show is not a theatrical performance. "The statement of facts discloses that the pictures shown at the time and place mentioned in the complaint," says the opinion, "were all of a clean and moral character and had been approved by a so-called board of censorship, which had the power to prohibit and did prohibit the exhibition of any unclean or immoral scene or picture; the motion pictures were accompanied by piano music, and, as a part of the performance, a vocal solo of a sentimental nature, accompanied by music on the piano, was sung. We cannot perceive how this sort of an entertainment could possibly affect either the morals or the good order of the city of Missoula or its inhabitants. It appears to us to have been an innocent amusement having a tendency to instruct, rather than to demoralize or disturb; and as the legislature had not seen fit to prohibit it, the courts ought not to do so."

Pictures at Chicago Land Show

A motion picture camera man will visit the reclaimed lands at Raceland, Lockport, and Beulah, La., to secure pictures of the work of reclamation and of the crops that have been raised there for the purpose of using these films in connection with the Louisiana exhibit at the land show at Chicago to be given under the auspices of the Chicago *Tribune*. It is the intention of the Southern Louisiana Land Show association to give in connection with its exhibit and the moving picture illustrations thirty-two fifteen-minute lectures about Louisiana and its resources.

Motion pictures showing the various stages of the rice industry in Arkansas are likely to be that state's contribution to the Chicago Land Show, which is to be held November 19 to December 4.

Cleveland Boosters to Use Pictures

Motion pictures of busy Cleveland streets and beautiful parks will be used to advertise the Ohio city, if a plan started to form a Boosters' Club is successful. Louis Becht, a picture showman, is circulating a subscription to pay for having the pictures taken.

It is planned to distribute them through the picture show circuits free to showmen. The plan, if carried out, would put the pictures on exhibition in forty cities simultaneously. Mr. Becht estimated 80,000 people a day would see them. He explained the project to Mayor Baehr, and the mayor co-operated with him to the extent of \$50. Councilman McClain is also interested in the project.

Mr. Becht said he would try to have the county commissioners appropriate \$5,000 for the pictures. The films would show the mayor, public buildings, streets and parks, with photographs of the future glories of the group plan. A permanent Boosters' Club is the aim of Mr. Becht. This would care for visitors to the city.

Educational and Scientific Films

By Oliver G. Pike

A GOOD deal of controversy has taken place lately as to the value or otherwise of educational films to the proprietor of a motion picture theater who shows a varied program, and wishes to draw the crowds. Some managers have not tried such films, and will not have anything to do with them. On the other hand, I know theaters where the educational film is an important item in the program and the managers attribute a good part of the success achieved to their inclusion.

I make it a rule when traveling about to pop into motion picture shows whenever possible, and one fact has struck me very forcibly. It is this: No matter where the district may be, or what class of audience the theater may contain, if a film showing the wonders of nature is shown, that film always receives the greatest amount of applause. And, again, if anyone will take the trouble to mix with the audience as it leaves the show, he will find that the educational film is the one that receives the greatest amount of criticism and praise. It is the film that is talked about at home, and is always discussed favorably by the children. From conversations with many people I have found that one of the chief reasons for the popularity of the nature film is the fact that the audience know that it is a genuine production and free from fakes. I know one theater that had its receipts doubled simply by making a point of including in its program one educational film. The schools in the district have been notified by the management of this fact, with the result that many of the teachers and scholars are regular visitors to the theater. I remember on one occasion going into a large theater, and included in the program was a set of nature pictures. There were considerably over 1,000 persons present, and a good and varied selection of pictures was shown, yet if one had to judge the success of the pictures by the applause, nature films were easily first.

The educational and scientific films now being produced by Pathé Frères are such an advance on previous efforts that their success is already assured, but many managers are wary of including films of this class in their programs. To these I would like to suggest that they try the experiment, and I am sure they will not regret it. Every boy and girl—and adults, for that matter—are always anxious to gaze down the tube of a microscope, yet very few have the opportunity of doing so. Pathé Frères, however, have now made it possible for anyone to see some of nature's smallest and most wonderful creatures, and in their film entitled "Boil Your Water" these wonders are very forcibly brought home.

A drop of pond water, if carefully examined with the naked eye, will be found to contain a number of minute specks. These, when examined with a powerful microscope, will be found to be living creatures, some of great beauty, others so weird and awe-inspiring that one almost shudders when looking at them. In fact, it is no exaggeration to say that a single drop of water from some ponds contains a miniature zoo. By means of the kinematograph these minute creatures are seen on the screen full of life and animation,

not as specks, but as large as sheep. The beautiful *volvox globator* is seen revolving in a small sea, and is depicted as large as a cycle wheel, and yet this is really a tiny speck in the water. *Cyclops*, the weird insect with one eye, dart about the screen, and we realize what awe this bacillus must inspire in its prey as it chases it through the water. The delicate and wonderfully constructed *vorticella*, fastened to its support by a minute spiral thread, is seen gathering its food, and the marvelous way in which its sustenance is drawn towards the mouth by the cilia is clearly observed, and looks very much like the revolving of a toothed wheel. But objects even smaller than those mentioned are depicted, and all make us realize that the lower we go in the scale of nature the more wonderful she becomes.

Each year there is a growing demand for books on popular nature study, especially those illustrated with photographs, and I feel sure that I am right in predicting a big future for the popular nature film. Motion picture theaters can add largely to their receipts if they make a point of showing an educational film at least once a week, and follow the practice indicated above of informing the schools in the locality that such films are to be exhibited. Nature study is now a feature of most schools, yet in some localities it is not possible for the scholars actually to see the things they study. The film at once gets over this difficulty, and I feel convinced that soon the schools themselves will be equipped with apparatus for showing scientific films. This is where the exhibitor should step in and be first in the field.

* * *

Another great stride has been made in the matter of obtaining valuable scientific records by means of the cinematograph. It is the first of its kind ever taken, and has already provoked unqualified praise, interest, and something little short of amazement. It consists of a number of clear pictures of the stomach, an organ of which experimenters with X-rays find extreme difficulty in securing an impressive negative. In the ordinary course the stomach is transparent under X-rays, and in order that the picture might be obtained the patient swallowed a solution of bismuth, which, spreading over the walls of the stomach, rendered it opaque and resulted in a perfect, sharply defined negative.

At the time of taking the picture the stomach was in motion; the movements are called peristaltic, and are due to the undulating muscular contractions of the triple envelope of the organ; these movements complete the work of softening and reducing the food to pulp, which has already been commenced in the mouth, and are in addition to that performed by the digestive juices.

To realize the full value of the pictures it should be borne in mind that the stomach is palpably different in life from what it is in death; in a living person it is more cylindrical in shape than it is after death, and when food is in it a space full of gas exists above it; this space, or air-pocket, appears much lighter in the

negative, and it will also be observed that the shadow made by the vertebral column is faintly discernible in the pictures in the right of the stomach.

It is superfluous to comment further upon the significant value of the pictures. The growing interest taken in cinematographic films of a scientific character is the guarantee for their ultimate, and now not very far distant, success. A demand for them has already appeared, and in the near future it is not unlikely that

that demand will have reached proportions which will necessitate a regular output of scientific films. Simple and complex experiments for the purpose of procuring such films are now becoming the rule and not the exception, and in the laboratories of Pathé Frères elaborate measures are being taken to secure, at all costs, the best which can be gained by clever brains and skilled workers. The X-ray film mentioned runs about 300 feet and will be released shortly.

Of Interest to the Trade

By L. F. Cook

A Kinemacolor Demonstration

The first public demonstration in New York of the newly patented system of animated photography in natural colors which is being brought out by the Kinemacolor Company, an English concern, was given recently, and the lecturer was Gilbert H. Aymar, Allentown, Pa., the general manager of the American branch. The demonstration was secured by Robert T. Lozier, president of the New York Electrical Society, for the society's two hundred and ninety-fifth meeting.

The lecture hall was filled with members of the society and their friends, and round after round of applause greeted the remarkable pictures that unwound themselves on the screen, showing now a vase of nodding gladioli, again a scene in a rural farmyard, where the cattle, more true to life than in the finest picture at the Metropolitan gallery, walked leisurely through a stream, or a cat and a parrot engaged in a friendly frolic.

The audience saw in the space of a few minutes what nature takes hours to do and does so slowly that the unaided eye cannot follow it. This was accomplished by taking pictures at intervals of from fifteen minutes to half an hour, according to the rapidity with which the blossoms opened. There was a trembling of the leaves, an apparent gathering of energy by the plant, as a runner stiffens before the signal to start is given, and then the leaves slowly swung apart, like portals pushed by an unseen hand, and the fully opened bower stood out enlarged on the screen.

Other pictures represented scenes in the desert, where the Arabs wore the picturesque and many colored costumes of life, and quaint dramas of olden times, where powdered haired ladies and beruffled gallants stood out with the colorings of face and clothing almost perfect.

A Reversion to Type

Most of the film manufacturers originally issued their synopsis of current films for exhibitors in single-sheet form, printed on one side. From this simple state they developed into folders, and finally elaborate semi-monthly publications with all the dignity of house organs. Not all the manufacturers carried these rather extravagant instruments of publicity to their final development, but there were enough of them to form a class.

Now the manufacturers are going back to the single-sheet form, not because of the real saving in dollars and cents, but because they are convinced that the exhibitor wants the synopsis in that form. That

they are right cannot be questioned, for they took the trouble to get a straw vote on the project, and the great majority of exhibitors declared for the single sheet. This they can post in the lobby of the theater, like a miniature poster, for the information and edification of patrons.

Announcements of the change of bulletin form have already been made by Kleine, Selig and Lubin.

Edison Booth at New York Electrical Show

The illustration shows one of the six booths at the New York Electrical Show, in which the Edison model "B" kinetoscope was demonstrated. Four of the machines were operated in the booths of the Brooklyn Edison Company, and another was used to project motion pictures in the concert hall for the entertainment of visitors. The model "B" was selected for the purpose because of its simplicity of operation, its steadiness of projection and attractiveness of design and general points of excellence. For the same reason



Edison Booth at New York Electrical Show.

it was selected for use at the Business Men's Show in Madison Square Garden from October 22 to 29, and at the Boston Mechanics' Exposition in Mechanics' Hall, Boston, from October 3 to 29. It is estimated that at the latter exhibit approximately 60,000 visitors were entertained by Edison films projected by the Edison model "B" on the mammoth stage of Grand Hall, which was transformed into a theater for the purpose.

Dinner to Vitagraph Cashier

Saturday evening, October 29, a testimonial dinner was tendered to Arthur "Vic" Smith, the cashier of the Vitagraph Company of America, at Raub's Garret, corner of Nevins and Fulton streets, Brooklyn, by the professional and manufacturing departments.

Among the invited guests were William T. Rock, president; J. Stuart Blackton, vice-president and secretary; Albert E. Smith, treasurer and business manager of the Vitagraph Company, and a few other chosen friends.

The tables were arranged in the form of the letter V, decorated with flowers and especially designed favors. A very elaborate menu was served by a corps of waiters dressed in Louis XIV costumes and wigs, while an orchestra discoursed appetizing music.

Mr. Blackton, who acted as toastmaster, called upon Messrs. Rock, Smith and others to say their say, and they had no trouble in saying it.

This banquet had a double significance, being the opening of the "Raub Garret," and Mr. Raub did everything in his power to add to the pleasure of the occasion by decorating the "garret" and furnishing other evidences of his hospitality.

The committee of arrangements were Walter Ackerman, chairman; J. B. French and Charles Chapman. Much credit is due these gentlemen, particularly Mr. Ackerman, whose untiring efforts added largely to making the affair a memorable one.

Pathé Frères Not in a Trust

An important case has just been decided in the Ohio State Court of Appeals in a matter in which Pathé Frères were alleged to be in an unlawful conspiracy with other manufacturers in restraint of trade, in violation of the Sherman act and the Valentine act in the State of Ohio.

About two and one-half years ago Pathé Frères brought suit against the Co-operative Film Syndicate of North Baltimore, Ohio, in the Court of Common Pleas of Wood County, Ohio, for the recovery of the purchase price of films. The defendants through their lawyer asked damages of Pathé Frères in the sum of \$20,000.00. Judgment was given in favor of Pathé Frères for the price of the goods sold and delivered, and Pathé Frères also won out on the question of the alleged trust, on the appeal which took place a few days ago. This judgment was confirmed in its entirety.

New Motiograph Agencies

The Enterprise Optical Manufacturing Company announces that it has established the following agencies in Canada:

Charles Potter, Toronto, Ont.

Great Western Film Co., Winnipeg, Man.

Crystal Palace Film Exchange, Montreal, Que.

A very attractive theater is being equipped at Cuyahoga Falls, Ohio, and promises to take a place among the foremost of the state. The management is determined to leave no stone unturned to have everything up to date and calculated to please the patrons. This is conclusively shown by the fact that they are installing two of the most complete Motiograph equipments, so that a continuous show can be given and the pictures projected with a high degree of efficiency.

Selig in Florida

T. A. Persons, of the Selig Polyscope Company of Chicago, has been in Jacksonville, Fla., for some time making arrangements for bringing there at least 160 animals and from 50 to 60 men employed by the big concern. A contract has been closed for the Dixieland Park grounds, and that part of Jacksonville is a center of interest.

The collection of animals includes elephants, tigers, lions, and all such as are owned by a first-class menagerie. One part of the equipment is fifteen real American Indians, who have been in the service of the Selig company for a number of years. Besides the Everglade and Seminole Indian scenes, tropical effects will be worked in at a good advantage over this territory. It is supposed that Jacksonville will furnish a good base of supplies and action for camera excursions over the state and island about the coast.

Charged With Duping Fight Pictures

V. L. Duhem, a photographer, was captured by detectives in a den in Upper Fruitville, Cal., recently, charged with having stolen films of the Jeffries-Johnson fight from the Valencia theater, San Francisco, some weeks ago. His confession to the police after being arrested uncovers a plot by means of which a gang of San Francisco swindlers expected to manufacture hundreds of copies of the fight pictures and sell them in cities in Germany, France and England.

Ben Michaels, proprietor of a nickelodeon in San Francisco, was arrested with four sets of the Jeffries-Johnson fight films in his possession. Michaels is believed by the police to be one of the men connected with the alleged plot to make copies of the fight pictures for use in foreign countries.

"The Tale of Two Cities," by Charles Dickens, in three reels is now in production by the Vitagraph Company. This will undoubtedly prove the chef d'œuvre of motion pictures. The story possesses the dramatic qualities, full of the most absorbing and intense situations and the greatest depths of emotional interest; those characteristics of character that reach the heights of human beatification.

No limitations have been placed on its scenic splendor and accuracy; the most painstaking and accomplished actors only are in the cast, and everything possible is being done to make it meet the thoughtful dramatization which this great subject has been given and demands. The unprecedented success of "Uncle Tom's Cabin" has prompted the "Tale of Two Cities," which, with its vast dramatic opportunities, will make it phenomenally popular.

The following letter to THE NICKELODEON from the manager of the Bijou, Decatur, Ill., is self-explanatory:

I wish to inform your readers that a man named Chas. P. Radcliff, formerly of General Film Service, came to me Monday with a check on a firm of exhibitors in Springfield for \$15, which I cashed. The check was protested, as a forgery. It is barely possible that the man is in St. Louis, as I am just informed that he yesterday cashed a check for \$42 on the Yale Film Company of that city. Radcliff is about 5 feet 8, rather slim, smooth faced, good talker and neatly dressed in a light grey suit. It is possible that this fellow is making a practice of cashing spurious checks and I wish to warn others, whom he may approach, through your columns.—A. SIGFIELD.

Synopses of Current Films

Essanay

LOVE AT FIRST SIGHT.

The scene opens in a college fraternity house, where three or four young men students are gathered. Tom, our hero, is idling over a book, hopelessly bored, and praying for something to happen. Suddenly seizing the paper he notices a matrimonial ad which offers inspiration for a practical joke. Jack seizes pen and paper and writes the following: "Young athletic man of good family desires to meet a woman. She must be dark and pretty. Object matrimony." Tom shows the advertisement to his chums, who all good-naturedly enter into the fun, and all leave to place the advertisement with the newspaper. The following day Jane Williams, living in a neighboring town, reads the advertisement and decides to answer it. Laughingly she writes the note, takes up her photograph, then hesitates as she sees the photograph of her friend, Elinore Ainsley. With a mischievous smile she decides to send Elinore's photograph instead of her own. The next day Tom receives, among a dozen or more answers to his advertisement, Jane's letter and Elinore's photograph. Closely studying the pretty face he finds his practical joke has taken a serious trend, for he is already captivated by the pretty counterfeit. After two months' correspondence Jane receives Tom's photograph. Now she is conscience-stricken as Tom has promised to spend his vacation in her town and how will she explain her trick. Tom, she is convinced, is in love with Elinore's picture and not with her. Shortly after Tom leaves the train at Oakdale and on his way to Jane's house sees Elinore and mistakes her for Jane. When he strides toward her with outstretched hand and a smiling face Elinore is indignant, while Tom is mystified. Jane, coming on the scene, makes matters worse, when as Elinore is hurrying into the house, tries to explain that she is Jane. Elinore now sees through the trick and returning takes Tom's arm and leads him off, while poor Jane is left alone in despair. Matters, however, are finally settled when Tom is invited to Elinore's party, where he again meets Jane and learns that after all Jane's correspondence and not Elinore's photograph was the real attraction. He proposes an immediate marriage and Jane happily complies. It is late at night when they visit the parson, but he marries them and gives them his blessing. The next day Jane and Tom return to the college town and the boys are introduced to the bride.—960 feet. Released November 15.

THE LITTLE PROSPECTOR.

Silas Kendall, a prospector, and his daughter Nell, so the story goes, are prospecting in the mountains, a few miles above Canyon City, a little Western town, and the basis of supplies for the hundreds of more or less successful gold prospectors. Kendall has built him a cabin and he and his daughter, a robust little woman, have managed to eke out a living, always hopeful some day of making the "big strike." Kendall is old and not thoroughly responsible at times. In fact, his simplicity and childish trust in all strangers has earned him the uncomplimentary title of a half-wit. Twice before our story opens he has lost two valuable claims because of his too freely proclaiming his finds with the consequence that his claims have been staked by other prospectors. The story opens showing Kendall and his daughter leaving the cabin for the hills. The girl works with him until close to the noon hour when she lays aside her pick and shovel to return to the cabin and prepare dinner. While she is thus engaged, there is a knock at the door and a young miner, Hal Martin, steps in. Martin has accidentally wounded himself in the arm while cleaning his gun and applies to the girl for help. She assists him to bind the wound and thanking her he leaves, after bashfully asking to be permitted to call again. Kendall, at work in the hills, is about to give up in despair, when he turns up two small nuggets and other fine pay dirt. With a glad cry he springs to his feet and hurries back to the cabin. Showing the specimens to Nell, he tells her he is going down to Canyon City and have them assayed. Nell, however, pleads with him not to do so, having in mind the other two valuable claims which he had unwittingly lost. He finally gives in and during the old man's absence from the room Nell hides the specimens in a coffee pot. Kendall returns and while Nell is busy outside finds the specimens and slips out of the room. At the town store the old miner shows the specimens to a number of miners and despite the entreaties of the old store-keeper they entice Kendall to tell them the location of the mine. Nell returns to the cabin shortly after her father has left, finds the coffee pot on the floor and the specimens gone. She is about to give up in despair when there is a knock at the door and Hal Martin enters. The frantic girl explains her troubles and pleads with Martin to help her save the claim. At the store the old man has boastfully told of the rich vein and minutely describe it to the old miners, who, when satisfied they will have no trouble in finding the location, run out of the store, mount and ride away. Back at the cabin Martin has listened to the story and tells the girl they must race back to the claim and beat the others to it. The girl quickly saddles a horse, Martin mounts his own and the race to stake the claim begins. The scenes alternate between the miners and the girl and Martin. However, Martin and the girl arrive just in time, and while Martin holds the others off with his gun, the girl stakes the claim. The others, realizing they are beaten, turn away, leaving Nell and Hal alone.—960 feet. Released November 19.

THAT POPULAR TUNE.

Blinks goes to the theater where he hears it first. Mlle. Tinee sings it, is repeatedly encoored and continues to sing it until Blinks leaves the theater in disgust. Blinks enters a restaurant, orders a big meal and is about to eat heartily when the orchestra merrily strikes up the latest rag, "Twinkling Eyes." Blinks upsets his table and after dousing the musicians—and everyone else—with a cold spray from the seltzer bottle, angrily leaves the restaurant. Blinks goes to his office and finds his stenographer humming the piece and Johnny, the office boy, playing it on a mouth organ. Blinks destroys both the sheet music and the mouth-organ and in disgust leaves the office. He enters a barber shop and is in the midst of his shave when the colored bootblack whistles it gaily, whereat Blinks leaps from the chair and upsetting the surprised dandy dashes out of the door. Blinks goes home, but is again upset when his neighbors in the flat below begin singing and playing "Twinkling Eyes." Blinks goes down and insists on their cutting out the music. For his pains Blinks is thrown out of the window and alights at the foot of an Italian organ grinder, who is also playing the new air. Night comes and Blinks goes to bed, but the little German band comes serenading him with their choice selection, "Twinkling Eyes." Blinks hurls a pitcher of water at the musicians,

then returns to bed. But in his dreams he re-lives the scene of the day, while the melody of that popular tune continues to ring in his ears. Blinks awakens and gives up all hope, while his rolling eyes and the painful droop of his mouth indicate that he is another candidate for the dippy house.—593 feet.

HANK AND LANK, SANDWICH MEN.

Hank and Lank have inside information that it's meal time, but it looks as if they would have to skip a meal or two until Hank's fertile brain maps out a Royal road to a big feed. Into the "Ragout Restaurant" goes Hank, and soon returns wearing a pair of large sign boards proclaiming the goodness of the bill of fare at the eating house. Hank is rewarded by a fine feed, for he has managed to steer a large crowd to the restaurant. Now it's Lank's turn. He has seen how easily Hank earned the big eats, and loses no time in applying to the "Apax" restaurant. They have seen that the rival house has increased its patronage by advertising, and Lank soon is at large upon the community with a pair of boards upon which the name "Apax" appears in large letters. But carrying the heavy sandwich is strenuous work, and Lank stops frequently to rest. While loafing on a corner two boys, intent upon mischief, fix upon him as a likely victim. A painter happens along at this moment, and they appropriate his paint and brushes. Stealing up behind the unsuspecting Lank, they quickly obliterate the letter "X" from his sign. Lank innocently strolls away, followed by Hank, who has come upon the scene in time to see the fun. Lank's wonderings lead him to an alley where a gang of Irish laborers are eating their noonday lunch. Lank thinks this is an auspicious place to display the restaurant ad, and walks boldly by. However, these loyal sons of Erin do not welcome an invitation to eat at the "A. P. A." restaurant. A box of newly mixed mortar is convenient for their purposes and Lank is treated to a most "mortar-frying" bath in the plastic material.—389 feet. Released November 26.

THE TIE THAT BINDS.

Miss May B. Nice, the daughter of a millionaire, through an odd incident, meets young Will Crow, a star reporter on a city daily, and though neither of them press the advantage offered to make an acquaintance, both have been duly infatuated. In the meantime May's father and mother have quarreled and when Mrs. Nice finds the photograph of an actress in her husband's pocket, she is enraged and announces that she will immediately take steps to obtain a divorce. The millionaire's protests and appeals fall on deaf ears and Mrs. Nice hurries sobbing from the room. Mrs. Nice goes to her sister's, where she relates the story of her husband's awful duplicity. From there she visits the office of her lawyer, states her case and makes known that she wants a separation. The scene changes to the newspaper office where Grow, the reporter, learns of the contemplated suit for divorce by Mrs. Nice. With instructions to "get the story" from his chief, Will is sent to the Nice mansion, where a dozen or more reporters from other newspapers have gathered, but fails to gain an admittance. However, undaunted by a first failure he searches for a scheme by which he can gain admittance to the Nice home. An opportunity comes when a drunken paper hanger, who has been employed in the Nice household, is discharged by his employer and Will, averring that he is an expert paper hanger, is given the position. He makes a bad botch of the paper hanging but obtains the gist of the story when he overhears a conversation between Mr. Nice and his attorney. Will is taking notes when May enters. The two recognize each other and Will is finally forced to confess that he is a reporter. Despite the girl's pleadings and the father's threats Will declares he will publish the story and immediately takes off his overalls and goes to the newspaper office. May despairingly seeks some plan to bring the two together and thus stave off the unwelcome publicity which will result if Will's story is published. May learns that her mother has gone to her aunt's and immediately she hastens there. It is not long before the mother is convinced that she acted hastily and is willing to forgive her husband. An hour later Will, who has deeply regretted the necessity of printing the story, receives the following note:

"I have succeeded in bringing about a reconciliation and so no use for your story. Come to the house at once. MAY B. NICE."

Later Will learns that, though he has lost a good story, he has won the love of May and the photo-play ends happily with the wife and husband happily reunited and their daughter and her lover plighting their troth.—960 feet. Released November 29.

RIGHT IN FRONT OF FATHER.

Lubin

Betty's father was a deacon in the church and so was Rob's. They both belonged to the same church, too, but that didn't matter. Betty's father objected to Rob, and Rob's father objected to Betty because Betty's father objected to Rob. But Rob did not object to Betty; far from it. He wanted to marry her, and he wanted to marry her quickly. He had a mustache and an undying affection and thought that a sufficient equipment for a bridegroom. Betty's father told Betty that if she married without his consent and in his presence he would disinherit her, and to clinch things he wrote Rob's father to that effect. Robert was shown the letter and told that the statement went double for him. It looked pretty bad for the course of true love for a while, but not for nothing was Betty the daughter of her father. She found that the two old men had a conference with the pastor and she sent post haste for Rob to come over and bring a suit of his clothes with him. Rob wonderingly complied and was surprised to see Betty snip off her fine growth of hair and trim what was left boy fashion. Then she fixed the hair that it would look like a wig and called for Rob's moustache. In a suit of Rob's she made a personable boy and he was a fairly good looking girl. They sought the minister's house and asked him to marry them. There had to be witnesses so the minister calls in his deacons who regarded the ceremony with approval until it was found that the young folks had complied with the seemingly impossible, for had they not been married right in front of father?—990 feet. Released November 17.

CAUGHT BY THE CAMERA.

Howard West, a young dental graduate, settles in a western town. Being a camera enthusiast, he soon makes the acquaintance of Nina Sanford, daughter of a rich rancher, and her chum, Dolores Mendez,

whose brother is employed on Sanford's ranch. Both girls are active camera workers and the trio make many trips into the surrounding country for the purpose of picture making. West falls in love with Nina, who reciprocates his affection, and Dolores as well as given her heart to the good looking dentist, though she conceals her passion, knowing West's love for Nina. Mendez also loves Nina and is discharged from Sanford's employ for kissing her as he lifts her from her horse. West gets a new camera with an extension exposure tube that permits him to form one of the members of the group he is taking. He takes the camera out to the ranch to show the girls. Mendez poisons Sanford's mind against West, and the ranchman bursts upon the group as West is about to expose a plate. Ordering the girls to the house, he charges West with betraying Nina's affections. West denies the charge with heat, and in his anger leaves the ranch, forgetting his camera and his riding whip. The charge is so monstrous that he cannot face Nina in explanation but rides off without speaking. Meantime Mendez secures a double revenge by striking down the ranchman with West's loaded quirt. As the blow is struck he steps upon the exposure bulb of the camera and unwittingly records his crime. For the moment fate seems to be in his favor, for the quirt, in connection with the facts of West's departure, seems sufficient evidence, and West is apprehended and lodged in jail. Dolores has rescued the camera and is curious to see what the play shows. She goes into her dark room and presently the damning evidence of her brother's crime flashes upon the surface of the plate. Should she shield her brother, the man she loves must die for his crime, but she cannot denounce her own flesh and blood. She compromises with her conscience by first warning her brother and riding to the District Attorney to submit her evidence. The legal forms are quickly complied with and West is free to marry Nina, and Dolores in her unselfish love finds comfort in the thought that she has saved her hero, even while she knew that he would wed another.—Released November 21.

ROMANCE ON THE LAZY K.

Mrs. Pemberton-Pomeroy takes her niece, Alice Langdon, to the Lazy K ranch to recuperate from the effect of an arduous social season, following the announcement of the engagement of Alice to a distant cousin, Rex Leachwood, who is another protege of the rich and autocratic old lady. Rex is left behind to enjoy the roof-garden performances and the comforts of his club, which is much more to his taste than roughing it on a ranch with a girl whom he is marrying only because his aunt insists and wields the ever effective club of disinheritorship. But soon there comes a hurry call from the ranch. Alice has taken more than a decided liking to Donald Barton, who returns her interest compounded. Until Alice came Don was entirely content to be engaged to Bessie Bowman, daughter of the owner of Lazy K, and pretty Bessie joins forces with Mrs. Pemberton-Pomeroy to win her sweetheart back. Rex answers the summons promptly, as is wise in an heir presumptive, but he finds Bessie decidedly interesting and proposes that they start a mild flirtation and by rousing Don's jealousy win him back for her. In hundreds of romances the scheme has worked most successfully, but this time they who play with fire are burned, and Rex and Bessie find themselves very much in love with each other. Rex, recklessly forgetful of the masterful Mrs. Pemberton-Pomeroy, urges Bessie to break her engagement to Don, but she tearfully refuses, though she admits that she loves only Rex. Don, on his part, has been having no easy time of it, for Alice will not return to Rex the ring that marks her betrothal. It seems to be up to somebody to do something, so Don and Rex get busy. Rex challenges Don to a duel and with saddened faces the rivals stalk past the girls and Mrs. Pemberton-Pomeroy. Don lets drop the challenge and Bessie finds it. Wild with terror she shows it to the others and they hurry after the combatants. Mrs. Pemberton-Pomeroy is not built on the lines of a cross-country runner, but she makes pretty good time, though the two boys get a little tired of waiting before they hear the bulky lady crashing through the brush. As the trio comes upon the field of combat the men are facing each other with upraised guns. Bessie runs to shield Rex, and Alice hurries to Don. Mrs. Pemberton-Pomeroy throws up her hands in resignation over the first situation she ever lost control of, and her anger is not greatly cooled by the fans contained in the trick pistols with which the mock duel was fought.—Released November 24.

THE RANCHMAN'S BRIDE.

Nestor

His father had been far too lenient, especially with George, his younger brother; indeed, Ben suspected that it had been to pay his schooling that the old ranch had been mortgaged. But now all this would be radically changed; fortunately, Uncle Ben Leyland, for whom he had been named, had just died and left him not only enough to buy

back the ranch but gave him a comfortable bank account as well. There would be no more idleness or reading of books on his place! A resolution which he speedily put into execution by taking the lamp from his brother's room that very night when he found George not only burning the oil, but unfitting himself for the next day's work. The final clash came the next morning. As usual, his precious brother was late coming to work; this, too, must undergo a change! Here, however, George took a hand himself and after a violent quarrel, which might have resulted seriously for Ben had not their father interfered, he flatly informed his older brother that he would be bullied no longer and that he would leave that very day for the East. And so, despite the entreaties of both father and mother, George departed. It was shortly after this that Ben's business took him to the city, where Dora Ross, by playing upon his immense vanity, soon succeeded in having herself made Mrs. Ben Leyland. Nor did she stop there. First, as a bride, she needed jewels; their home newly furnished and her people supplied with various loans; after which, by using the same subtle flatteries that had worked so successfully in making her his wife, Ben unhesitatingly signed over the ranch to her. Then having accomplished her purpose, the adventuress proceeded to show her hand by heartlessly turning out Ben's father and mother. The woman wished to secretly dispose of the property and the old people were far too much in evidence. Once out of the way, however, Dora was not long in selling it; then, leaving a curt note for her husband, stating that he would be troubled with her no more, she departed for the city, where she considered her talents would be better appreciated. In the meanwhile, partly by luck and partly by steady application, George had prospered; so much so that although his letters had never been answered—Ben had managed that—the young man determined to return and visit his father and mother. But as George arrived at the ranch and opened the sitting room door he started back in surprise. Overturned furniture and wearing apparel were strewn over the floor, while huddled in a heap at one side

of the room, he found Ben, almost too intoxicated to explain. A recent letter received from the old folks at Bill Burke's boarding house, where they had at last obtained work, and the crumpled note from Dora that lay near by, gave George a key to the situation. Hurrying to the rig, he drove over to Burke's and brought his parents home, stopping on the way only long enough to arrange buying back the ranch. As they entered their dear old home, the trio were astonished at not finding Ben; his absence, however, was explained by a note: "When I've redeemed myself, I'll come back."—Released November 16.

A DEAL IN INDIANS.

The two lonesome bachelors were to be lonesome bachelors no longer. Tom's father, the professor, was coming and with him Lucille and her chum, Beatrice. Dick would at last meet his friend's sister, while Tom was none the less delighted at the prospect of again seeing her chum. The entire party, including Matilda, the professor's maiden sister, arrived. The young people, however, worried very little about the good lady and her brother, but busied themselves in the pleasant occupation of becoming better acquainted. So the days flew happily by until a lover's quarrel bid fair to spoil both pretty romances. Luckily, at this juncture, an Indian strode past and when the boys promised to take the party to their encampment where they might behold the noble Redman in all his picturesque regalia, the young men were speedily forgiven. Once at the encampment, the professor insisted upon adopting Chief Pain-in-the-face, as an exhibit when delivering his forthcoming Indian lectures; and, although ignorant of what the old gentleman wanted of him, upon being assured that his services would be handsomely rewarded, the young chief readily consented. Their opinion of the Indian, however, underwent a sudden change when they beheld his disregard for knives and forks and his intense partiality for the professor's whisky. After pocketing his winning in a poker game with the boys, and disposing of what wine and whisky he could find, the chief sought the room assigned him. Instead he entered Matilda's and spying a bottle on the bureau, proceeded to sample same. It proved to be hair dye! With a howl of pain the Indian let it fall and staggered out, while Matilda sat up in bed screaming for help. Hearing the others coming, the poor fellow sneaked into the girl's room and crawled under the bed, where, after Lucille and Beatrice had fled in terror, he was finally found and booted from the house. The professor, however, would not hear of his dismissal, but insisted upon the chief being reinstated, or he and the girls would leave for home. A hasty consultation resulted in heading off the Indian, taking his costume, and starting him for the encampment in a barrel, which he held up solely because they insisted. Dick was then painted and carefully dressed in Pain-in-the-face's regalia; and so completely did it disguise him that not only was the professor fooled, but when the real Indian returned from camp, Lucille actually pulled her chum's hair for allowing the supposed Dick to make love to her. Here Tom entered with a minister, but sincerely regretted his haste, when he discovered that he had sent his sister out to marry the chief instead of his dear friend. Fortunately, there were no witnesses handy, so that Dick arrived in time to take Pain-in-the-face's place, greatly to the relief of all concerned, even the professor, who was forced to give his blessing, or have a real Indian son-in-law, so Lucille declared. Chief Pain-in-the-face was quietly given his salary and requested to return to camp. The professor's interest in Indians had strangely subsided.—Released November 23.

VALLEY FOLKS.

"No, once and for all—no!" angrily declared Joe Benem. His daughter, Sue, might refuse Jack Blake, as indeed she had done a few moments before, but she should never marry Ned Wright. Sue, however, with grandmother and grandfather on her side, had decided differently. That very afternoon they were to slip away to the little church; after which the



old people had promised to meet them with Sue's clothes and give the bride and groom their parting blessing. Two years passed—to Ned and Sue—two very short and happy years—with only one cloud to mar their horizon. Joe Benem still remained obstinate. Nevertheless, dear old grandmother still held out hope and, since the birth of little Ned, had been constantly planning how to inveigle her son to their cottage. Then,

when one day a letter arrived from Sue, stating that Ned had been taken ill with a fever and imploring her grandmother to come at once, the old lady felt confident that she might induce the girl's father to accompany her. In this, she was doomed to disappointment—for not only did he refuse to go to his daughter, but likewise forbade the old people making the trip in his rig. Nothing daunted, however, the couple set out on foot, arriving to find Sue unconscious beside the body of her husband. Hurrying the old man off for help, grandmother finally succeeded in reviving the young widow. Then, after Ned had been laid to rest, with kind-hearted Jack Blake's aid, Sue, with her baby and grandmother were driven up to the old home. Quietly they alighted and stole into the house. Joe Benem was seated in his accustomed arm-chair, torn with the desire to rush to his daughter's aid and yet angry at himself for wishing to yield. Softly Sue opened the door and crept to her father's chair, so that he awoke from his reverie to look into little Ned's wondering baby eyes and find his daughter kneeling at his side. With a glad cry, Joe Benem gathered them to his breast, mentally vowing that there should be no more unhappiness in their lives if he could help it.—Released November 30.

A SHADOW OF THE PAST.



Jacques de Calones, comparatively poor, is in love with the beautiful Louise Swinton. He learns that he has a wealthy rival. To win her favor he steals a necklace and is arrested. The woman for whom he has sinned turns from him in disgust. This is the introduction to the real story. Thirty years later we see the return of Jacques. Ragged, his hair cropped, his slinking gait betraying the feature harassed by fate, he forces his way through the window into the room where his former love, now a faded feeble woman, sits at her writing table. She sees the reflection of the man in a tiny mirror on her desk, and believes him to be an ordinary housebreaker. Jacques slowly approaches, and asks if she does not remember him. A slow recognition dawns in her eyes, and she is horrified. He bids her listen and see the wreck she has made of his life. Then in a sudden flow of vivid, ruthless words, that sear her very soul, he paints the story of his ruined life. As he tells the story, he lives again through the horror of past years, and pacing the room in mental anguish, he cries curses upon his former temptress, as shuddering at the picture he calls up before her, she sits huddled up in her chair moaning pitifully for mercy. But the end of the story is not yet, and Jacques relentlessly describes to her the degradation, the intolerable suffering of his life as a convict in the stone quarries, his aching limbs, the warden's armed pistol always ready to exact obedience, and the frenzied hopelessness of those long years. The recital comes to an end at last in a torrent of tumbling words, which die away as Louise, struggling under the weight of her emotion and remorse, starts from her chair with a quick, choking cry, and as suddenly falls inert at the feet of the ex-convict. Slowly Jacques realizes the tragedy, and taking off his cap, walks on his weary way. Released November 14.

LOVE LAUGHS AT LOCKSMITHS.

Charlie Smithers is anxious to get married to Sadie Fox, but her stern father, a well-to-do farmer, does not approve of her marrying a gay city fellow with more money than brains. An attempt to elope in an automobile is seen by the irate father, who follows in his rig and quickly overtakes the pair when the auto breaks down. He takes his daughter back with him, after administering to Charlie a spanking such as probably reminded him of his more youthful days. Old man Fox, after giving Sadie to understand that she is not to stir from her room, starts off to the village to do some marketing. Charlie, who has been watching his opportunity, sees him drive off, and not daring to go through the house, where the other members of the family might see him, obtains the assistance of the colored girl, who brings him a long ladder. With this he climbs up through the window to Sadie. They forget how time flies, and Charlie is still there when Fox returns. With the aid of Sadie and the maid he blacks his face and disguises himself as the colored maid. Then with Sadie he drives to the minister, swiftly pursued by the farmer and his help, who soon discover the trick. Charlie, however, drags the minister down his lawn to a boat on the lake, and in mid-water the two lovers are married, while the irate father stands on the bank fuming with anger. Thus are the words of the old proverb, "Love laughs at locksmiths," fulfilled.

RUSSIAN WOLF HUNT.

A long white avenue, relieved by the deep shadow of fir trees upon which the snow crystals hang in a thousand myriad drops, is our first impression as the huntsmen, followed by sleighs, set out with the dogs. Shortly afterwards a vast expanse of unbroken snow meets our eyes, then the party enters the forest and the hunt commences.

The hunting party is divided into two contingents, one of which pursues the wolves on horseback with a set of dogs, whilst the individual members of the second party remain on the outskirts of the wood with the attacking dogs held in leash. These dogs, of the greyhound type, are of a mixed English and Russian breed, and as the wolves are driven out of the wood, they dash forward to attack them. Fearless of cruel fangs, they will spring at a wolf and bear him to the ground almost before their masters have time to reach the spot with their lassoes in their hands. Another second, however, and the beast will be captured; a wedge is then forced between its teeth, and in the evening, together with several other captives, it will be brought back still living, amidst the joyous barking of the dogs, and the rattling of sleigh bells, and the shouts of the hunters. Released November 16.

PHAEDRA.

Hippolytus, the handsome son of Theseus, the great legendary hero of the Greeks, is beloved by all the women. His father's second wife, Phaedra, is also charmed by his magnificent looks, and one day confesses to Hippolytus her love for him. He terrified, spurns her, and in his rage treats her roughly. Theseus, who has been at the wars for some years, returns a conqueror, and is met by his son, and together they proceed in triumph to their home. Here Phaedra, thinking to be avenged on Hippolytus for his treatment of her, informs Theseus that in his absence Hippolytus had made love to her. Theseus enraged, curses his son and banishes him from Athens. Hippolytus accordingly starts off in his chariot drawn by three fiery horses. His course is directed along the seashore, but Poseidon, the god of the Mediterranean, in accordance with the curse of Theseus devoting his son to destruction, causes a wave to dash up and frighten his horses, who bolt, with the result that the chariot is overturned and Hippolytus is killed. The crowd, who quickly assemble, place his corpse on a plank and carry it to his father. Phaedra, stricken with remorse on seeing his dead body, de-

clares his innocence, and confessing to Theseus that her accusation was unjust, kills herself at the foot of the bier.

MILITARY CYCLISTS IN BELGIUM.

Here we have the spectacle of two sets of cyclists drilling in the barracks grounds. The picture is taken from a height that enables the picture to show a very comprehensive view. The two sets of men drill in cross-shaped figures. These are composed of long single ranks of men riding shoulder to shoulder, each man with one arm flung around his neighbor. From time to time, at the word of command, detachments of men will break with extreme precision from the eight whirling arms, and small bodies of men will follow each other in this way, one after the other, until the order to re-form up again is given. Released November 18.

THE OTHER WAY.

Two old cronies are playing chess in the magnificent suburban home of one of them, when he receives a letter from his only son, Billy, announcing that he will be home again from college at nine-thirty. The other man then shows a letter he has received earlier in the day from his only child, Lucy, stating that she will be back from Vassar college at ten o'clock. They pull out of their pockets the photos of their only children and simultaneously the thought strikes them both—Lucy and Billy must marry one another. They shake hands over it and say good-bye. Billy returns, and as his father greets him, the lad pulls out his handkerchief, and in so doing drops the photos of various actresses. His father tells him he has selected a wife for him. Billy refuses to be dictated to and leaves the house in a huff. Lucy's father, on her return home, also finds that she has ideas on marriage, and when told that her father has selected a husband for her, she leaves her home and declares she will earn her own living. Answering an ad. in the local paper, she obtains a situation as governess to a child of three years, the daughter of a justice of the peace. Billy also locates, accidentally, as chauffeur with the same family, and driving Lucy and the child to the park, they fall in love. One day, being caught embracing by the master, they declare they wish to get married, and he performs the ceremony for them. They then each telephone their respective fathers, who come in hot haste when they hear how they have been thwarted. Imagine their surprise when on arrival each old man finds his child married to the partner he had selected for him. This is a brief description of the facts of the story, but you have to see the picture to appreciate the admirable manner in which it is worked out. Released November 19.

THE OLD LONGSHOREMAN.

On the bustling quay a number of dock men are waiting to be taken on for the unloading of some cargo. Amongst them is an old longshoreman, who is told that he is too old for the work on hand. He wanders along, and at last is successful in persuading one of the foremen to give him a job. His strength, however, is not equal to the task, and he falls beneath his burden. Hopeless and desperately hungry, he proceeds to a soup kitchen, but arrives too late for the free distribution, and wearily turns again in quest of work. Presently he comes on a bright little girl eating and dancing on her way. In an instant he has snatched from her the roll she is eating, and makes his way to the quay. After him runs the crying child. She reaches the quay side close upon his heels, but a false step suddenly precipitates her into the water. She struggles desperately, and hearing her cry, the brave old stevedore plunges into the water to rescue her. He drags her back into safety, but alas, the effort has exhausted all his remaining strength, and with one last vain attempt to stand upright, he falls dead upon the quay.

NEW SOUTH WALES GOLD MINE.

This picture illustrates the breaking up of auriferous earth by means of powerful jets of water brought from the mountains by heavy pressure, and pumped through the immense pumps at the rate of about 880 gallons per minute. The washing of the gold, the separation of its impurities and its refinement are all successively shown in detail. The daily output of the mine amounts to about 412 ounces of gold. Released November 21.

HOW RASTUS GOT HIS TURKEY.

It is the day before Thanksgiving and Rastus, who is as black as ink, and without a cent to his name, has promised himself that come what may, his wife, Eliza, and his daughter shall eat of a plump turkey the following day. Prowling around the local butchers, he watches the stock of birds gradually dwindle without having the opportunity to take one unobserved. At last he becomes desperate, and when old George Green purchases the last bird he sees that his only chance is to take it from him by hook or by crook. Arriving home, Green takes the turkey out in the yard to kill it. While he turns away for a few minutes to sharpen his knife, Rastus puts his hand through a hole in the wooden fence and seizes the bird. The hole is not large enough to pull the bird through, but Rastus tries to do so, with the result that he pulls three of the planks of the fence out, and with his hand through these and still holding on to the turkey like grim death, he bolts for home. Green starts in pursuit, but Rastus soon gets away from him, although he has many a laughable difficulty to overcome, for his stony brain could not see that he could take the turkey in the other hand and drop the three boards. When Thanksgiving day arrived the following morn Rastus and his family had a great time over the dinner, and it certainly is an amusing end to a good picture to watch them greedily eat it.

WONDERFUL PLATES.

A little Dutch girl is washing her plates of delft. Struck with the beauty of the scenes painted on them, she holds them up to look more closely, and the painted pictures become slowly animate. Windmills, their huge sails revolving, are seen upon the first plate. Then on the next ones groups of Dutch children in serried rank and amusing posture are to be seen. Many quaint scenes are thus seen, until at last all the plates are washed and put away. The little girl then sinks down by the side of the fire and dreams of the fancies and stories told her by the delft plates, whilst the glow of the firelight throws whimsical shadows on the wall. Released November 23.

ISIS.

Isis was the great Moon Goddess of the Egyptians. She is the protectress of Thyrza, a beautiful singer, for whom she chooses Prince Dilo as husband, sending him a message to that effect. The prince seeks out Thyrza, and charmed with her grace and beauty, is more than willing to marry her and discard Sara, his former favorite. Sara, however, jealous

of her rival, informs Dilo that Thyrsa has other lovers, and the prince, giving vent to his scorn and repugnance for the singer, returns to his palace. Thyrsa is humiliated, the more so that she loves Dilo deeply. Heart-sick, she carries her grief to the Moon Goddess, who, taking pity on her, declares that Dilo shall be punished. Taking on the form of flesh and blood, she descends from her seat in the temple, and appearing to Dilo in his sleep, creates in his heart a love for herself. Dilo, springing up out of his sleep, follows her blindly until she reaches the temple, when, after slowly mounting the steps to her seat, she changes back into lifeless stone.

A DOG'S INSTINCT.

Irene Donald is employed at a milliner's, and as usual at midday, her maid sends Fido, the faithful black poodle, to bring her home. On her way home Irene is annoyed by the attentions of a man, and he, angered at her refusal to speak to him, follows her home and notes her address. Irene enters the apartment and sits down to her lunch, but Fido's instinct tells him there is something wrong, and he runs downstairs and follows the stranger, who proceeds to an old hut, where he meets a band of ruffians. The dog sneaks in, hides under the bed and hears the conspiracy. He then proceeds homewards, but is taken by a zealous police officer and locked up at the station house for being at large without a muzzle. Meantime it is time for Irene to go home, but on her way she is waylaid and made prisoner. The dog escapes from his prison, goes to the milliner's and finds Irene has started for home already. He then rushes home, finds Irene has not made her appearance, and signifies to the maid to follow him. He takes her to the police station and persuades the police to accompany them. They all follow the faithful dog, who leads them to the old hut, where, after a short struggle, they soon overcome Irene's jailors and free her. Released November 25.

AN ELEVENTH HOUR REDEMPTION.

John and William Strangely, two brothers, are both in love with Catherine Miller, but it does not take Will very long to see that he has no chance, and that it is John whom Catherine prefers. Three years pass by and John and Catherine, happily married, with a little two-year-old babe, are living on their ranch. Will comes in one morning to see them, and he finds his admiration for Catherine has not diminished. A bronco breaks away from the corral. John, Will and some of the help mount and follow in pursuit. An overhanging bough sweeps John from his horse. The others take him back to the ranch badly bruised and shaken. The doctor, who is called in, orders absolute quiet, as any shock might be fatal. Will takes from the mantel in the parlor a photo of Catherine and slips it in his pocket. She enters and he tries to make love to her. There is a scuffle. John hears it and enters. The effort is too much. He falls dead. Will rides off, and overcome with remorse, would kill himself. Better thoughts prevail, and he enlists in the army. Fifteen years elapse, and Will Strangely, now colonel, fights with his regiment for the Union cause. He is badly wounded in the field and taken to the temporary hospital. It turns out to be his late brother's ranch. He looks at his nurse; she reminds him of Catherine. He bids her look at a photo that he has carried in his pocket for nearly twenty years. She recognizes her mother, and calls her in. They shake hands and Catherine forgives him. Officers carrying a flag enter to announce victory. Will rises in bed half conscious, and waving his sword, expires, while his brother officers reverently cover his body with the flag for which he fought. Released November 26.

A BORDER TALE.

A band of smugglers are waiting at a tavern in a wild part of Bohemia for evening in order to carry some goods across the frontier. The entrance of Hansel, a customs officer, does not disturb them, as they know that he is in love with Malvina, the innkeeper's daughter. Presently the chief of the band enters, accompanied by Zingara, a gypsy dancing girl, who is also one of the band. She offers to tell fortunes. The cards are shuffled and Malvina cuts a heart for love, and a spade, the sign of death. Malvina looks scared, but Zingara's light laugh, as she scatters the cards, brings back a smile. The others leave and Zingara is about to do so, when she sees a messenger hand a note to Hansel. She and the chief watch and learn the instructions to the officer to lie in wait for the smugglers that night. Zingara is forced by the orders and threats of the chief to divert the danger by luring Hansel into their power. This she does, but afterwards releases him at the cost of her life, for in endeavoring to shield him from the pistol of the chief, her own heart is penetrated by a bullet. So the evil omen of the cards comes true, although it is poor Zingara who pays forfeit. Her brave act, however, affords Hansel means to collect his men in time to intercept and overpower the smugglers, and Zingara's death is avenged by that of the chief at the hands of Hansel himself.

A FREAK.

It is rather difficult to describe what the artist in this film does or does not do in the matter of twisting and turning his serpent-like form into extraordinary positions. As a contortionist the man is a marvel, and it seems almost incredible that he should possess a bone or a joint in his body. As it is, his limbs and body are at times twisted out of all human shape, giving rise to astonished exclamations as to how, without being made of rubber, he can possibly do it. Released November 28.

WHO IS NELLIE?

George Robbins thought that he would surprise his wife and buy her a horse for her birthday. She had been brought up in the country and had always as a child been accustomed to have a horse at her disposal. George accordingly called at Greerson's livery and after looking over some good-looking hacks, selected one called Nellie and gave his check in payment. Soon after his return home he is summoned to his office on pressing business and leaves in a hurry. His wife, who adores him devotedly, discovers his checkbook on the floor, and with that curiosity that is born in most women begins to look through it. Imagine her surprise when she finds the stub of the last check marked, "For Nellie, \$200." She has caught her husband deceiving her, and she has positive proof of his guilt. She can take no other step but return to her mother. So, leaving a note for George that he can go to his Nellie, she departs. George returns as she is leaving the house, but she refuses to talk to him. Looking around, he finds her note and also the checkbook. He begins to understand her actions. He writes her a line that he can explain everything if she will meet him the following morning. She keeps the appointment and George takes her to Greerson's, but even here she is not satisfied until Greerson shows her the check itself and Nellie is brought out for her inspection. Released November 30.

Solax

HER FATHER'S SIN.

Harold Crosby, a man about town, awakes one morning from a drunken stupor to find his little girl calling and tugging at his arm. Unable to arouse him, the child in alarm runs into the street. Gradually coming to his senses, Harold is vaguely alarmed and puzzled to find a revolver by his hand on the table. Looking across the room, he sees his wife, as he supposes, asleep on a couch. Going over to her, he endeavors to awaken her and discovers that she is dead. The horrible truth dawns upon him—he has killed her—probably in a drunken quarrel of which he has no recollection. Realizing his danger, he starts to flee, but is met by two officers whom Helen, his little girl, has brought back with her. Two years later we find Helen an inmate of an orphanage. One day Mrs. Magrue, wife of a wealthy banker, whose union has been childless, comes to the asylum with a view of adopting a child to take into her home. Mrs. Magrue selects Helen. Six years later we find her happy with her friends and adopted parents when one fatal day Mr. Magrue brings to his house a friend of his—Inspector of Police Berg. Inspector Berg immediately recognizes Helen as the child whom he took from the murdered woman's apartments so long ago. Surprised to find her as a member of the Magrue household, and attracted by her beauty, the Inspector feels that he is safe in taking an unfair advantage of his knowledge to insult Helen. She, however, resents his advances and smacks him in the face, and in a rage he retaliates by telling her foster parents of her parentage. They feel obliged to let her go, and Helen finds herself once more friendless and adrift—"the sins of the father" visited upon her. She meets John Noble, pastor of the church she has occasionally attended, and tells him her story. He immediately offers her a home with his sister and himself, and Helen, grateful and happy, feels that she is once again at home. Grace Noble, the pastor's sister, takes Nellie to the sewing society of the church, where she is introduced to the sisters. Going one day to the church where the sisters are preparing to decorate the pastor's study, they are seen by Inspector Berg, who still smarting under his repulse by Helen and desiring to get even, follows them into the pastor's study, where he denounces Helen, telling again the "sins of her father." His insulting manner is so personal that Pastor Noble knocks him down. Helen interferes, admits the truth of Berg's story and leaves the church, never to return. John Noble will not have it so, however. He follows Helen and insists that she return to his home with him. Later they are visited by a delegation of the church "sisters" who demand that the pastor turn Helen out. He refuses and resigns his pastorate. Helen realizing that her presence is a source of trouble to her benefactor, determines to go without his knowledge. He detects her, however, as she is leaving, compels her to stay, declares his love for her, and finally Helen finds a safe and sure haven of refuge in his arms.—Released November 18.

ONE TOUCH OF NATURE.

Rose Creyton, a young country girl, is loved by her old childhood friend, Tom Lawton. While not exactly reciprocating Tom's affection, she is fond of him and, but for the arrival into their quiet village of Richard Hartley, the course of true love would probably have worked out its own salvation. Rose is attracted by the citified manner and "store" clothes of Hartley, to whom her fresh and innocent beauty is a revelation and they become engaged. Mrs. Creyton is not pleased with her daughter's acceptance of Hartley's attentions and does all within her power to prevent Rose from receiving them. Tom finally musters up courage to propose to Rose, who tells him of her engagement to Hartley and expresses her regret at having to wound her old friend. Tom takes the blow manfully and decides to leave the old village for some far Western country, in search of forgetfulness. He wishes Rose happiness, takes a photograph of her which she gives him, goes West and starts mining. Rose's married life proves a complete failure. Her husband turns out a drunkard and gambler, and she and the little boy who has come to them have a hard time of it. Finally, in an outburst of drunken rage, Hartley strikes his wife and, thinking he has killed her, flees, taking with him the child so that he may not be on hand to testify against him. He goes West, and as luck would have it, locates at a mining town close to which is Tom's mine and cabin. Hartley is killed in a drunken brawl and the child, fleeing for his life, runs away, finally falling exhausted at the door of Tom's cabin, just at the moment when Tom, desperate over continued hard luck, decides to end it all. The arrival of the boy saves him. Finding that the child has neither father nor mother, Tom decides to adopt him. His luck suddenly changes and fortune smiles upon the strangely assorted pair. For two years they remain together, growing fonder of each other all the time. In the meantime, Rose has been searching everywhere for her lost boy. She finally gets a clue which leads her to the mining town where her husband met death and learns the whereabouts of her boy. Eagerly starting for the place, she finds not only the boy but her old lover. The boy has learned to love Tom too dearly to be willing to leave him. The way in which his objection is overcome and everybody rendered happy is only one of the surprises incidents of the film. 950 feet. Released November 25.

A MODERN COURTSHIP.

Vitagraph

Sue has a strong objection to marrying a bald-headed man, and when she discovers that her dear Jack has a small bald spot on the top of his head she is horrified and immediately dismisses him. Being assured of incipient baldness by many of his friends, Jack secures some of the remedies recommended, applies them to the bare spot, and after a month sees that the baldness has extended, not to mention the odors with which the lotions are infested. "Bah!" He throws the stuff out of the window and vows it is no good. The sounds of the crashing glass has hardly died away before a slick individual enters, displays and eulogizes a great hair restorative, "Baldy's Hair Tonic; Never Fails and Bound to Produce Results." Jack buys a bottle, applies the liquid regularly and finds at the end of the week he is balder than ever. "A wig for mine," says Jack, and he gets one, a perfect fit and a perfect beauty. He meets the "Baldy Hair Tonic" man, who is delighted with the fine head of hair Jack has raised and attributes it to his tonic, insists upon Jack going to a photographer to record what can be done with the "Baldy Hair Tonic," and makes it worth Jack's while to sit for his portrait; it will make a great "ad" and business booster. If he could fool the tonic man he can fool

Sue, and she certainly will fall for the luxuriant hirsute exhibit. This is what he thinks. Sue fixes herself to receive him, ornamenting herself with a cluster of false curls to make herself more attractive. Jack calls; he and Sue engage in a tete-a-tete. She sees his hair, is delighted, and fondly strokes his head, and he tenderly fondles her curls. Absorbed in love's reveries, she dislodges Jack's wig, grasps it, jumps up, pulling off her curls and leaving them in Jack's hand. Two of a kind; one on each. She calls it an even break, laughs, and they become re-engaged, sealing their reunion with an affectionate kiss.

THE BUM AND THE BOMB.

A "bum" asleep at the fence outside a field where some boys are playing a game of football. They accidentally kick the ball over the fence, landing it alongside of the "bum," who is greatly disturbed, thinking the ball a bomb and expecting it to explode and blow him to kingdom come. Assured of the harmlessness of the ball he picks it up, struck with a happy idea; a ready help in time of need. He goes to a saloon, where a party of boon companions are satisfying their thirst. He is looked upon as an intruder and they start to drive him from the place. He lifts the ball, which closely resembles a bomb. Everybody, including the bartender, vamooses, and leaves the tramp monarch of all he surveys. He proceeds quietly to help himself to what the others have left, and then makes his way to a restaurant. He asks for a "hand-out," is refused by the proprietor, who quickly rushes from the establishment when he sees the "bum" attempt to light the bomb. The proprietor is soon followed by the customers, and "Weary Willie" sits down, partakes of a hearty meal, and is soon on his way again. Hearing footsteps approaching, he turns around and sees a pursuing "cop." He starts "lickity-cut" down the street, chased by two policemen, the bartender and the rest of his previous acquaintances, greatly augmented by an ever-increasing crowd. Slam-bang into anybody and everybody he meets; a general mix-up, and still the chase goes on. Every turn brings a fresh laugh and funny complications. The bum finally gets a big start and peacefully stretches himself under a tree and quietly falls asleep—for a minute. The pursuers are upon him and he is led captive to jail, anticipating a six months' rest after his strenuous and busy day. Released November 18.

FRANCESCA DA RIMINI.

Francesca is the daughter of Guido da Polentia, the Lord of Ravenna, Italy. Lanciotto (the Lame), a hunchback of Rimini, becomes enamored of Francesca, although he has never seen her. Her father secures her consent to marry Lanciotto, who sends his brother Palo, a handsome youth, to bring her to Rimini and arrange the nuptials. Paola arriving at the court of Ravenna, Francesca thinks he is Lanciotto and falls in love with him at first sight, and he with her, but Paola controls his heart's desire by proving faithful to his brother's mission. When Francesca meets Lanciotto she is shocked at his ugliness, and cannot help making comparison with his attractive brother, whom she really loves and, in fact, shows her preference. Lanciotto sees it and knows the reason, but persists in his attentions and intentions, and, by the persuasion of her father, Francesca is married to Lanciotto. Just after the marriage ceremony, before the bride and groom leave the magnificent cathedral with all its grand architecture, a messenger from the guards of the city rushes in and hands Lanciotto, who is captain of the soldiery, a message that he must join his army and be off to war. Ever faithful to the call of duty, Lanciotto takes his sword from the bearer of the message, gives Francesca over to the care of Paola during his absence, and hastily departs. Pepe, the jester of the court, heartily dislikes Lanciotto, and readily sees the true state of affairs and never fails to mock and ridicule his crippled master. He is delighted when he learns that Francesca and Paola love each other, and is constantly on the "qui vive" for evidence of his suspicions. The lovers in the gorgeous gardens of Rimini are wrapped in love's sweet thoughts and rhapsody, and are irresistibly drawn in each other's embrace, kiss and stand transfixed. Pepe, spying every movement of the couple, dashes from his place of hiding and hastens to Lanciotto's camp, running through the wood and glen like a maddened hound. This is a wonderful piece of acting and panoramic beauty. Pepe reaches Lanciotto's tent, informs him of his wife's and brother's unfaithfulness, only to meet the cripple's wrathful indignation and contempt. The shaft of venom has been sunk deep by Pepe into the heart of Lanciotto, urging him to mount his horse and gallop furiously in the midst of an approaching storm to his palace, there to learn the truth of the jester's report. As the lightning flashes and the thunder roars he reaches the portals of his home, throws aside the curtains and beholds his wife in the embrace of his brother. With terrible denunciations and uncontrolled anger he draws his dagger, raises it to kill, when a stroke of lightning, attracted by the glistening steel, glances from the dagger and strikes the two lovers dead. Released November 19.

SUSPICION.

Unfounded suspicion will often lead to a hasty conclusion to be repented for at leisure. Mrs. Hall's little child dies and she grieves herself into an almost complete breakdown. Her husband and her doctor advise her to desist. In order to satisfy the longings of her nature and seek consolation she interests herself in an orphanage, where she goes every day, unknown to her husband, to care for and help the little ones. She sews for them, loves to assist them in their play and she places a memorial tablet in the playroom of the home in memory of her daughter. Mr. Hall notices that his wife goes out every day, and that she is hiding something from him. He becomes suspicious and engages a detective to watch her. The detective follows her to the children's home, sees her enter the place with a gentleman, and reports to Mr. Hall. The husband goes to the orphanage with the detective. They gain entrance to the building and hear the wife talking in one of the rooms. They rush in and find Mrs. Hall surrounded by the little ones. The husband is nonplussed and abashed. The gentleman who was seen entering the institution with Mrs. Hall comes into the room, hands Mr. Hall his card, "Albert H. Houston, Superintendent of Bethany Home." Mr. Hall now feels heartily ashamed of his suspicion, and completely overcome when his wife leads him to the tablet. The children, superintendent and the detective leave the room. Left to themselves, Mrs. Hall places her hand tenderly on his shoulder and he sorrowfully asks her forgiveness for his unjust and unkind suspicions. Released November 22.

A FOUR-FOOTED PEST.

"The horse has four legs, one on each corner." This is a four-footed horse, one of man's most faithful friends, excepting an automobile, which is not a horse. Well, this horse is called a pest, which is a peculiar kind of animal, because he is only a mischievous horse that knows and does a whole lot of things that make a whole lot of fun that keeps his victims busy. He runs away, dumps his driver into a mudpuddle, unties a woman's

clotheslines, letting the clothes fall in the dirt. He is chased by the woman and an ever-increasing crowd. He runs to the seashore, makes off with the wraps of the bathers, and they join in the chase and add to the fun and excitement. The next thing this pesky horse does is to pull a newspaper out of a man's hand while the man is seated on a bench in the park, next to an old lady, to whom the horse turns his attention and eats the flowers from her bonnet, pulls it off, and the old lady's wig with it. The man and woman start in pursuit. Then he puts his head in a kitchen window, eats up a freshly cooked pie, and gets away with it, followed by the cooks. A party of children playing on the lawn see the mischievous animal, and try to drive him away. The horse seizes the hose, turns on the water and gives the youngsters a ducking. The chase is a merry one, but our four-footed friend outdistances all hands, reaching his stable, where he awaits their coming, and when they arrive gives them all a laugh and an encore of "hal hal hal" which the onlookers enjoy and re-echo with peals and roars of merriment.

THE STATUE DOG.

This is a real dog with an unusual amount of intelligence. He is an actor dog, a regular impersonator and poser. He works entirely alone in tableaux because he can do all but talk. He is called "the statue dog," because he is a pure white bulldog who looks like marble when he stands like the statue of Apollo Belvidere, Juno, or Paris. Fine work, showing the possibilities of even a canine who has been treated and trained right and knows how to do things right. He is a clever comedian, as shown in his Hebrew portrayals, Irish, German and eccentric characters, perfect likenesses, true to life. His ability as an impersonator and rapid change artist are shown in his representations of Roosevelt, Emperor Wilhelm, Joe Cannon, William Randolph Hearst and other noted characters. Last, but not least, he gives an impersonation of the Vitagraph eagle embracing the company's trademark. This sounds strange, but 'tis true, and marvelously strange because 'tis true. Released November 25.

LOVE, LUCK AND GASOLINE.

A young man and girl; the girl has a father. The young man, "Bob" by name, is in love with the girl, and her father objects to him as a suitor and very much favors another man as a future son-in-law, whom we designate as the villain. The scenes surrounding this state of affairs are at the seashore and a beautiful harbor containing motor boats and yachts that are incidentally and dramatically part of the play. "Bob" is elected commodore of the local yacht club, defeating the villain as a candidate for the same office. The villain, who wants the girl, never fails to show his dislike for "Bob," and, furthermore, he is naturally disagreeable, as shown in his refusal to subscribe to the building fund of the local church, entirely snubbing the Rev. Jones, who is the pastor, soliciting donations for the good work among the members of the club, all of whom, and even the skipper of the "Vita," a small speed motor boat, contributes to the purpose and at the same time takes considerable pleasure in satisfying Mr. Jones' curiosity in the workings of his craft. The villain becomes impatient and sore at the aversion "Mollie" displays to his attentions and proposes to her; she refuses him. He tells her father. The old gentleman is very angry, and, to separate her from "Bob," threatens to send her abroad. "Mollie" sends word to "Bob" of her father's decision and suggests that they be married at once. "Bob" gets his motor boat, "Esmeralda," ready, meets "Mollie" and they make for Newport, where they will be married. The villain sees them going and informs "Mollie's" father, who follows, but they are too late to reach her—she and "Bob" are well on their way and far out to sea. The villain and the father jump aboard the "Ethel" and they follow the lovers. The "Esmeralda's" machinery goes wrong and the "Ethel" is fast gaining on them. "Bob" rushes to the wireless, with which the "Esmeralda" is equipped, and tells the operator to wire Rev. Jones to hire the "Vita," instruct the skipper to catch the "Esmeralda" before the "Ethel" reaches them and marry him and "Mollie" at once. The preacher runs to the dock, tells the skipper, and they get in the little speed boat and are off like a flash, cutting the waves like a knife, throwing the spray in showers of foam. Reaching the "Esmeralda" in less time than it takes to tell it, "Mollie" and "Bob" are taken into the "Vita" and the race is resumed. Rev. Jones performs the ceremony while the boat is ploughing and skimming through the water, and the two lovers are married; the father is defeated and the villain vanquished. Released November 26.

A WOMAN'S LOVE.

A young Italian artist, in love with and loved by a sweet country girl, is "discovered" by a gentleman, visiting the home of the young people, to be a genius of great ability and future. He induces the young fellow to go to the city with him to take up the study of art and make a name for himself. The young fellow goes and becomes a great painter, courted and feted by a large following of admirers. He forgets his country sweetheart, although she keeps a constant watch for his letters and anxiously awaits news of his success or whereabouts. After a year or more news eventually reaches the poor girl through a newspaper, and then she learns that he has become blind and must lay aside his paint and palette forever. In his blindness he is deserted by his so-called friends and admirers and becomes very poor, but there is one who still loves him and goes to him in his hour of need. The sweetheart of his younger days comes to the city and does not give up her search for him until she finds him, comforts him and takes him back to her home. Released November 29.

THE TROUBLESOME BABY.

Babies are usually considered Heaven's most precious gifts, but this particular infant was considered anything but precious to poor Martin during his limited sojourn at the seashore. Martin is hurriedly called to High Beach to close a contract for a big deal with the president of a construction company who is stopping there. He begs his wife to accompany him, but she pleads not having yet the new suit she has ordered, so he makes the trip alone, intending not to stay any longer than necessary. Arriving there, he transacts his business at once and rushes to catch the next train out, missing it by a hair, which forces him to stop over several hours for the next. Meanwhile, Mrs. Martin has received her suit and follows her hubby on the next train. To while away the time, Martin takes a turn on the beach, taking a seat beside a lady with a baby in her arms, who, without looking up, thinks her husband is still occupying the seat, and absent-mindedly places the baby in his arms while she runs off after her other child. Well, you can see the trouble that is cooked up for

Biograph

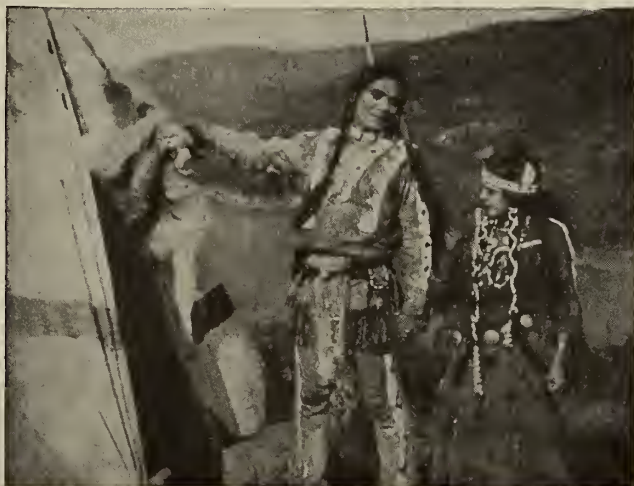
Martin when he meets his wife. However, he gets rid of it after awhile, and when it gets back to its mother explanations bring peace.—492 feet.

LOVE IN QUARANTINE.

The order of quarantine is doubtless the most repugnant fiat issued in any community or municipality, and yet it is necessary. However, in this case the order resulted most agreeably, and it would seem to have been especially ordained by Cupid, for it rounded out a very pretty romance. Harold and Edith are betrothed, but as the course of true love never runs smooth, they quarrel. Edith leaves him at the gate in a huff, but "faint heart ne'er won fair lady," so he follows her into the house, to find the doctor attending the maid, who, it transpires, is ill of a contagious disease. The doctor has telephoned the case to the health department, so the house is quarantined at once and the peevish lovers are destined to stay under the same roof until the ban is raised. This elates Harold, but the worst is yet to come. They both must be vaccinated. Edith's mother plans to help things along by having Harold pretend illness to arouse Edith's sympathy. The scheme is working finely when Edith discovers the hoax. Still, the ice is broken and the lovers' quarrel is quashed.—505 feet. Released November 17.

THE SONG OF THE WILDWOOD FLUTE.

In the opening scene is shown the Corn Dance, which is a ceremonial performed in thanksgiving to the Great Master for his bountiful yield of crops. This dance is performed each year at the harvest. During the course of the dance, Dove Eyes, the pretty little squaw, becomes very much attracted by Gray Cloud, the brave who leads the dance. Gray Cloud is handsome and graceful, and it is small wonder that he should impress the pretty maid. Her interest in him does not go unnoticed for the brave has long been smitten with the little squaw and bashfully makes advances which are just as coyly received. To conclusively learn his fate, he goes to the old squaw to hire the love flute. This is the time-honored custom of lovers and is their form of wooing. This love flute is held in the custody of a spinster squaw and the swains hire it from her with the payment of skins to serenade the object of their affections. If the maid is enticed from the tepee by the strains of the flute, the lover is given hope. Dove Eyes appears and Gray Cloud wins his suit, and prepares for the marriage. Meanwhile, Gray Cloud's rival hires the flute to



serenade Dove Eyes, but she turns a deaf ear, and so the rival goes away disgruntled and vowing vengeance. After the marriage Gray Cloud starts on a hunting trip. His rival follows at a distance determined to wreak revenge. Some distance away from the village the rival makes a move to shoot Gray Cloud, but desists, not having the cold blood to effect this purpose. He has hardly lowered the gun when he sees Gray Cloud disappear. The earth seems to have swallowed him, and it does in a measure, for when the rival runs to the spot, he finds Gray Cloud at the bottom of a bear pit. To get out unaided is impossible, but his rival merely laughs derisively and leaves him to his fate. The little squaw has been pining all this while for Gray Cloud, who has now been absent for several days. Dragging herself to her father's tepee, she is taken ill on the very threshold and is carried inside. The medicine man is called, and after many prayers and incantations gives the case up. The rival hears the cries of the poor heartchushed little squaw and all the animosity he held for Gray Cloud dissipates, so he runs to the pit and drags Gray Cloud out, helping him to Dove Eyes' side, who livens up as he is the real doctor of her ills.—996 feet. Released November 21.

HIS NEW LID.

The next time Jenks purchases a new hat he will have it screwed to his pate so that he and the lid will be absolutely inseparable, for his most recently procured Kelly cost him both money and trouble in abundance. On his way to his office one morning, he decides to get a new straw hat. With his head topped with this new crown he looks quite debonair. Lunch-time arriving, he goes to appease the cravings of his pneumogastric nerve, and here his trouble begins when an exchange of hats is made, someone taking his new sky-piece leaving in its stead a woolly creation of masculine millinery, with a surface like a bath-mit. Towering with rage, he returns to his office, where he receives a telegram calling him out of town in a hurry on business. Despatching word to his wife he hustles off. Meanwhile, the purloiner of his lid, while walking along the seashore loses it overboard, and it is carried out to sea to be driven back on the shore by the returning tide, where it is picked up by a neighbor of Jenks, who finding the name and address on the band, takes it to whom he now assumes to be Widow Jenks—a most natural conclusion. Instantly the mourning of the dear departed (?) is precipitated. Fancy his surprise and their amusement when he returns. It is with difficulty he persuades all hands that he is material and not ethereal. The undertaker, however, is insistent and Jenks pays for a funeral he hadn't the chance of enjoying.—563 feet.

NOT SO BAD AS IT SEEMED.

Appearances are deceiving and circumstantial evidence should be taken with caution. In this Biograph subject the circumstances were apparently very compromising. Mr. and Mrs. Jones are about to start on a hurried

trip. Mrs. Jones writes a note to her friend and neighbor, Mrs. Young, asking her to feed the bird every day during her absence. Mr. Jones writes to his friend, Mr. Hall, bidding him to enjoy the use of his library during the while. Mrs. Young is possessed of a jealous dispositioned hubby, while Mr. Hall's wife is endowed with the like sensitiveness. Mrs. Young and Mr. Hall go to Jones' domicile each with their own mission in view, and each unknown to the other. Mr. Hall is in the library, while Mrs. Young is in the sitting room, when Hall knocks over a piece of bric-a-brac, frightening the wits out of Mrs. Young, who starts in alarm. Each reckon the other a hidden burglar, until they meet. At this point Mr. Young and Mrs. Hall appear simultaneously on the doorstep of the Jones' house. Aha! A deep-dyed plot. Things are threatening tragic until the Joneses, whose auto becomes disabled, return. Explanations corroborating the couple's protestations bring peace.—432 Feet. Released November 24.

A PLAIN SONG.

Edith is a salesgirl in the department store and toils most arduously to eke the lives of her decrepit mother and blind father. Sadly she compares her own loneliness with the condition of her storemates, as she views them passing by with their sweethearts, lighthearted and happy. Hence it is small wonder that she feels highly flattered and pleased at the attentions of a traveling repertoire manager who enters the store advertising his show, and presents Edith with two complimentary tickets for that evening's performance. The next day the manager appears again at the store and invites her to take a stroll with him. This is the first attention the poor girl has ever experienced, and when the manager tries to persuade her to go away with him it is a supreme struggle with inclination that prevents her leaving her old folks. The manager leaves her with ill-concealed displeasure and the next time he visits the store he tries to win her through jealousy by flirting with one of the other girls. This has the effect and she yields to the great temptation of meeting him after store hours. With renewed endeavor he persuades her and she at last consents to go away with him, leaving a letter for her parents to the effect that she is tired of the drudgery, and longing for pleasure has gone away. Arriving at the railroad station, where she is to meet her tempter, she sees a party of old folks on their way to the almshouse. One of them is sightless, and a voice from the soul speaks to her. "Remember thy father and thy



mother." And she does remember, seeing them most vividly in her mind's eye. This thought so impels that she at last realizes that she is playing with fire, and turning on her heel, runs back home to find that the letter she had written is gone from the table where she left it. However, her fears are allayed when she finds the letter in possession of her blind father who, of course, cannot read it. Taking it and tearing it to bits, she folds her dear old papa in her arms as her mother enters to share in the embrace. Her eyes opened to the falseness of the world, she is now more than ever determined to perform her sacrificed duty of caring for the old folks.—997 feet. Released November 28.

EFFECTING A CURE.

Mrs. Wilkins and her mother leave home to spend the night with friends, and will return some time next day. Wilkins ejaculates the time-honored "Hurrah! Hurrah!" for he is afforded an opportunity of going to the Club, indulging freely, and returning home at any old time with possibly a heavy head, but a fearless heart, as there will be no feminine voice calling into the outer darkness, "So there you are, you drunken brute." No need to climb stairs shoeless; no danger of bumping against furniture in black dark rooms. No, his entrance shall be made in a blaze of light. Well, all transpired as he anticipated. After the session at the Club, during which ardent devoirs were paid to Great King Gambrinus, Wilkins is escorted home by a cabby. Sinking into a Morris chair, he falls to sleep in a jiffy. In this condition wife and mother find him. Do they cry out and attempt to arouse him? Not much. Wife and mamma are wise ones, so with the aid of the friends of hubby, they devise a plan to cure him of his drinking. To this end they invent "the other woman," pressing into service a lady friend who writes a note to Wilkins accepting an offer of marriage which she pretends he made her while in his cups. Of course, he is in no condition to remember where he was or what he did the night before. In truth, he wasn't outside his Club. The lady also accepts an invitation, she pretends he extended, to take luncheon with him at two o'clock at his house. The reception of this note affects him like a dynamite bomb. Rushing to the Club, he asks his chums, who are of course, in on the scheme, "Did I?" They reply, "You certainly did." Even the girl, whom he also seeks out, keeps up her end of the trick and expresses her unalterable intention of coming to luncheon. Rushing back to the Club, he exclaims: "Good Heavens! I must get my wife out by two o'clock." A friend offers him two tickets for the matinee. "Ah! the very thing." He breathes easier when wife and mother consent to go, but, curse the luck, just as they are about to get ready in comes two visiting friends. "Great Scott! I must have two more." These are procured after a mad race to and from the Club. All the while the hands

of the clock are pushing tantalizingly towards 2 P. M. The worst comes when the visitors decline to attend the matinee, so there promises to be a warm luncheon that afternoon at the Wilkins' domicile. Two o'clock arrives, and with it the luncheon party. Wifey meets "the other woman" with pretended injured dignity. Well, the result is that Wilkins is thoroughly in earnest when he exclaims "Never Again!"—997 feet. Released December 1.

THE WAY OF THE WEST.

Champion

Bess Allen does not know whether she loves Ben Crosby or Joe Darnton and when they call and propose to her at the same time, she laughingly refuses both of them. The rest of the cowboys led by Bess's father, give the boys the laugh, and to conceal their mortification, Joe asks Ben and the crowd to adjourn to the bar and wash down their disappointment. Ben returns when he deems it opportune and in renewing his offer of proposal to Bess follows it up with impetuous zeal. He will not take no for an answer, but seizes her and kisses her passionately. The girl struggles ineffectually and indignantly strikes him across the mouth. Regaining the mastery of his feelings he humbly accepts his dismissal and takes his leave, unconsciously clasp in his hand a strand of ribbon which he had torn from her throat in the embrace. Returning to the saloon he is charged by Joe of having taken undue advantage by sneaking off to renew his suit. A wordy contest ensues which results in a fistful brawl. Thinking he had killed Joe, Ben decamps to the wigwam of friendly Indians, where he remains in hiding. Bess's father, incensed over the fight about his daughter, informs her of it. Having become aware of the reality that with the blow she had struck Ben, she had actually loved him, Bess now repairs to the saloon filled with alarm. Instead of finding Joe dead, she is confronted with fresh accusations from all the cowboys including Joe, and with disgust and outraged pride she returns home. In a spirit of revenge Joe entices her to a shack with a decoy note purporting to come from Ben and then compels her to fight for her honor, which she indeed does as only honest, hardy women of the west can. However, she is no match for the man, and at the crucial moment smashes the window with a keg and leaps from the second story into the arms of Ben Crosby, the man she loves. Ben has been warned of the machinations against her by his Indian friend who scented mischief brewing and brought him to the rescue. Fearing the result of his deed and having truly repented, Joe comes out of the shack to give himself up, expecting to find Bess dead from the fall, but when he is apprised of the true situation, he humbly begs pardon of both her and Ben, which is granted by them, for these big-hearted folks of the west do not harbor a grudge no matter how severe the provocation. Bess's father and the cowboys arrive also and escort the young pair home amid the cheers and firing of guns, and poor repentant Joe joins them with tears of happiness because of being forgiven by all.—950 feet. Released November 16.

THE STOLEN CLAIM.

Edison

The story deals with the love of a young doctor and the daughter of an old professor of mineralogy. A certain unclaimed mine has been left to the young man by his uncle. A false friend succeeds in securing the plans and location of the mine and persuades the old professor to enter his scheme to cheat the rightful owner out of his claim. The facts are kept safely from the daughter, who is in love with the real owner of the mine, and she does not realize the truth until some months after she has been forced to marry the false friend and the truth is revealed to her by her former sweetheart. When out west he meets her father and the "friend" and accuses them of deliberately stealing his claim. But justice takes care of its own when an explosion occurs in the mine and the father is killed and her husband is badly injured. Medical aid is required at once. The girl in a wild ride reaches the nearest village twenty miles away and, seeing the sign of a doctor on the door, she nervously knocks. It is opened—she finds herself face to face with the man she loves and whom her husband has so cruelly wronged. She has come to ask him to save the life of his worst enemy. Here the nobility of the man is revealed. She has asked for medical aid; he is the doctor. If the man dies he may again regain the woman of his heart, but duty before everything and he goes with her and again, face to face, the two men meet. With the calm, quiet precision of his profession he forces his enemy to do his bidding. He saves his life and then turns to the wife. Silently the two, this man and this woman, look into each other's eyes and part. She sinks into her chair with a sob, a moan, realizing what she has missed in life. For days she watches beside the bed of the man who has deprived her of happiness. Weary with watching one night, she falls asleep. He is delirious. He rises from his couch and wanders back up to the deserted mine. A moment he pauses on the edge of the dizzy height, a cry from the woman startles him, a shriek, and he is dashed to pieces one thousand five hundred feet below. A pale, quiet, little woman dressed in black stops at the doctor's door one day and leaves a note asking for forgiveness and a mining claim upon the doctor's table, then sadly turns to leave, but a strong hand touches her on the shoulder and she looks into the eyes of the man she loves, and as she stretches her arms to a great cluster of flowers on the table and holds them to her breast, we realize that something new and sweet and true has come into both their lives. Released November 16.

THE TOYMAKER, THE DOLL AND THE DEVIL.

There is a maker of lay figures, a gay old party who half falls in love with his own creations of pretty women and gay soubrettes. He has a son who follows in his footsteps in his desire to stand well with the fair sex always. Working in the shop is a young apprentice with ambitions for the stage and he is in love with an orphan ward of his employer, who is betrothed to the good-for-nothing son, much to her own discomfort. The old man has built a wonderful soubrette figure which he feels it would be possible to imbue with life if he just knew how. Then comes a fancy dress ball which all the townspeople attend. The old man and his son, taking costumes from their own stock, dress themselves up and join the revelry. The little ward has nothing to wear and cannot go, but the apprentice suddenly conceives the brilliant idea of borrowing the clothes from the beautiful soubrette figure, little larger than a big doll, and dressing his sweetheart in them. The young man borrows a suit which makes him look like Mephistopheles, and so it is quite within the range of possibility that the old man shall be deceived when he sees apparently his own creation at the ball accompanied by the devil. Rushing frantically from

the ball he hastens home to see if it can be true. The young people have preceded him, but they have no time to resume their own clothes or restore the doll to its position, consequently the only thing to do is for the girl to take the doll's place while the young man hides himself up the chimney. The old man and his son come in and try to induce the doll to again assume life and motion. They perform all sorts of tricks with her and the girl plays the part of the doll well enough to fool them utterly. Disgusted with their failure, they build a fire and decide to warm up a hot toddy to sooth their discouraged feelings. Of course, the fire smokes out the young man above, but, impersonating the devil, he makes the doll live and dance for the old man on condition that he give his consent to the marriage of his ward to his apprentice. The old man and his son quarrel over this agreement and after the girl has put the clothes back upon the doll, the son returns and smashes the doll to atoms to get square with his father. In the evening the old man is called upon by his apprentice, who demands the hand of his ward in marriage. When the old man refuses, the document, signed by himself, is flashed before him, and then the young man confesses the trick that he has played. He tells the old man that he impersonated the devil, and (not knowing that the son is listening behind him) tells him that the girl, the ward, impersonated the doll. The son is horrified at the thought of having killed the girl he once loved, but the apprentice, understanding the situation, calls the girl from her own room and the young man apparently sees a miracle—the doll-girl which he has smashed restored to life. In his joy at his escape from murder, he gladly relinquishes all claim to the hand of the ward and insists upon his father making good his written word. Released November 18.

HIS MOTHER'S THANKSGIVING.

We are first introduced to an old fashioned New England kitchen and dining room combined where a few simple country folks have gathered to give their thanks to God for all the blessings that have been bestowed upon them, but our interest is centered mostly around the mother of the household and her son, who are plain simple New England folks. The son soon longs for a broader field for his ambition than the country village can give, and so one day, with gripsack in his hand, he bids his mother a fond goodbye and starts for the city with all its wonderful possibilities. Eight years glide by and the simple farm boy has grown to manhood and success has reached him from every side. He has climbed right up the ladder of opportunity until he stands today a man of means in business and a fashionably furnished home with liveried servants at his command, while away back in New England we still see the little mother just the same, a little older, a little grayer, but the same old dear face looks forth from beneath her glasses. A certain feverish anxiety is in her movements as she takes a big, old-fashioned pie from the oven. It is for her boy. He is coming home to spend Thanksgiving with her, for the first time in ten years. A knock is heard at the door and the rural postmaster hands the dear old lady a letter. It is from her son. After fussing and fuming she finds her glasses and tears open the letter. The smile fades from her lips, a check drops from the letter, but in there is a heartache—the boy is not coming home on Thanksgiving Day. As she takes his picture from the worn old album and looks at it sadly, part of the room fades and we see the boy and the other woman who loved him, too. A moment of suspense, eyes that look into eyes, a catch of the breath, and as he clasps his sweetheart in his arms and presses the first long kiss of love upon her lips, we see the dear old mother sadly kissing the picture of her boy, too. New England is a long way from the great city where her boy lives, but she has decided to go to him on Thanksgiving Day and surprise him. As she enters his house she does not know that a Thanksgiving dinner party is to be held, that her boy's sweetheart will be there in all her grandeur, that each guest will be dressed in the height of fashion. She does not realize that her old, worn out clothes of the country will be out of place in these surroundings. She only knows that she is going to see her boy, but the sad awakening comes when she finds herself up stairs in a neatly furnished room and the butler placing a tray of food before her. Her boy is ashamed of her, and she is to eat her Thanksgiving dinner alone. What would his sweetheart, a lady of fashion, think of her, his mother, if she saw her in this old-fashioned attire? What? Wait and you shall see. A knock at the door, a fair young girl enters, a rustle of silks and satins. "Ah, I beg your pardon, but I thought this is where the butler said I was to remove my cloak." She sees a huge, old-fashioned pie on the dresser, a note beside it and the words "my boy" and "your mother" catch her eye. There is a cry of joy and the dear old lady is locked close in the soft, young arms. That's what she thinks of his mother. She is his mother, that's all she cares to know. Amidst sobs and smiles the girl learns the truth, and one can imagine the shame upon the boy's face when he enters the room a few moments later and finds mother and sweetheart gaily eating their Thanksgiving dinner together. Soon all is forgiven and forgotten, and this sweet, simple story closes with the dear old lady saying Thanksgiving at the head of her son's table amidst all the guests of fashion. Released November 22.

THROUGH THE CLOUDS.

Judge Grey is a candidate for the nomination for governor, and the opposing man is named Roberts, the latter being a thorough politician who realizes that Grey will easily defeat him in a fair fight, so he begins to deal in what some people call "good politics." In other words, he succeeds in throwing mud at his opponent through the paper by creating a rumor that Judge Grey had tried to bribe a certain contractor named O'Brien for political influence, with an offer of a ten million dollar interstate water supply contract if elected governor. This, of course, is false as far as Judge Grey is concerned, but not so with himself, Roberts. He has offered to throw this contract to O'Brien providing he will swear that the newspaper report is true. This O'Brien agrees to do, but not before he has forced Roberts to sign an agreement as to the facts of the deal in order to hold Roberts to his part of the bargain. Jack Stanley, a young aviator, who is in love with Judge Grey's daughter, does not learn of the existence of the above incriminating paper until the late afternoon of the convention day, and by a clever trick he succeeds in securing it and starts for the nearest railway station. Here he learns he will be unable to reach the convention hall in time, and so is forced to send a telegram to his sweetheart, telling her of his discovery and instructing her to meet him in her auto at such and such a field, as he is coming in his aeroplane. This fact is discovered by the opposing party and here follows the latest thing in motion picture stories, introducing the latest and fastest mode of travel. Of course, all is not accomplished without obstacles, there being a fight and many other thrilling happenings, but at last the young aviator arrives at the great convention hall in the nick of time and the convention is stampeded. Judge Grey is nominated for governor and, we are happy to say, that he eventually becomes governor of the state, and the aviator, and the hero of the hour, wins the girl of his heart. Released November 23.

A DAUGHTER OF THE MINES.

"The Daughter of the Mines," whose name was Betty, knew who had won her hand, for it is none other than the superintendent of the mines' son. Not because he was rich and not because she was poor and her old dad was just one of those dirty black men that come pouring out of the mines at the mouth of the shaft as she stood waiting for him and met him with a glad cry of joy just the same as if he had been the president of the company. In some mysterious way little Betty Bobbin also met handsome Harry North, the superintendent's son. They met and kept on meeting as lovers always do, yet the stern, grand old father of the boy knew it not nor the gray haired old man. But love is a hard thing to hide, and finally the truth came out and the rich man stormed and the poor man cried, but little Betty knew just who had won her hand. One father was hard at work a thousand feet under the earth and the other father was at his books, thinking of the gold he was making; but little Betty Bobbin and Harry North went running away on a switch engine to be married that very night, and all the king's horses and all the king's men couldn't make Betty single again. Released November 25.

THE GREATER LOVE.

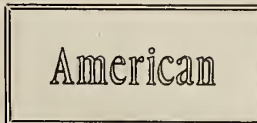
The story is situated in the provincial district of France and reveals that stern law of the French parent who has command and control over the life and will of his child. The heart of this little French peasant girl has gone out to a young barrister, whom she worships and who worships her with all the holy loyalty of a noble love, yet centuries of custom forces its way between them and the girl is compelled to bow down to her father's will. At the signing of the marriage contract we are shown her heart in all its sufferings and now time passes on. It is twenty years later and we see the result of a father's law. Annette, the daughter, has married her father's choice. He is a coarse, cruel brute; her life is crushed; the only gleam of joy that lights up her face is when her eyes rest upon her son, her boy. She worships him, but ere the day closes the awful truth is revealed to her that her boy is a thief. A moment more and the gendarmes are in the room searching for the thief and then the dumb terror seizes her. She sees her boy a prisoner. She sees him behind the iron bars—she sees him suffering. Ah! then the greater love comes forth and she takes the guilt upon herself. "I am the thief," but the law of a lie rarely finds a home in happiness and relief. It always reacts upon the offender which is clearly shown in this picture when she is brought before the justice. Who should it be but her former sweetheart. Here before the man she loves she condemns herself with a lie as a common thief and he is forced to sentence her to one year at hard labor. We then catch a gleam of her prison life and finally her release. We then see her wandering back to her native village, penniless, heartbroken and alone, and through the window of a village inn she beholds her boy gambling and drinking. She sends word to him, but he turns from her. Can human being suffer more? At last she is found by the judge, taken to his home and through his love and care we realize that her life will be sweeter and that her boy will learn to bow down before that greater love which has given so much for him. With Mlle. Pilar-Morin. Released November 29.

ARMS AND THE WOMAN.

Mrs. Cushing, a widow, and her two children, a beautiful daughter and a son whose inclinations are wayward, are residing in the mountains of California where Mrs. Cushing's late husband had some mining claims. The story opens when Mrs. Cushing receives by registered mail a package containing some two thousand dollars in currency, being the total sum realized on the sale of her husband's estate in Iowa. The son has just asked his mother for a loan of money. She at first refuses him, but finally gives him some gold pieces and he leaves the home, informing his mother that he is about to invest the money in such a way as to increase its amount. Without telling her son anything about it; in fact, hiding the circumstances from him, Mrs. Cushing dispatches her daughter with the money which has just been received by registered mail, to deposit same where she can pay some assessments for work on the mining property. The girl starts with a satchel containing the currency and takes the stage at Dutch Flat. Meanwhile her brother has gone with the gold pieces given him to a gambling house, where he loses every cent of it. A suspicious character is interested in his losses and watches him keenly. At the critical moment he calls him aside and is talking to him very earnestly when Hank Young, the big stage driver of Dutch Flat, steps up and informs young Cushing that he had better beware of the stranger, that he doesn't like the cut of his jib. Cushing resents any interference and Hank moves away rebuffed. We now watch the events which transpire in front of the postoffice at Dutch Flat. The stage comes in with a load of passengers who dismount, and among those who start out on the next lap of the journey is Miss Cushing, holding the bag with the money. There is some talk between the driver, Hank Young, and the postmaster about a messenger on the box and he tells him that he will find the messenger at the next stop. The coach pulls out of Dutch Flat and no sooner has it gone than we see young Cushing and the suspicious character trailing through the mountains over a short cut to head off the stage. When the latter arrives at the way station, where the messenger was supposed to mount the box, Hank is informed by the stableman that no one is there to go with him. He tries to induce some cowpunchers to ride on the coach, but they refuse, saying they have business elsewhere. Miss Cushing is now the sole passenger in the stage, is somewhat afraid of being alone, and the driver invites her to ride with him on the seat. We now reach a corner of the road at a wooded spot in the mountains. Young Cushing and his friend are seen masking themselves and going to ambush in order to hold up the stage. This they do and all seems going their way when Hank Young, the stage driver, recalls the fact that the little woman beside him has confided to him that there is two thousand dollars of her mother's money in the bag at her seat. He suddenly rouses himself to action and it will be necessary to see the film to realize the way in which he put the bad man to flight and the quietus on the stage robbing aspirations of young Cushing. The thrilling moment of the picture is when Miss Cushing discovers that one of the robbers is her brother. She tells this to Hank and he relieves the tension of the situation in a most clever manner. Young Cushing has been badly wounded and Hank rushes his horses back to Dutch Flat, where the sheriff attempts to arrest the man in the coach. Here Hank shows his quickness of wit by telling the sheriff that the wounded man was a passenger in the coach. For this he receives a look of tenderness and gratitude from Cushing's sister. Hank in his rough way has saved the family honor, and the last scene of the picture shows

him giving young Cushing the lecture of his life and its effect upon the boy. Hank leaves with the gratitude of mother and sister and a promise from the wayward son to live in the future as a wiser and better man. By Rex Beach. Released November 30.

STARLIGHT'S DEVOTION.



Back in the East Dick Carewe loved Ethel Morgan. He was poor, and she was a daughter of wealth. Dick's fine manhood and sterling qualities awakened an all-devouring love in Ethel's heart. Their troth was pledged, and Ethel's father was consulted, and in a spirit of mercenary prejudice he repulsed Dick. Resolved to obtain his loved one, Dick resolved to obtain the fortune Morgan demanded his son-in-law should possess. He bade his sweetheart good-bye, and with her locket about his neck left for the West and opportunity, vowing not to communicate with Ethel until he was ready to return and lay a fortune at her feet. Lone Gulch was his destination, and once there he began prospecting. A filter of gold dust in the bed of a stream attracted him and he staked a claim. His camp was on the edge of an Indian reservation and it was quite natural that he should meet Starlight, a daughter of the tribe. She was a sweet, romantic little thing, and instantly fell in love with Dick. He, unaware of the girl's passion, lavished kindness upon her, innocently nurturing her love, until her whole life was wrapt up in him. Starlight was betrothed to a young brave of her tribe, the choice of her father. The young Indian hated Dick, and vowed a jealous vengeance, inspiring in Starlight a fear for the safety of the white man. Back home, Ethel was grieving for Dick. Her unsatisfied love was slowly killing her and the family physician, powerless to administer to the love-sick maiden, advised a change of climate. Mr. Morgan owned a ranch in the vicinity of Lone Gulch, and he took Ethel out there to recuperate. Dick had kept his vow of silence and had never written to Ethel, so she was ignorant of his whereabouts. Starlight and Ethel became great friends. Neither was conscious of the other's love for Dick. The little claim petered out, and the young prospector became discouraged. He resolved to seek his fortune elsewhere. Wandering over the Arizona desert without water, food or horse, half dead from thirst and exhaustion, Dick fell unconscious at the edge of a cliff overlooking a canyon. The earth gave way and he was plunged into the river a hundred feet below. Starlight, in her canoe, saw Dick fall, and she rescued him from a watery grave. Fearing to take him to her own people lest the young brave carry out his threat, she fetched bandages and blankets, and under an old tree, nursed Dick back to life. Accidentally she discovered the locket about his neck, and the realization of his love for Ethel overcame her. She fought a great battle of self-sacrifice and took the man she loved back to Morgan's ranch. Her heart broke when she beheld the greeting of the two lovers and the reconciliation of the father, and she wandered away through the woods until she came to the old tree. With heart-broken devotion she crooned over the spot where Dick had lain while she nursed him. Nature cried out its comfort. The daughter of nature sank into the embrace of the gnarled old tree of centuries, and was soothed by the whisper of the wind in the branches.—950 feet. Released November 21.

NOTHING BUT MONEY.

The fisherman was a gabby, egotistical Opie Dilldock sort of an old chap, who took particular delight in boring his acquaintances with his tales of valor, but all he had to show for his greatness was a shabby suit and a long beard. On his way to the pier, he boasted of the fish he would bring back. On the pier he fell asleep and dreamed a dream full of wonderful happenings. In his sub-conscious state, he got a bite and landed a coffee pot wadded with money. Then things began to happen. He hurried up town and bought a loud suit and high hat from a second-hand dealer, flooring the son of Israel with an over-dose of pay. Moved by a spirit of philanthropy, he rode down the street on a mule, led by a policeman, followed by another officer, bearing a sign inscribed, "The Money King." He purchased the entire stock of a flock of newsboys and stuffed the hat of a blind man with money, causing instantaneous recovery of sight. He bought out a candy store to satisfy the longing of a couple of sweet-toothed urchins. He settled an argument between two gamblers by destroying the money they were quarreling over and replacing it by a large amount of his own. Feeling paternal, he took a pair of infant twins for an outing. Attracted by the sylph-like form of a lady in the park, he flirted and was encouraged. A close inspection showed the lady to be a nigger, and the fisherman fled in alarm. Then began a fast roaring finish. In his flight he knocked over a couple of drunkards and rushed into a group of cripples in front of a sanitarium, producing a cyclonic mix-up from which he emerged on crutches. The final action is back on the pier. A couple of boys in a boat discovered the sleeping fisherman and tied his line to their skiff. The fisherman was pulled into the river, where he awoke and scrambled back to the pier. He had been thrust out of a dream world of money, into a real world of dampness.—755 feet.

A BIG JOKE.

A boy sought refuge behind a water trough and routed his enemy with a few handfuls of water. Filled with a spirit of devilry, he grasped the opportunity of playing a joke on a chap who was drawing a bucket of water from the trough. He induced the "mark" to hold his hat in the crook of his arm while, during the course of a funny story, he filled the hat with water. The innocent victim seeing no humor in the story, attempted to put his hat on, whereby he was drenched. He seized the joker threateningly and was about to duck him in the trough, when the approach of a mutual friend prompted him to extend the joke. The second sucker was treated like the first, and after a comical mixup, the three decided to take it out on Pat, the Alderman, who was approaching. Pat's high hat looked like easy meat for the jokers, and with the aid of a few cigars and much persuasion, they succeeded in getting the Alderman to listen to the story. The hat was filled with water and the expectant jokers waited for the denouement. It came, but not as they had expected. Pat carefully lifted a tin can from his hat and poured the water on the ground. The jokers collapsed and the Alderman strutted away the victor in the big joke.—255 feet. Released November 24.

Among the Picture Theaters

PERSONAL NOTES.

Ben Zerr has retired from the management of the Empire Theater, 739 Penn street, Reading, Pa., and has disposed of his part ownership in this desirable property to his associate, F. E. Statler, who will continue the house under the present policy. Mr. Zerr disposed of his interest in this enterprise in order to give all his attention to the Crescent Theater, which he is building at 819-821 Penn street. This may be opened during Thanksgiving week if all goes well. It will have a seating capacity of over 800 persons.

Frank Rembusch, owner of the Shelbyville (Ind.) motion picture screen plant, has found it necessary to establish another factory for the manufacture of his screens, and he has organized a company at Crystal, Mo., where a plant will be erected to supply the demand in the west. The plant at Shelbyville will supply the east and south.

N. Du Shane Cloward, aged 46, a vocalist and amusement director, died suddenly in Wilmington, Del. He is said to have been the first man to introduce moving pictures in this country.

Sam Harris, who has been business manager for the Walker and Orpheum Theaters at Champaign, Ill., since the season commenced, has resigned his position to go to La-Fayette to go into business for himself. Mr. Harris has formed a partnership with Leon Schlessinger of Chicago and has purchased the Victoria Theater, a vaudeville house.

P. Le Marquand, president of the Starland circuit of moving picture houses operating throughout northwest Canada, has recently made a tour through that territory, launching a number of new houses, and now there is scarcely a point of any importance between Winnipeg and the coast at which the circuit is not represented. Splendid new houses with a seating capacity of nearly 1,000 in each case have been opened in Calgary and Vancouver, and the president reports splendid business. From the original Starland opened in Brandon less than three years ago this extensive circuit has been evolved, a glowing tribute to the energy of the officials of the company.

The marriage of Mr. Leo E. Dougherty to Miss Mayme Elinore Butt, took place October 26 in New York. Mr. Dougherty is well known to the motion picture profession, having been connected with the Biograph company for several years. Henry A. Butt, father of the bride, is also well known in the business, having served as manager of Keith's Union Square theater for some time. The affair may be considered a happy alliance between the producing and exhibiting ends of the industry.

Mr. Ben Title, proprietor and manager of the T. N. F. Theater, Newkirk avenue and East Sixteenth street, New York, recently set apart a night as "Vitagraph Night," announcing the attendance of Mr. Maurice Costello, of the Vitagraph stock company, who consented to hold a public reception to the patrons of the theater. This is a Vitagraph neighborhood, and aroused much expectant interest.

Baxter Morton, general manager and vice-president of the Nicholas Power Company, sailed from Hamburg, Germany, November 3 for home. Advance reports indicate that Mr. Morton has had a most satisfactory trip, and has succeeded in greatly extending the field of activity of his business.

FROM OUR CORRESPONDENTS.

KENTUCKY.

Election night, November 8, proved to be one of the biggest trade nights that Louisville picture shows have experienced in some time. A multitude thronged the streets to inspect the election returns, and the universally popular form of recreation for the sight-seers was to drop in at a picture show. Some of the theaters made arrangements to have the election returns announced from the stage, and the managers were rewarded with a landslide of business.

Manager Irvin Simons, of the Princess Amusement Company, recently inaugurated a novel guessing contest scheme at the Orpheum theater on Jefferson street. When the films illustrating the recent world's championship series at Chicago were shown at the Orpheum, Mr. Simons announced that a well known Louisville player would appear in one of the

films; and Mr. Simons made an offer of \$5 in gold to the first person who recognized the player, with five succeeding prizes of \$1 each to the next five persons. The player, it developed, was popular Del Howard, a former Cub, who captained the Louisville team last summer. The World's Series films proved successful for only the opening day of their week's run in Louisville. The attendance during succeeding exhibitions of the big contests was not remarkable and the Orpheum management is somewhat at a loss to account for it, unless it be the fact that Louisville is a veritable nest of Cub sympathizers, who did not care to witness the collapse of their idols.

At a recent meeting of the Royal Theater Company, election of directors resulted in the following being chosen to preside over the destinies of the corporation for the ensuing year: L. J. Dittmar, A. P. Barnard, Captain Charles Seeboldt, J. M. Settle, and D. M. Montz. The Royal is now operating the Majestic theater on Fourth avenue and has started the work of construction of one of the handsomest picture houses in the South at Eighteenth and Broadway, Louisville. The new playhouse is now under way and Manager Dittmar announces that the opening day will probably be Christmas, 1910. The new Royal building will be modern in every detail and is expected to cost about \$30,000.

A. F. Branca, of Pineville, Ky., is now the sole owner of the moving picture house in that city. Mr. Branca was formerly in partnership with J. J. Body, but recently bought Mr. Body's interest in the firm, proposing to improve the Pineville picture house in every way and to make a strictly up-to-date exhibition of high class motion pictures.

The Airdome moving picture show at Hopkinsville, Ky., recently gave a first-night performance. The Airdome now occupies winter quarters that were formerly given over to the New Era picture show in Hopkinsville. Manager Sweetney, of the Airdome, proposes to offer the best that the moving picture market affords.

G. D. C.

PHILADELPHIA AND VICINITY.

Business continues quite satisfactory in motion picture circles—the cold weather tending to send people to the theaters. This creates a demand for more films and accessories, naturally; and so the jobbers are finding business better.

"There is not much that is new to report," said the representative of a North Ninth street film exchange, "but from city orders and mail queries, I look to see a pretty good winter's business. We are renting a more classical, I will call it, grade of films, and the industry is rising to a higher plane right along. If you doubt me, visit some of the higher class motion picture theaters."

The recently opened Imperial Film Exchange, which has an up-to-date establishment at 144 North Twelfth street, is securing its share of business. Films carried in stock are association ones—new films entirely—and are giving excellent satisfaction to managers.

A motion picture theater will be part of a new \$100,000 amusement enterprise at Atlantic City, N. J. A large building will be erected west of Captain John L. Young's famous million dollar pier there, to occupy 200 feet ocean frontage and, it is stated, will really be a part of the pier amusement center.

Torresdale, a suburb quite distant from the center of Philadelphia, is to have a new motion picture theater, to cost \$1,700. It will be a one-story brick structure, owned by Chris. Gercke, Jr.

Having acquired control of 2642 Kensington avenue and adjoining store, the Northwest Amusement Company will demolish the structures and erect a motion picture theater to cost \$20,000. Kensington is noticeably the "mill" district of Philadelphia, and the workers there are pronounced patrons of M. P. and vaudeville houses.

Lewis M. Swaab, dealer in films, etc., furnishes the service used at the popular Germantown motion picture theater, and to the excellence of the service much of the popularity of the house is attributed. The Germantown has a seating capacity of 1,500 people, is at 5508 Germantown avenue, and is capably managed by Messrs. Stumpf and Son. The theater

and equipment represents an outlay of \$65,000 and is admittedly one of the finest in the city.

The Jumbo M. P. Theater, operated by a party of "business captains," opened its doors October 15th to "S. R. O." audiences. It is a new house, seats 1,800 persons and cost \$60,000. Good houses have been the rule since opening night. The management believes in printer's ink and this is aiding in the success of the house.

Frank Ballinger is completing arrangements to open a new M. P. theater at McConnellsburg, Pa.

Mr. Charles Calehuff, of the General Film Company, is placing two mirror screens in Soblosky Brothers' M. P. theater at Norristown. The Soblosky "boys" have made a number of improvements to their amusement resort and will keep it up-to-date.

Butler, N. J., it is reported, could—and would—welcome a good M. P. theater. It has, with an adjacent village, a population of about 4,500.

Theodore Beck, who recently purchased an excellent M. P. theater at York, Pa., will make up-to-date improvements.

The Majestic is a new M. P. theater, about to open its doors at Middletown, Pa., under the management of Edward Condran.

Rockdale, Pa., is said to be a good town for a new M. P. theater. It has about 6,000 population and is in a prosperous district.

W. H. P.

MINNESOTA.

F. Nemec will in the near future open a new moving picture show house at St. Cloud, Minn. He is having a store building on one of the principal streets of the city remodeled for that purpose. The house will be 20x100 and will seat about 500 people.

New moving picture theaters are blossoming forth in different sections of Minneapolis almost every week. Fully half a dozen have been opened in the outlying business districts of the city this fall and the number downtown has also been somewhat augmented. Motion pictures as a form of amusement are growing rapidly in popularity here among all classes, and enterprising business men finding that show houses are a paying proposition are investing their money in them.

On Sunday, November 6, James P. Agnew and H. P. Green opened a pretty little showhouse on Lake street near Nicollet avenue, Minneapolis. The theater is in a building built for the purpose and considerably more suitable than the remodeled store buildings which many of the local moving picture showmen are utilizing. It is called the Lake Theater and is up-to-date in every respect. The house seats 275 and the admission charges are five and ten cents.

Another moving picture theater is being erected at Lake street and Bloomington avenue, about a mile east of the lake. Beyond this, about a mile and a half, at Lake street and Thirtieth avenue, South, an attempt has been made to establish another showhouse. Plans were made for the erection of a brick and concrete block building to be used exclusively for theater purposes, and work on the excavation commenced when things were brought to a standstill and the arrangements of the promoters blocked through a vigorous protest made to the city authorities by the congregation of a neighboring church who feared their Sunday evening services would be disturbed by the theater crowds.

Sigfried, popularly known as "The Man of Many Faces," has recently opened a new theater at 506-8 Twentieth avenue, North. The house is equipped in thoroughly modern style and seats about 400.

The "Milo" is the name of a handsome new theater which Louis Friedman has recently opened on Sixth avenue, North. It is attractively decorated, well arranged and is showing some very good film. A new five-cent theater has also been opened recently on Bridge Square in the central part of the city.

A number of improvements are being made in the Novelty, Wonderland and Isis theaters run by Harry Lund. All these showhouses are being remodeled. New steel walls and ceilings are being installed in the Novelty, which is located at 38 Washington avenue, South, the stage is being overhauled, new scenery put in and the seating capacity increased from 300 to 350. A new front of ornamental staff work is to be put on the Wonderland at 17 Washington avenue, South, a steel ceiling and steel walls will also be installed and the lobby and interior of the theater will be repainted and redecorated. Similar alterations will be made at the Isis at 30 South Sixth street. These changes will make the three theaters considerably safer and more attractive as well.

J. L. N.

ROLL OF THE STATES.

ARIZONA.

About \$40,000 will be expended on a first-class picture house being erected on North First street, Phoenix.

ARKANSAS.

The General Film Company has brought out the Little Rock Film Exchange, Little Rock, and is now operating it. The Little Rock Board of Trade has taken steps to induce the Independents to come into the field here. It is argued that the field in Arkansas is broad enough for both concerns. Louis Mitchell, who was manager of the exchange, has removed to Memphis.

CALIFORNIA.

At 515 North Main street, Los Angeles, E. Castellano will erect a moving picture theater to cost \$8,000.

The California Motion Picture Manufacturing Company, Los Angeles, has been incorporated by M. T. Brooks, H. R. Davis, and M. C. Lovell, with a capital stock of \$200,000.

Mrs. T. A. Vignolo will erect a one-story moving picture theater to cost \$2,100 at 1829 South San Pedro street, Los Angeles.

At 2600 North Broadway, Los Angeles, Paul Blei will erect a one-story moving picture theater to cost \$5,275.

Architect A. F. Rosenheim has prepared plans for a factory building to be erected at Pico and Georgia streets, Los Angeles, for the American Biograph Company of New York. It will be of frame construction, 30x150 feet, with an annex 10x40 feet.

Lawrence Cardella and C. E. Howard, who are building a modern theater building on Myer street north of Montgomery, Oroville, have decided to enlarge upon their plans. The playhouse will seat 600 people.

The California Motion Picture Manufacturing Company, of Los Angeles, has been incorporated for \$200,000. The directors are M. F. Brooks, P. L. Howland, H. R. Davis, I. H. Lowell and M. C. Lowell.

GEORGIA.

E. A. Horne is now preparing a theater at 520 Poplar street, Macon, for high-class vaudeville performances. The theater will be opened within a short time, and will be prepared for regular playing.

Application has been made for incorporation of the Lyric Theater Company, Macon. The petitioners are A. F. Holt, A. F. Holt, Jr., and Dan S. Holt. The company is to be capitalized at \$5,000. The petition shows that the incorporators desire to operate picture shows and amusement houses for pecuniary gain.

Joel Hurt will erect in Exchange place, Atlanta, a theater building to cost \$100,000.

ILLINOIS.

Peter Gingery has leased the two lower rooms of the new Odd Fellows' building and will open a moving picture show in Mt. Pulaski. He will charge 10 cents admission.

R. W. Heivly has sold the Crown theater at Petersburg to Mrs. W. J. Cheaney. Don Cheaney will conduct the theater.

J. A. Way has purchased the interest of J. A. Weeks in the Empire theater at Arenzville and the management of the opera house is now solely in his hands.

Charles Drury has opened a moving picture show on the west side of the square, Auburn.

William Ward will open a Nickelodeon in the Ward block, Joliet, within a short time.

The Imp theater, seating several hundred people, was opened at East Moline November 5. Harry F. Lyle and Watler S. Herin are managing the new place.

Peoria is to have still another new theater. The old Weast theater on Fulton street has been leased by a syndicate of Peorians headed by Sandy McGill, and will be devoted to motion pictures and vaudeville. Associated with McGill are Wiley Brackett, Chas. Nathan and Felix Greenburg, proprietor of other theaters. Greenberg is to be manager.

John R. Thompson, country treasurer, is said to have purchased land at 2540-42-44 Milwaukee avenue, Chicago, which will be used as a site for a \$100,000 playhouse.

Excavation for the new theater and store building that will rise on the Moore property, Sixth avenue and Fifteenth street, Moline, commenced November 3.

Ground has been broken for the construction of a \$150,000 athenaeum adjacent to St. Alphonsus Church, at Southport and Wellington avenues, Chicago. The building will contain a theater that will seat 1,000 persons.

INDIANA.

George Loucks has sold the Crystal theater at Hartford to B. A. Radabaugh, of Huntington, and Charles Sipe, of Gas City, who own a string of shows in Indiana. The Crystal will be closed temporarily and will be remodeled and made into an attractive amusement place.

The Warsaw opera house has been leased by Mr. Cox, of Goshen, who will take charge. He now has houses of a similar character in Mishawaka and Goshen and expects to complete the circuit by adding Warsaw and Wabash.

E. W. Roberts, of Troy, Ohio, and Miss F. M. Agnes, of Indianapolis, have purchased the Coney Island airdome theater at Elwood, which Miss Agnes will manage.

The Princess theater, Columbia City, which since last July has been under the management of H. L. Gelvin, changed hands recently, going back under the control of James Washburn, the former owner, who will take charge. Mr. Gelvin, who only leased the outfit, has accepted a position with the Victor Film Company of Dayton, Ohio, his territory being Ohio and Indiana.

Harvey Brooks, of Hammond, is about to open two new 5-cent theaters. One will be opened in a building owned by Wm. Wining, 450 West State street, West Hammond, and the other will be opened in Boycu's hall, in Gary.

The Majestic moving picture theater, Marion, has been sold by O. C. Reel to Harve Kline, a local pool room owner.

Logansport is to have a new theater devoted to vaudeville, according to Manager Schaffer of the Crystal.

IOWA.

W. P. Sheets & Co. have sold the Electric theater in Leon to Charles Bergquist and Ben Scott, of Albion, who have taken possession.

The new Crown theater, Ft. Madison, seating capacity 750, opened its doors November 1.

Manager Harvey Fulton of the Star and the Princess at Dubuque has disposed of the Star, which was recently purchased outright by him from the Standard Film Exchange Company. The new owner is Harry Wiess, a Chicagoan, who has had considerable experience in the successful management of theaters in various parts of the country. Mr. Fulton will hereafter devote his entire attention to the Princess.

During its short career the Star theater of Ft. Dodge has had many proprietors. Once more it has changed hands and this time it was purchased by C. H. Lukart and John Hamphey of Marshalltown.

Richard and Adam Von Dresky, of Muscatine, have been granted a permit to erect a motion picture theater on Sycamore street.

C. J. Rugg has bought from H. A. Schmitz the Jewel theater located on West Fourth street, Waterloo.

KANSAS.

Carl Mensing, proprietor of all of Leavenworth's 5-cent theaters, was in Atchison November 1, arranging for the transfer of the Colonial and Graphic amusement houses to him. It is his intention to remodel both houses and make them up-to-date in every particular.

LOUISIANA.

Leopold Levy, of New Orleans, will expend \$10,000 to improve the theater recently taken over by him.

The French Union Hall, on Rampart street, New Orleans, has been converted into a moving picture playhouse under the management of Ed. Tyler, formerly manager of a Canal street picture theater.

MARYLAND.

A moving picture theater will be erected at 1433 Lafayette avenue, Baltimore, by the Eureka Amusement Company. The proposed building will be two stories high, of ornamental brick and stone, with a wide facade of fancy metal. It will cost about \$15,000. The structure will have a frontage of 40 feet by a depth of 125 feet.

William Fait has leased the moving picture theater at 406 East Baltimore street, Baltimore, formerly occupied by the Lubin Company, which has remained vacant for several months. Mr. Fait is the manager of the Liberty theater, on Liberty street, and the Pickwick Parlor, on Lexington street.

The Knickerbocker Amusement Company of New York has commissioned Architect B. E. Simonson to prepare plans for a handsome playhouse to cost \$100,000 for Baltimore.

MASSACHUSETTS.

Charles W. Webster has secured a lease of the Sutton house on Main street, Salem, and work has been begun to get the theater under way for an opening on Christmas day.

Work has begun on a new theater building to be erected on the Pevear estate in Main street, Peabody, and which is leased in advance to C. W. Webster for a term of years. The theater will be devoted largely to moving pictures and vaudeville.

E. B. Starks and John Day are the new proprietors of the Lilly theater, Florence.

MICHIGAN.

George D. Nutt will erect at 239 Oakland, Detroit, a one-story brick theater to cost \$8,000.

MINNESOTA.

Mrs. Annie Erickson is building at 4131 Washington avenue, North, Minneapolis, a one-story frame moving picture theater to cost \$1,800. A similar structure will be put up at 1418 East Franklin avenue by Braden and Purdy; the cost, \$1,500.

MISSOURI.

Mr. Waterson, of Carrollton, is having the room on South Main street put in first-class condition for his moving picture show.

Another moving picture show is to grace Springfield within the next thirty days. The new play house is to be installed in the Garlick building, located in the 400 block on East Commercial street. Improvements to cost \$3,000 will be made on the store room to be occupied.

The Vaudeville Theater Construction Company, 2631 South Jefferson avenue, St. Louis, will build a one-story theater, to cost \$23,000.

VIRGINIA.

J. C. Boss, of Philadelphia, who is successfully operating moving picture theaters in several other cities, has arranged to reopen the Academy of Music in Newport.

R. C. Broadus will build a one-story brick building to be used as a motion picture theater, No. 1224 Hull street, Richmond, to cost \$2,000.

WASHINGTON.

The Spokane Film Exchange has been incorporated by George H. and Marion Grombacher and others; capital stock, \$25,000.

Chehalis is to have a new \$20,000 opera house, to be located in the heart of the city, at the corner of Park street and Pacific avenue. Harrison and Pepin have contracted for the erection of the building.

WEST VIRGINIA.

Huntington will have another moving picture theater, to be located in the Majestic building on Fourth avenue.

WISCONSIN.

Henry Goldman has opened the Comet theater, a moving picture house, seating 250, in Green Bay.

H. S. Miller, 514 Twelfth street, Milwaukee, will remodel his building for moving picture purposes at a cost of \$1,000.

Announcement is made that Ernest Klinkert will erect a \$10,000 vaudeville house in Racine Junction, also that John T. Bartlett, former mayor of Oconomowoc, has leased a site on Junction avenue and will at once begin the building of a theater for moving pictures and vaudeville.

A permit was issued during September for an \$18,000 moving picture theater at Kinnickinnic avenue and Ellen street, Milwaukee. Mrs. J. H. Lynde will be the owner. M. Baer secured a permit to build a \$7,000 moving picture theater at Thirty-sixth street and Lisbon avenue.

Beaver Dam will have a new theater building to cost \$30,000. It will be erected at the corner of Front and Beaver streets.

A permit for the construction of a \$6,500 theater building at the corner of Thirty-third street and North avenue, Milwaukee, has been issued to George B. Frellson.

The Star theater is the name of a new motion picture house in Oshkosh.

S. C. Rolfe has sold his Gem theater in Medford to Allen Stuart of Phillips, who will improve the same by putting in opera chairs and other improvements and run it three or four nights each week.

Henry Klein will erect an \$8,000 moving picture theater at Lisbon avenue and Twenty-fourth street, Milwaukee.

A permit was issued to Rice and Glinberg to erect a moving picture theater on North avenue between Thirty-third and Thirty-fourth streets, Milwaukee. The cost is to be \$7,500. A few minutes later T. L. Hahn applied for a permit to erect a similar structure on the adjoining lot. His theater will cost \$9,000. Both will be of brick and stone construction.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED				Date.	Title.	Maker.	Length.
DRAMA				10-15	The Legacy	Vitagraph	
10-15	The Romance of a Necklace	Gaumont	995	10-15	Love, Luck and Gasoline	Vitagraph	
10-17	Hearts and Politics	Lubin	990	10-26	An Eleventh Hour Redemption	Pathé	
10-17	The Broken Doll	Biograph	997	11-28	A Border Tale	Pathé	
10-17	The Foreman	Selig	995	11-29	A Woman's Love	Vitagraph	
10-18	Auld Robin Gray	Vitagraph	991	COMEDY			
10-18	The House of Seven Gables	Edison		10-15	The Cowboy's Mother-in-law	Essanay	1,000
10-18	Grandmother's Plot	Gaumont	835	10-15	The Aviation Craze	Pathé	243
10-19	In the Shadow of the Night	Elipse	502	10-17	One on Max	Pathé	531
10-19	Outwitted	Pathé	783	10-17	Jinks Wants to Be an Acrobat	Pathé	397
10-20	The Banker's Daughters	Biograph	989	10-19	Hiring a Gem	Essanay	629
10-20	Two Boys in Blue	Selig	1,000	10-19	Hank and Lank—Uninvited Guests	Essanay	371
10-21	His Life for His Queen	Pathé	918	10-20	Hawkin's Hat	Lubin	500
10-22	The Cheat	Gaumont	958	10-20	Archie's Archery	Lubin	450
10-22	Mystery of Lonely Gulch	Pathé	950	10-21	Davy Jones' Domestic Troubles	Vitagraph	1,000
10-22	Pals of the Range	Essanay	1,000	10-21	A Wedding Trip Through Canada	Edison	
10-24	Romance in the Rockies	Lubin	990	10-22	Clothes Make the Man	Vitagraph	983
10-24	The Message of the Violin	Biograph	997	10-24	Ghost of the Oven	Selig	585
10-24	Another's Ghost	Pathé	748	10-24	O! You Skeleton	Selig	365
10-25	The First Gray Hair	Vitagraph	654	10-25	The Amazon	Gaumont	348
10-25	His Breach of Discipline	Edison		10-26	Motor Fiend	Pathé	610
10-25	Jean Goes Foraging	Vitagraph	1,006	10-26	Hank and Lank—Take a Rest	Essanay	298
10-26	The Signet Ring	Eclipse	868	10-27	The Proposal	Biograph	
10-26	The Bouquet	Essanay	678	10-27	The Passing of a Grouch	Biograph	
10-27	False Love and True	Lubin	600	10-27	Edith's Avoirdupois	Lubin	375
10-27	Blasted Hopes	Selig	1,000	10-28	Captain Barnacle's Chaperone	Vitagraph	994
10-27	Under the Stars and Bars	Melies	970	10-28	Max in the Alps	Pathé	610
10-28	The Swiss Guide	Edison		10-31	Max Has Trouble With His Eyes	Pathé	394
10-29	The Life of Moliere	Gaumont	965	10-31	New Style Inkwell	Pathé	272
10-29	The Telephone	Vitagraph	665	11-1	A Double Elopement	Vitagraph	999
10-29	The Indian and the Maid	Pathé	995	11-1	Both Were Stung	Gaumont	698
10-29	The Silent Message	Essanay	1,000	11-3	Birthday Cigars	Melies	
10-31	Settled Out of Court	Selig	1,000	11-3	Generous Customers	Melies	
10-31	Two Little Waifs	Biograph	997	11-3	Mike the Housemaid	Lubin	990
10-31	Brothers	Lubin	950	11-7	The Lady Barbers	Selig	
11-1	The Key of Life	Edison		11-7	The Bachelor	Selig	
11-1	A Fortunate Misfortune	Essanay	975	11-7	Max in a Dilemma	Pathé	446
11-2	Cowboy Justice	Pathé	750	11-8	The Lassie's Birthday	Edison	
11-2	Tragic Concealment	Eclipse	640	11-8	A Tale of a Hat	Vitagraph	954
11-2	Riders of the Plains	Edison		11-8	Hank and Lank—Life Savers	Essanay	560
11-2	The Rough Rider's Romance	Kalem	900	11-8	The Masquerade Cop	Essanay	428
11-3	Waiter No. 5	Biograph	997	11-9	The Ship's Husband	Edison	
11-3	The Early Settlers	Selig	1,000	11-10	The Mystery of the Torn Note	Lubin	
11-4	Woman of Samaria	Pathé	902	11-12	Jean Goes Fishing	Vitagraph	988
11-4	The Children's Revolt	Vitagraph	992	11-14	Mr. Four Flush	Selig	990
11-4	The Little Station Agent	Edison		11-15	Both Were Stung	Gaumont	696
11-4	Silver Cloud's Sacrifice	Kalem	967	11-15	Love at First Sight	Essanay	960
11-5	The Fishing Smack	Gaumont	961	11-16	Love Laughs at Locksmiths	Pathé	695
11-5	Abraham Lincoln's Clemency	Pathé	1,030	11-17	Right in Front of Father	Lubin	990
11-5	In the Mountains of Kentucky	Vitagraph	978	11-17	The Troublesome Baby	Biograph	492
11-5	A Westerner's Way	Essanay	1,000	11-17	Love in Quarantine	Biograph	505
11-7	The Taming of Wild Bill	Lubin	990	11-18	Toymaker, Doll and Devil	Edison	
11-7	The Fugitive	Biograph		11-18	The Bum and the Bomb	Vitagraph	380
11-8	Pharaoh; or, Israel in Egypt	Gaumont	1,050	11-18	Modern Courtship	Vitagraph	635
11-9	Mexican Legend	Pathé	1,033	11-19	The Other Way	Pathé	995
11-9	Secret of the Cellar	Elipse	788	11-21	No Place Like Home	Selig	
11-9	For a Woman's Honor	Kalem	960	11-21	The Dull Razor	Selig	
11-10	Simple Charity	Biograph		11-22	A Woman's Wit	Gaumont	595
11-10	The Vampire	Selig	1,000	11-23	How Rastus Gets His Turkey	Pathé	
11-10	The Gambler's Charm	Lubin		11-24	His New Lid	Biograph	563
11-10	A Mountain Wife	Melies	980	11-24	Not so Bad as it Seemed	Biograph	432
11-11	A Black Heart	Pathé	623	11-25	A Four-footed Pest	Vitagraph	
11-11	The Adoption	Edison		11-25	The Statue Dog	Vitagraph	
11-11	The Nine of Diamonds	Vitagraph	990	11-26	That Popular Tune	Essanay	593
11-11	The Attack on Fort Ridgely	Kalem	1,000	11-26	Hank and Lank—Sandwich Men	Essanay	389
11-12	A Gambler's End	Pathé	1,000	11-29	The Tie That Binds	Essanay	960
11-12	Jean Goes Fishing	Vitagraph	988	11-30	Who Is Nellie?	Pathé	
11-12	The Marked Trail	Essanay	1,000	SCENIC			
11-12	Faithful Unto Death	Gaumont	693	10-18	Phantom Ride from Aix-les-Bains	Gaumont	165
11-14	Sunshine Sue	Biograph		10-19	Around Pekin	Pathé	213
11-14	Shadow of the Past	Pathé	963	10-22	A Day on the French Battleship Justice	Vitagraph	335
11-14	The Street Preacher	Lubin	990	10-24	Hagenbeck's Menagerie	Pathé	203
11-15	Into the Jaws of Death	Edison		10-26	Bruges, Belgium	Pathé	370
11-15	Drumsticks	Vitagraph	998	10-26	In the Spreewald	Eclipse	132
11-16	The Rival Barons	Eclipse	860	10-31	Darjiling	Pathé	331
11-16	The Stolen Claim	Edison		11-1	Picturesque Majorca	Gaumont	269
11-16	The Way of Life	Kalem	990	11-2	Crossing the Andes	Eclipse	350
11-17	His Sergeant's Stripes	Melies	950	DAILY LICENSED RELEASES.			
11-17	Gratitude	Selig	1,000	MONDAY: Biograph, Lubin, Pathe, Selig.			
11-18	Phaedra	Pathé	718	TUESDAY: Edison, Essanay, Gaumont—Kleine, Vitagraph.			
11-18	Jim Bridger's Indian Bride	Kalem	1,000	WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Pathé.			
11-19	Francesca da Rimini	Vitagraph	1,011	THURSDAY: Biograph, Lubin, Melies, Selig.			
11-19	The Little Prospector	Essanay	960	FRIDAY: Edison, Kalem, Pathe, Vitagraph.			
11-21	The Old Longshoreman	Pathé		SATURDAY: Essanay, Gaumont—Kleine, Pathe, Vitagraph			
11-21	Song of the Wildwood Flute	Biograph	996				
11-22	Cast into the Flames	Gaumont	381				
11-22	His Mother's Thanksgiving	Edison					
11-22	Suspicion	Vitagraph					
11-23	Behind a Mask	Eclipse	516				
11-24	Merry Wives of Windsor	Selig	1,000				
11-24	The Cowboys and the Bachelor Girls	Melies					
11-25	Isis	Pathé					
11-25	A Dog's Instinct	Pathé					

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
11-8	A Trip Over the Rocky and Selkirk Mountains.....	Edison		11-9	The Ranchman and the Miser.....	Champion	950
11-9	A Trip Through Scotland.....	Eclipse	217	11-9	The King of Beggars.....	Atlas	
11-11	Dutch Types.....	Pathé	358	11-9	The Woodsman.....	Nestor	
11-12	A Trip to the Blue Grotto.....	Gaumont	309	11-10	The Last Straw.....	Defender	
11-15	Picturesque Majorca.....	Gaumont	276	11-10	The Model's Redemption.....	Imp	995
11-16	An Alpine Retreat.....	Eclipse	142	11-10	The Truth Revealed.....	Lux	630
11-23	Nantes and its Surroundings.....	Eclipse	450	11-10	The Black Gondola.....	Itala	500

SCIENTIFIC

11-7	Micro-Cinematography—Recurrent Fever.....	Pathé	449
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INDUSTRIAL

10-15	Aeroplanes in Flight and Construction.....	Pathé	700
10-19	Tunny Fishing off Palermo, Italy.....	Eclipse	500
11-21	New South Wales Gold Mine.....	Pathé	

SPORTS

10-28	Buffalo Fight.....	Pathé	358
11-2	The Facori Family.....	Pathé	243
11-16	Russian Wolf Hunt.....	Pathé	298
11-18	Military Cyclists of Belgium.....	Pathé	276

TOPICAL

11-2	Boy Scouts of America.....	Edison	
11-19	Lisbon During the Revolution.....	Gaumont	727
11-19	Spanish Loyalty.....	Gaumont	280

TRICK.

11-23	Wonderful Plates.....	Pathé	
11-28	A Freak.....	Pathé	

INDEPENDENT

DRAMA

10-15	A Shot in the Night.....	Capitol	
10-15	Tracked Across the Sea.....	Columbia	
10-15	Saved by Bosco.....	Great Northern	
10-15	A Pearl of Boy.....	Itala	
10-15	A Woman's Wit.....	Powers	
10-17	Dr. Geoffroy's Conscience.....	Eclair	659
10-17	An Indian Chief's Generosity.....	Eclair	321
10-17	Mother and Child.....	Imp	990
10-17	The Copper and the Crook.....	Yankee	
10-18	The Lure of Gold.....	Bison	982
10-19	Stolen by Indians.....	Champion	950
10-20	The Tyrant.....	Lux	577
10-20	The Calumny.....	Itala	805
10-20	The Heart of a Cowboy.....	Defender	
10-21	The Last of the Savelli.....	Ciné	800
10-21	The Wrong Trail.....	Bison	1,000
10-21	A Child's Sacrifice.....	Solax	
10-21	Their Child.....	Thanhouser	1,000
10-22	In the Gray of the Dawn.....	Reliance	
10-22	Breaking Home Ties.....	Columbia	
10-22	The Artist's Luck.....	Great Northern	
10-22	Hearts of Gold.....	Powers	993
10-22	The Locket.....	Capitol	
10-24	Saved by Her Dog.....	Eclair	485
10-24	Solving the Bond Theft.....	Yankee	990
10-25	The Girl Cowboy.....	Bison	950
10-25	The Plot That Failed.....	Powers	
10-25	Young Lord Stanley.....	Thanhouser	1,000
10-26	A Touching Mystery.....	Atlas	
10-26	Doings at the Ranch.....	Champion	950
10-26	Rev. John Wright of Missouri.....	Nestor	1,000
10-27	Mendelssohn's Spring Song.....	Imp	500
10-27	Ruin.....	Itala	956
10-27	A Clause in the Will.....	Defender	
10-28	Sergeant's Daughter.....	Solax	
10-28	The Pretty Dairy Maid.....	Ciné	480
10-28	A Red Girl's Friendship.....	Bison	1,000
10-29	Who Is She?.....	Great Northern	
10-29	Adventure of a Millionaire.....	Powers	
10-29	The Armorer's Daughter.....	Reliance	
10-29	In the Web.....	Columbia	
10-31	Little Mother.....	Eclair	635
10-31	The Idol's Eye.....	Imp	990
10-31	Italian Sherlock Holmes.....	Yankee	
11-1	Mistress and Maid.....	Thanhouser	1,000
11-1	The Fatal Gold Nugget.....	Bison	1,000
11-2	Turning of the Worm.....	Atlas	
11-2	Caught by Cowboys.....	Champion	950
11-2	The Slave of Carthage.....	Ambrosio	818
11-3	The Fault of the Grandmother.....	Itala	915
11-3	Her Diary.....	Lux	670
11-3	Willie.....	Imp	995
11-4	A Fateful Gift.....	Solax	
11-4	Ten Nights in a Bar Room.....	Thanhouser	1,000
11-4	Red Wing and the White Girl.....	Bison	1,000
11-4	A Wooden Sword.....	Ciné	800
11-5	Where Sea and Shore Doth Meet.....	Reliance	
11-5	Where Sea and Shore Doth Meet.....	Reliance	1,000
11-5	The Jewel Case.....	Great Northern	
11-5	A Russian Romance.....	Powers	
11-7	The Resurrection of Lazarus.....	Eclair	645
11-7	Keeping His Word.....	Imp	990
11-7	Spirit of the West.....	Yankee	950
11-8	The Little Fire Chief.....	Thanhouser	1,000
11-8	Moonshine and Love.....	Powers	
11-8	The Branded Man.....	Bison	1,000
11-9	A Floating Message.....	Ambrosio	1,000

11-9	The Ranchman and the Miser.....	Champion	950
11-9	The King of Beggars.....	Atlas	
11-9	The Woodsman.....	Nestor	
11-10	The Last Straw.....	Defender	
11-10	The Model's Redemption.....	Imp	995
11-10	The Truth Revealed.....	Lux	630
11-10	The Black Gondola.....	Itala	500
11-11	The American and the Queen.....	Thanhouser	1,000
11-11	A Widow and Her Child.....	Solax	
11-12	The Heroine of 101 Ranch.....	Columbia	
11-12	The Ordeal of Helen Gray.....	Powers	950
11-12	Under a Changing Sky.....	Reliance	1,000
11-14	The Case of the Missing Heir.....	Yankee	
11-14	Ginhara, or Faithful Unto Death.....	Eclair	720
11-14	Romantic Redskins.....	American	975
11-14	The Double.....	Imp	995
11-15	Paul and Virginia.....	Thanhouser	1,000
11-15	How Women Love.....	Powers	
11-16	The Hand of Providence.....	Atlas	
11-16	The Way of the West.....	Champion	950
11-16	The Ranchman's Bride.....	Nestor	
11-17	The Lure of the City.....	American	980
11-17	Fortune's Wheel.....	Imp	990
11-18	The City of Her Dreams.....	Thanhouser	1,000
11-19	The Diamond Swindler.....	Great Northern	
11-19	Moulders of Souls.....	Reliance	
11-19	Oklahoma Bill.....	Columbia	
11-21	Starlight's Devotion.....	American	950

COMEDY

10-15	Willie Visits a Moving Picture Show.....	Great Northern	
10-15	Paid Boots and Stolen Boots.....	Itala	
10-18	Oh, What a Knight!.....	Thanhouser	1,000
10-18	Sleepy Jones.....	Powers	
10-18	The Devil.....	Powers	
10-19	The Boys of Topsy-Turvy Ranch.....	Nestor	960
10-19	The Cat Came Back.....	Atlas	
10-19	Imperfect Perfectos.....	Atlas	
10-19	Tweedledum's Sleeping Sickness.....	Ambrosio	384
10-20	The Fur Coat.....	Imp	995
10-20	Gilson and Those Boys.....	Lux	347
10-22	Foolhead Between Two Fires.....	Itala	500
10-22	The False Coin.....	Itala	500
10-24	The Absent-Minded Doctor.....	Eclair	515
10-24	The Count of Montebello.....	Imp	1,000
10-25	The Lord and the Lady.....	Powers	
10-26	Tweedledum Wants to Be a Jockey.....	Ambrosio	503
10-27	The Hobble Skirt.....	Imp	500
10-27	Bewitched.....	Lux	270
10-27	Required Strength and Got It.....	Lux	255
10-27	Where You Go, I Go.....	Lux	367
10-28	The Fairies' Hallowe'en.....	Thanhouser	1,000
10-28	Tontolini Is in Love.....	Ciné	480
10-29	Foolhead Volunteer of the Red Cross.....	Itala	563
11-1	The Sheriff and Miss Jones.....	Powers	
11-1	Mental Science.....	Powers	
11-2	That Doggone Dog.....	Atlas	
11-2	The Girl from the East.....	Nestor	
11-3	Fatty Buys a Bath.....	Lux	279
11-3	Cohen's Generosity.....	Defender	
11-5	A Fatal Picnic.....	Great Northern	
11-5	A Sufferer from Insomnia.....	Itala	559
11-5	Where Have I Put My Fountain Pen?.....	Itala	200
11-8	When Love is Young.....	Powers	
11-10	Bill as a Boxer.....	Lux	327
11-11	Bud's Triumph.....	Bison	1,000
11-12	Mother-in-law Arrives.....	Great Northern	
11-12	Foolhead Knows All.....	Itala	1,000
11-14	The Devil's Billiard Table.....	Eclair	270
11-15	A Woman Lawyer.....	Powers	

SCENIC

10-19	Excursion of the Chain of Mont Blanc.....	Ambrosio	532
10-29	An Excursion on the Lake of Garda.....	Itala	252
11-10	A Stormy Sea.....	Itala	500

TOPICAL

10-26	Launching of the First Italian Dreadnought.....	Ambrosio	462
11-7	Religious Fetes at Thibet.....	Eclair	330

INDUSTRIAL

10-31	The Manufacture of Cheese at Roquefort.....	Eclair	330
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SPORTS.

11-12	World's Wrestling Champions.....	Great Northern	
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DAILY INDEPENDENT RELEASES

MONDAY: Imp, Eclair, Yankee.
TUESDAY: Bison, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Atlas.
THURSDAY: Imp, Defender, Lux, Itala.
FRIDAY: Bison, Ciné, Thanhouser, Solax.
SATURDAY: Capitol, Columbia, Gt. Northern, Itala, Powers, Reliance.

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, DECEMBER 1, 1910

No. 11



FRIDAY, DECEMBER 2nd

Jack Fat and Jim Slim at Coney Island

This is a Side-shaking Comedy That is Taken Where They Manufacture Fun and Millions Go to Have a Good Time. If You Enjoy Fun, This Picture Gives Everybody a Chance to Enjoy It. 951 Feet.

SATURDAY, DECEMBER 3rd

The Preacher's Wife

A Drama in Which the Unyielding Prejudice of Self-instituted Morals Came Near Wrecking Two Lives, and is Corrected by the Rebellion Against Them of a Young Wife. 1001 Feet.

TUESDAY, DECEMBER 6th

A Tin-Type Romance

A Refined Comedy and Love Story in Which the Vitagraph Dog "Jean" Acts as the Emissary of Cupid and Straightens Out a Misunderstanding With the Aid of Two Tin-types. 996 Feet.

FRIDAY, DECEMBER 9th

He Who Laughs Last

He Laughs Best Who Laughs First, Last and Always. This Comedy is a Full Market-basket of Good, Fat, Hearty Laughs. 927 Feet.

SATURDAY, DECEMBER 10th

The Colour Sergeant's Horse

A Wonderful War Story in Which "Don," the Horse Wonder, Performs a Great Service to His Country and His Master, Saving the Flag and the Day for Both. 978 feet.

TUESDAY, DECEMBER 13th

The Law and The Man

Right Triumphant and Wrong Punished and the Defeat of Greed in Its Attempt to Divert Justice. This is the Theme of This Picture Lesson. 1010 Feet.

The Vitagraph Company of America

NEW YORK
116 Nassau Street
LONDON
25 Cecil Court



CHICAGO
109 Randolph Street
PARIS
15 Rue Sainte Cecile



ESSANAY PHOTOPLAYS



RELEASED TUESDAY, DEC. 6

RELEASED SATURDAY, DEC. 3

"CIRCLE C" RANCH'S WEDDING PRESENT

Western comedy, excelling in humorous qualities
all our previous efforts.
(Length, approximately 1000 feet)

RELEASED SATURDAY, DEC. 10

"A COWBOY'S VINDICATION"

A thrilling story, excellently acted, great in heart
interest.
(Length, approximately 960 feet.)



"LOVE'S AWAKENING"

Comedy drama, delightful in story, forceful acting, ex-
cellent photography. (Length, approximately 1000 feet.)

DESCRIPTIONS OF CURRENT ESSANAY RELEASES WILL BE
FOUND ON ANOTHER PAGE



LONDON
5 Wardour Street

ESSANAY FILM MFG. CO.

435 N. Clark Street,

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CHICAGO, ILL

BERLIN

35 Friederich Str.



LUBIN FILMS

Released Monday, December 5th
On the Mexican Border



The thrilling story of a railroad builder on the frontier,
a girl he loves and a treacherous Mexican.
Length about 990 feet.

Released Thursday, December 1st
Spoony Sam

Sam just can't help spooning, but he loses nerve when it comes
to marriage and another fellow gets the girl. Very funny. Length
about 950 feet.

Released Thursday, December 8th
Reggie's Engagement

In trying to make a good appearance at the home of his sweet-
heart, Reggie gets into many predicaments. But it all ends happily.
A real laugh-maker. Length about 990 feet.

Released Monday, December 12th
An Exile's Love

A young exiled prince loves the daughter of a Southern planter
on whose estate he is a gardener. He finally wins her from another
would-be lover and his estates are restored to him. Length about
990 feet.

Released Thursday, December 15th
The Musical Ranch

A story which combines comedy and love interest in a charming
manner. Length about 990 feet.



Lubin Manufacturing Co.

Model New Factory 20th and Indiana Ave. Philadelphia, Pa. Chicago, 22 Fifth Ave. London, 45 Gerrard St.
Berlin, 35 Friederich St.



THE NICKELODEON

VOL. IV

CHICAGO, DECEMBER 1, 1910.

No. 11

PUBLISHED MONTHLY BY THE
ELECTRICITY MAGAZINE CORPORATION

Ed J. Mock and Paul H. Woodruff, Editors.

MONADNOCK BUILDING, CHICAGO.
LONG DISTANCE TELEPHONE: HARRISON 3014.

NEW YORK OFFICE.....1433 Hartford Building, 41 Union Square
LAURENCE F. COOK, Eastern Representative.
Telephone Stuyvesant 1672.
LONDON OFFICE.....36 Maiden Lane, Covent Garden
S. RENTELL & Co., Representatives.

Entered as second-class matter January 15, 1910, at the postoffice at Chicago, Illinois, under the Act of March 3, 1879.

TERMS OF SUBSCRIPTION.

United States, Cuba and Mexico.....Per year, \$2.00
Canada Per year, 2.50
Foreign countries within the Postal Union.....Per year 3.00
Single Copy 10

DISTRIBUTING AGENTS: The Western News Company and its International Branches.

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Chicago, December 1, 1910.

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THE NICKELODEON ONCE A WEEK.

AFTER January 1, 1911, THE NICKELODEON will be issued every week. The decision to make this change came only after much discussion and consideration and investigation. It was determined that if THE NICKELODEON did become a weekly publication it must be the most valuable and interesting publication in the field. Our friends tell us it has been that for a long time. But we are not satisfied. Good as it is, we know we can make it better. The change to a weekly basis is the first step in that direction.

As experienced publishers we still believe that a monthly or even a semi-monthly basis of publication presents greater possibilities for the building of a big, strong, representative trade journal than does a weekly basis. But the field of THE NICKELODEON is peculiar. It represents an industry that is new and virile, whose rapidity of growth is excelled in no other line of endeavor. It represents also an entertainment founded, as indeed are practically all forms of entertainment, on a weekly basis. Changes come so rapidly that news is old even at a fortnight.

THE NICKELODEON has never pretended or wanted to be essentially a newspaper. It has always aimed to present all the vital news of its industry as early as is consistent with a proper verification of facts and a disregard of mere rumors. But it is, and will continue to be, primarily a high class trade journal recording the technical developments and explaining the technical requirements of the art for the benefit of all classes of workers in the field.

The increase in frequency of publication will add over a thousand pages to THE NICKELODEON in a year—enough in itself to make a book half as big as Webster's Unabridged Dictionary. These added pages will be filled with articles and departments treating every subject of possible interest to workers in the field of motography.

Among the especially interesting features of the paper during the coming year will be a problem department, wherein all sorts of questions asked by managers, operators, promoters, actors, photographers, etc., will be answered authoritatively. There will be articles on electricity written in the simplest non-technical language. There will be articles on the architecture and decorating of the picture theater, on its lighting and ventilating.

Space will not permit us even to begin to list the new features and special articles which will distinguish the new weekly NICKELODEON. In our next number we will attempt to give some idea of the scope of our plans for next year.

PICTURE THEATER SONGS.

CHIEF OF POLICE LEROY T. STEWARD of Chicago, has again stepped into the picture show arena with an active censorship of the songs that are sung there, illustrated or otherwise. This is commendable of the chief. The great majority of these sentimental effusions are quite the reverse of entertaining, not to say elevating.

The motion picture has had to stand for a great deal of criticism and condemnation, the real responsibility for which rests entirely with the vaudeville acts and the illustrated songs. For vaudeville there is no excuse and no place in any picture theater, no matter where it is located. For good illustrated songs there is a place, and a solid, permanent place, Keith and Proctor to the contrary notwithstanding.

A well made, photographic, hand-colored slide is a thing of beauty and an inspiration. The trained human voice is the sweetest and most magnetic of all sources of melody. And when these instruments are used in the rendering of real music and appropriate words, we have an ideal entertainment feature.

Unfortunately not all song slides are well made, or hand-colored, or even photographic. Nor are all human voices trained that are raised in song. Nor do all songs consist of real music and appropriate words. And these things are beyond the jurisdiction of a police censorship. The police can decide only on morality and propriety, not on workmanship and vocal ability and composition. These factors are wholly under the control of the exhibitor. He it is who decides the quality of the goods he buys before he buys them, whether they be songs and slides, or vocal talent, or both. The exhibitor, therefore, is really responsible for the grade of his illustrated songs. Good songs are to be had, and good slides are to be had, and good singers are to be had. They cost more than the poor ones; but if the exhibitor feels that he must economize on this part of his entertainment the only way to do it is to eliminate it altogether. No song at all is far better and will hold patronage better than a poor song.

Chicago has only about three per cent of all the picture theaters in the country, and the police song-censorship is very limited in power. But the movement is a good one nevertheless, if only for the reason that it will serve to call attention to the quality of the illustrated song.

We have censored our motion pictures to the point of irreproachability. We are gradually eliminating our vaudeville. Now let us clean up the musical end of the show.

THE EDUCATIONAL TENDENCY.

WE have not yet found that academic and euphonious term which is to take the place of the adjective "educational" in classifying that particular kind of film subject. But we have noticed that the production of educational films has reached a point of maturity where it may burst upon the exhibitor at any moment as an established feature of his program, instead of a mere occasional incident.

In our last number we published an article on "Educational and Scientific Films," by Oliver G. Pike. The insistence of Mr. Pike on a recognition of education film value, and the fact that the films he described are products of the Pathé laboratories, seem to us to extend an interesting promise of more subjects of the

same kind to come. Indeed, we would almost venture the opinion that the old-established house of Pathé, with its experienced dictators, has realized the public attitude toward educational and nature subjects ahead of some of its contemporaries in this country.

Of course the Pathés have been making educational films ever since they started making films at all, and we have been privileged to see some of them in this country. But they have come only spasmodically and at comparatively long intervals. Practically all the scientific subjects we get are imported, and we are willing to get more of them. If it is the intention of the big French producer's American branch to increase its allotment of technical subjects, even at the expense of a few dramas and comedies, the market will benefit by the change. All the impetus the educational field needs is another big producer who will aid in maintaining on the American market a definite number of specialized releases each week.

THE PROJECTING ARC.

PROJECTION, good or bad, depends very largely on the electric arc. It is light that enables us to see the pictures at all, and the arc is the source of light. Yet it is astonishing how much ignorance there is among operators and managers on the points of proper adjustment, economy of operation and current values.

The article in this number, "Arc Lamps for Projection," is perhaps a little technical for some of us. But its substance should form part of the mental equipment of every operator and manager in the picture theater field. The relative values of different forms of arc is a subject which very few users have investigated for themselves. Yet there is a difference, and that difference must eventually affect the maker of projecting machines to the point of adapting his arc and lamphouse construction to it.

In a continuously operated picture theater the bills for electric current are very heavy. The matter of current relation to light is therefore important. A saving of say twenty per cent amounts to a considerable sum in the course of a year.

Therefore, we urge every reader of THE NICKEL-ODEON to study the article with great care, and to file it away for future reference. The investigations it records embody a vast amount of experiment and research, and the industry should benefit by them.

FILM PARTIZANSHIP.

IT GIVES an interesting sidelight on the psychology of the men in the film game to hear partizans of each side tell how soon they will put the opposing forces on the toboggan to eternal oblivion. Talk to any independent manufacturer and he will tell you that inside of a very short time there will be no licensed film, while to listen to any really enthusiastic licensed advocate is to learn that inside of six months the independent fortifications will be blown to destruction so that one stone will not be left standing upon another. Whether this intense partizanship is born of deep-rooted conviction or is the result of extravagant ideas is hard to know, but it does convince the listener of an energy and enthusiasm that is remarkable. Of course, both sides are still doing business at the old stand, and will for some time to come, but one is at least convinced that most of these men are in deadly earnest, and this is the quality that makes for stability and worth.

The Star Theatre at Boston

By V. V. Vernon

THE Star Theatre, Tremont Row, Boston, is generally accredited to be one of the finest and highest class theaters in the East, devoting itself to the exhibition of motography. This house was one of the very first to be built in that city, as it was started Aug. 1, 1907, and completed ready for the public Nov. 1, 1907. The house is 32 feet in width, 50 feet in height, and has a total length of 115 feet. As can be readily seen from the photograph, the architecture of

the theater is very unique, with its great arch and dome, which, by the way, necessitated the removal of the front section of the second-story of the building, and its peculiar style of frescoing. The general scheme of coloring of the front is a medium shade of green, with gold leaf scattered here and there. The dome is closely dotted with electric lights, and pure gold leaf. Under the two rows of tiling are electric lights. The number of outside electric lights amounts to the amazing total of 2,493 bulbs, which range from 8 to 64 candle power. This number is not approached by any other house in Boston. The large easel to the left of the entrance, as shown by the photograph, always displays a hand-painted poster of

the film especially featured by the theater. Another, to the extreme right, is used as a painting for "Feature No. 2," as it is called. The larger easel usually depicts a dramatic film, while the smaller usually shows a comedy picture. The small easel, in the exact center of the photograph is sometimes used for the posters issued for the films by their makers, sometimes for the display of the photographs of the vaudeville acts used, and then again, for printing matter merely. Other smaller signs are carefully placed in the lobby.

An interesting feature for all exhibitors to notice

is the easels themselves. They are made of brass, being measured and made expressly for the purpose by a regular sign-maker. This adds much to the beauty and uniformity of the lobby, and tends to keep things regular and ship-shape. This idea of brass easels was first hit upon by a director of the Star Amusement Company, and is now in vogue in all the better class of theaters in Boston. In accordance with the custom in vogue in all moving picture theaters of the better

kinds in the East, no "ballyhoo" man, or outside musical attraction is used by this theater, it being deemed more refined to do without such external announcements.

The electric signs of this house are one of its best features. They are of most unusual magnitude, as can easily be seen from the photograph. The one over the front of the theater, bearing the wording, "Admission 10c. All Seats Free," is a monster, and can be read with ease as far as the eye can reach. This was done with a special purpose, as the house is directly at the head of Hanover street, one of Boston's main thoroughfares. The sign, reading "The Star Theatre," is also of unusual size. Above the latter can be seen a star, which is illumined



The Star Theatre, Boston, Mass.

by 64 candle power electric lights of a dark red color. Along the two sides of the theater, projecting outwards are two large electric signs which read "S-T-A-R" vertically. One of the cleverest ideas is the huge revolving star, studded with electric lights, which is the largest revolving sign in Boston.

The figures in the lobby were planned by the president of the corporation, and especially made from his own designs. The three doors shown by the photograph are all exits, while the one to the right is also the regular entrance to the theater. The one in the

middle was made to hold an announcement board, which is set for the names of the pictures, songs and vaudeville acts used in the current performance.

The admission price is ten cents, with no chromos or rebates of any sort. The seating capacity is 453, with one single aisle, due to the fact that the house is long and narrow, rather than of a square build. The operating room is one of the best and coolest in the city, being twenty feet square, with a regular ventilating shaft giving it cool air constantly. The stage is twelve feet wide and thirty feet long. The moving picture machines, which are two in number, are the product of the Powers Company cameragraph No. 6. The Star changes its machines nearly every year, in order to project the best pictures obtainable, by having all the latest and best equipment to work with. The throw from the screen to the stage is 104 feet. One electric fan in the cellar, driven by a twelve-foot motor, forces foul air out from the house constantly, while a second motor, upstairs in the general business offices, forces in pure, fresh air from the roof. The excellent system of ventilation, the best in any Boston moving picture theater, has earned for the Star this sobriquet: "The house that is completely filled with fresh air every five minutes." The proof of the correctness of this statement lies in the fact that no electric fans are ever used in the Star, even in the torrid summer months. The house is heated by a modern up-to-date furnace and boiler in the cellar.

Another most unusual feature is the method of lighting the auditorium while the pictures are being projected. A large cornice flanks the auditorium on the two long sides, beneath which are hidden electric lights, which are invisible to those sitting in the house. By this means, the house is well lighted, although the glare of the lights is missing. This accounts for the fact that the Star was the first house in the East to light the auditorium so well that ordinary printed matter can be read without straining the eyes. The interior decorations and general color scheme is red, green and gold. Large imported torches are placed at regular intervals throughout the auditorium, being a change from the monotony of the ordinary electric bulb.

The functions of employees are, manager, assistant manager, two head operators, two boy assistants, two ticket sellers one ticket taker, one special officer, four ushers, two porters, two pianists, two drummers, two illustrated singers, and one bookkeeper. The house runs two shifts of help, as it is open from 9 A. M. until 11 P. M. Eight shows daily are given, consisting of four reels of first run licensed films, two vaudeville acts, and two illustrated songs. The length is practically two hours. No advertising is used, except in the lobby. A neat, clean house, courteous attendants, and, lastly, an excellent show of high class films, account for the success of the Star. The Star's immediate competition is the Theater Comique, 25 feet away; the Palace, 100 feet away; the Beacon, 100 yards off; the Bowdoin Square, the Olympic, and the Jolliette theaters, all of which are about 300 yards distant. The Star's business is very good; it is considered one of the best money makers in the city. Manager George I. Appleby was the first man in Boston to contract for four first run reels from the General Film Company. His success with this grade of service has made six other Boston houses contract for a like service in the last three months. The Star was the first house in

New England to introduce the talking pictures in connection with the regular program.

Free Industrial Shows in Amusement Parks

An expensive and elaborate educational campaign to promote the use of electricity in the household was conducted in Chicago last summer by the Commonwealth-Edison Company, at White City, one of the amusement parks. The company installed a complete moving picture theater to which admission was free, and here pictures showing the operation of household electric appliances were shown.

The electric company secured the concession building which was formerly occupied by the baby incubator exhibit. It is one of the largest buildings in the park and commands a high rental. There are seats for several hundred people. The theater usually was filled from the time the park opens in the afternoon until it closes at midnight.

While the moving picture has been used in educational work to promote the use of gas, it has never been utilized before to any extent to show the advantages of electricity in the home. To hold the interest of the audience standard comedy films of some of the large moving picture manufacturers were shown. Frequent changes were made. After a comedy film was shown an educational picture was thrown on the screen. One of the educational pictures showed the various ways the current may be used in the kitchen. The electric range, irons, dish-washer and clothes-washer were shown in such a manner as to demonstrate their advantages clearly. After this film another comedy was put on. This was followed by pictures showing the uses of electricity in other parts of the home.

According to those in charge of the exhibition "it was the best patronized show in the park." Of course admission being free, they said, thousands of persons were attracted to the place and made acquainted with electrical appliances who otherwise would not have been interested.

"You would be surprised at the number of persons in Chicago who never knew that there were electric hair curlers, irons and washing machines before they saw our exhibit," said one of the managers of the show. "This is an ideal location for the exhibit. Everything about the park is electric and as the weather is usually hot, the audience is in a receptive mood for anything that will make household work easier and cooler."

This was the first exhibit of its kind in a summer amusement park, but its success attracted the attention of central station managers in other cities and it is predicted that parks in other parts of the country will have free moving picture electric shows next year.

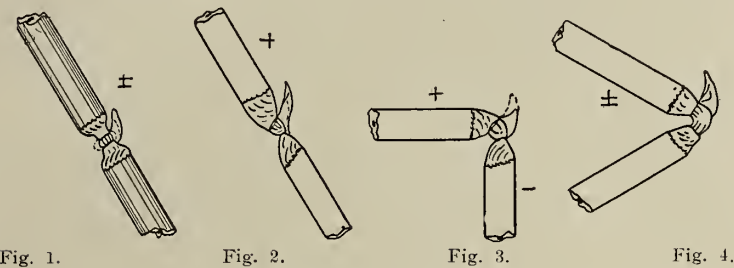
Submarine Motion Pictures

Motion pictures are to be taken of the submarine life of Pearl harbor, Honolulu, H. T., according to a statement made by Martin Lund, an expert diver who is now at work there and who is to operate the machine with which these unique photographs are to be taken. The machine will be inclosed in a concrete shell, both to protect the apparatus and to sink it. Of course, it can be operated only in waters where there is plenty of light, but in the tropics and in such places as Pearl harbor there is light enough to a considerable depth for photographic work.

Arc Lamps for Projection

By Henry Phelps Gage

THE arc lamps used for projection purposes, such as the "magic" lantern, the projection microscope and moving-picture machines, are in general of three types: (1) With inclined carbons (Fig. 1 and 2); (2) with electrodes at right angles (Fig. 3); (3) with converging electrodes. (Fig. 4). The first two are used on either direct current or alternating current, the third is used only on alternating current. The last named has the advantage that the hot tips of both electrodes throw the light forward, but is open to the objection that there are two sources of light instead of one. The most favorable condition is when the source is a single point of light.



When there are two sources of light, if the lantern is not in perfect focus, the picture instead of being merely hazy is doubled, which is very trying to the eyes. The right-angle lamp is the most satisfactory for many purposes, as the upper electrode feeds forward and is always in the axis of the optical system. However, the inclined-electrode arrangement is the one most frequently used.

EXPERIMENTS MADE AT CORNELL AND IN SCHENECTADY.

Investigations of the subject of illuminants for projection have been carried on for some time in the physical laboratory at Cornell University. Candle-power measurements have been made with alternating current and with direct current. These tests showed so favorably for direct current that the General Electric Company at Schenectady was asked for similar figures on the direct current furnished by the mercury-arc rectifier. When the tests were made for this purpose the author was invited to assist, and the results were reported by the *Electrical World*.

The results with alternating current and direct current were in very close agreement with those previously obtained at Cornell, and hence, to avoid confusion, only the results of the Schenectady tests are given here.

The experiments were made in the illuminating engineering laboratory of the General Electric Company. The apparatus was a Lummer-Brodhun photometer 20 feet from the arc, used in connection with a 3-to-1 or 5-to-1 sectored disk and a 35-candle power tungsten incandescent lamp. Ten settings were made for each current. One person made all of the settings of the photometer, so that any error due to differences in color would be the same for all readings. Measurements were made of the candle-power of the various lamps in the direction of the axis of the lantern in which they are to be used.

The sources were:

1. Inclined-electrode lamp such as is used in moving-picture outfits; 5/8-inch cored carbon electrodes.

Tested with from 20-ampere to 60-ampere, alternating-current electrodes held as in Fig. 1.

2. Same kind of lamp except that direct current was used. The upper electrode was positive and great care was taken to hold the position of the electrodes, as shown in Fig. 2, so that the crater faced forward. This is the best position and gives the most light. Whenever the arc is too short the lower electrode shades part of the crater and a great deal of light is lost.

3. The same as 2, except that the direct current was supplied by a mercury-arc rectifier.

4-6. Similar measurements made on a lamp with right-angle arrangement, the electrodes being held as in Fig. 3.

Besides the candlepower, measurements were made of all electrical quantities. The results are given herewith in the form of tables and curves.

REGULATION OF CURRENT AND LOSSES.

The energy delivered at the arc depends only on the current and voltage (the power-factor with alternating current is nearly 1.0), but the energy drawn from the line, which is what the consumer pays for, depends also on the kind of apparatus used for "ballast," such as a resistor or a choke coil.

For direct current a rheostat is generally used. As much energy is wasted in the rheostat as is used at the arc, for the pressure across the arc is only about 55 volts, while commercial lighting systems have a 110-volt supply. The difference is lost in the rheostat. There is available a kind of rotary converter which if used on a 110-volt supply will deliver from 30 volts to 70, depending on the current drawn. This machine consumes little energy in friction and is much more economical than a rheostat.

For alternating current either a resistor, a reactor (choke coil), a transformer or a rectifier may be used. The alternating-current arc is usually operated with in-

TABLE I.—DIRECT CURRENT; INCLINED ELECTRODES.

Amps.	Volts	Watts	WATTS 110-Volt Line With Resistance	Candle Power
15	50	750	1,650	3,490
20	50	1,000	2,200	4,900
25	51	1,270	2,750	6,220
30	53	1,590	3,300	8,750
40	51	2,040	4,400	12,350
Mean	51			

TABLE Ia.—DIRECT CURRENT; ELECTRODES AT RIGHT ANGLES.

Amps.	Volts	Watts	WATTS 110-Volt Line With Resistance	Candle Power
10	56	560	1,100	2,300
15	50	750	1,650	3,680
20	52	1,020	2,200	6,230
25	62	1,550	2,750	7,500
30	58	1,740	3,300	10,150
Mean	55.6			

clined electrodes and uses only 30 volts across the terminals. When used with a resistor the efficiency is very low. When used with a

choke coil the efficiency is good (92 per cent); but there is such a low power-factor (30 per cent) that many lighting companies will not permit its use. To overcome this disadvantage a step-down transformer in connection with a small choke coil is employed. This arrangement gives the usual high efficiency of a transformer and a reasonable power-factor (96 per cent efficiency and 85 per cent power-factor).

TABLE II.—ALTERNATING CURRENT; INCLINED ELECTRODES.

Amps.	Volts	Watts	LINE WATTS		Candle Power
			With Resistor	With Transformer 96 per cent. Efficiency	
20	28	560	2,200	585	620
25	27.5	687	2,750	715	894
30	26.5	795	3,300	830	1,700
40	27	1,080	4,400	1,130	1,830
50	35	1,750	5,500	1,830	4,566
60	32	1,920	6,600	2,000	4,650
Mean	29.2				

Power factor at arc nearly 1.00.

TABLE IIa.—ALTERNATING CURRENT; ELECTRODES AT RIGHT ANGLES.

10	44	430	1,100	450	590
15	42	600	1,650	625	763
20	47	920	2,200	960	1,050
25	57	1,370	2,750	1,430	1,690
30	57	1,600	3,300	1,670	2,540
Mean	49.6				

Power factor at arc 0.964.

Direct current is preferable to alternating current and for difficult projections such as with the microscope it is a necessity. When only alternating current is available a motor-generator set could, of course, be used, but

it, but it is not at all noticeable as it is when using alternating current. The light for the same current is practically the same as with direct current supplied from a generator.

BEHAVIOR OF THE ARC WITH DIFFERENT CURRENTS.

In an alternating-current arc the light comes from the white-hot ends of the electrodes. With the direct current arc the light comes mostly from the brilliant crater of the positive electrode.

With low currents and cored carbon electrodes the behavior of the arc is satisfactory, but at greater cur-

TABLE III.—RECTIFIER; INCLINED ELECTRODES.

DIRECT CURRENT SECONDARY			ALTERNATING CURRENT PRIMARY						
Amps.	Volts	Watts	Amps.	Volts	Watts	Volt Amps.	P. F.	Eff.	C. P.
15	51	765	7	175	1,100	1,225	.898	.695	3,100
20	54.5	1,090	9.5	188	1,500	1,786	.84	.727	4,720
25	54	1,350	12	194	1,900	2,330	.816	.711	6,470
30	62	1,860	14.5	220	2,600	3,190	.816	.716	8,600
40	52	2,100	19	215	3,120	4,070	.768	.62	12,150
Mean	54.7						.828	.704	

TABLE IIIa.—RECTIFIER; ELECTRODES AT RIGHT ANGLES.

10	58	580	5.5	195	850	1,070	.794	.683	1,900
15	45	675	7	180	1,000	1,260	.793	.675	3,000
20	51	1,020	10	203	1,500	2,030	.739	.680	5,600
25	66	1,650	12	235	2,300	2,820	.816	.718	7,370
30	62	1,860	14	233	2,600	3,260	.798	.716	9,450
Mean	56.4						.786	.694	

rents the soft core begins to burn out faster than the end of the electrode, resulting in a hissing and sputtering of the arc, which leads to an unsteady light.

The lamp with the right-angle arrangement cannot

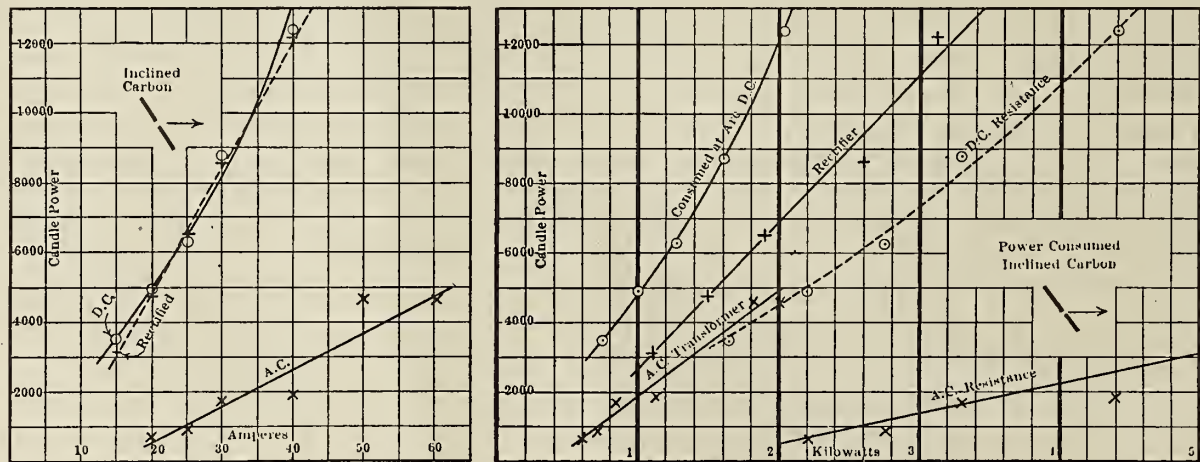


Fig. 5.—Relation Between Current and Light, Fig. 6.—Relation Between Power Consumption and Light, Inclined Electrode Lamp.

a much simpler method is to use the mercury-arc rectifier. The primary of the rectifier is connected to either a 110-volt or a 220-volt alternating-current supply, and the secondary direct current is connected directly to the arc. The regulation ballast is a choke coil connected in the alternating-current side. There being no resistance, there is no loss except in the rectifier tube itself. The current furnished by the rectifier is not quite continuous, but is pulsating. As might be expected, there is a slight flicker in the light which can be seen if one is looking for

be used much above 25 amp on account of the "magnetic blow" effect of the current. Many electrodes cause sputtering at currents above 30 amp and it is difficult to get a good arc with currents above 40 amp, either alternating or direct.

With alternating current and inclined electrodes it is possible to get as much as 5,000 c. p. with 60 amp. This arrangement gives an uncertain light, because the arc wanders around the carbon tips and the hot spot is often at the back of the electrode.

TABLE IV.—POWER IN KILOWATTS DRAWN FROM THE LINE FOR DIFFERENT VALUES OF LIGHT, INCLINED ELECTRODES, 110-VOLT SUPPLY, TRANSFORMER 96 PER CENT EFFICIENCY.

Candle Power	KILOWATTS				
	D. C. at Arc	D. C. Resist.	A. C. Trans.	A. C. Resist.	Rectifier
1,000	—	—	.6	2.7	—
1,500	—	—	.8	3.2	.7
2,000	.4	1.1	1.1	3.75	.8
2,500	.55	1.3	1.2	4.3	.9
3,000	.6	1.5	1.4	4.9	1.1
4,000	.76	1.9	1.7	5.8	1.3
5,000	1.1	2.25	2.0	6.9	1.5
6,000	1.2	2.6	—	—	1.8
7,500	1.45	3.1	—	—	2.15
10,000	1.8	3.8	—	—	2.75

A steadier light is obtained with the right-angle arrangement for all currents up to 25 amp.

COMPARISON OF ALTERNATING AND DIRECT CURRENT.

A comparison of alternating current and direct current shows that the energy consumed at the arc with alternating current is nearly twice as great as with direct current and a much higher amperage is needed. Taking 40 amp. as the upper limit for satisfactorily working an arc, the light available is limited to 2,500 c. p. Now, 2,500 c. p. can be gotten with from 10 amp to 13 amp

The results of the tests are recorded in Tables I to V and plotted in Figs. 5 to 8. Fig. 5 shows the relation between the current and the candle-power for lamps using inclined electrodes, while Fig. 7 shows the same relation for right-angle lamps. These illustrations show that for the same amperage the direct current gives the most light, the rectified current gives almost as much and the alternating current gives only a very small amount (one-fifth as much).

Figs 6 and 8 shows the relation between candle-power and power input. The top curve gives the power in kilowatts actually consumed at the arc with direct current. All other curves represent the power drawn from the line with existing apparatus. The power drawn from line through the mercury-arc rectifier was delivered to the arc at 70 per cent efficiency.* This power is about the same as would be required if direct current were available at 75 volts instead of 110 volts. The power drawn from line with direct current and a rheostat is based on a line e. m. f. of 110 volts. The power drawn from line through a transformer was delivered at 96 per cent efficiency, the power consumed at the arc being slightly less than the value shown. The power drawn from line with alternating current and a resistor is for a line e. m. f. of 110 volts. This method is extremely wasteful; it is employed on small installations which are used only a few times a week. Fig. 9 illustrates the low

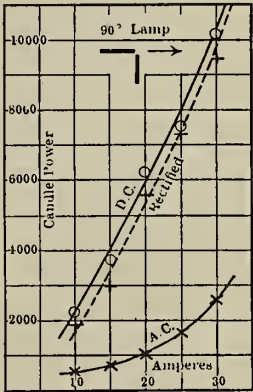


Fig. 7.—Relation Between Current and Light, Right Angle Lamp.

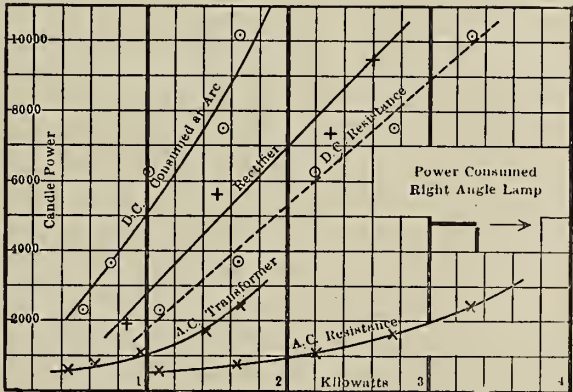


Fig. 8.—Relation Between Power Consumption and Light, Right Angle Lamp.

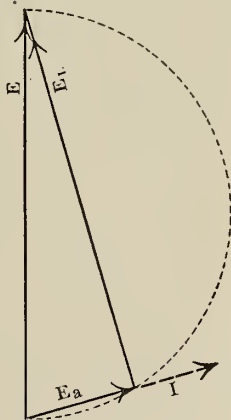


Fig. 9.—Nector Diagram of Voltage Relation.

direct current, depending on the style of lamp used; with 40 amp direct current 12,000 c. p. is possible.

For good results on a 15-foot screen* there should be at least 2,500 c. p. with the magic lantern and 4,000 c. p. with moving-picture lamps. However, a fairer test is to compare the power drawn from the line

TABLE V.—LIGHT GIVEN FOR DIFFERENT VALUES OF KILOWATT CONSUMPTION.

Kilowatts	CANDLE-POWER				
	5,500	2,000	2,200	—	3,200
1.0	5,500	2,000	2,200	—	3,200
1.5	7,800	3,000	3,400	—	4,800
2.0	12,000	4,300	4,800	500	6,900
3.0	—	7,300	—	1,300	11,000
4.0	—	11,000	—	2,200	—
5.0	—	—	—	3,100	—

with available apparatus. For 2,500 c. p. 1.3 kw. would be drawn from the line using direct current, 1.2 kw. using alternating current with a transformer, and 0.9 kw. using the rectifier.

*Experiments showing this result are in progress at Cornell University.

power-factor obtained when using a choke coil as ballast.

If the sets of curves for the right-angle lamp and those for the inclined-electrode lamp are compared, it will be found that the right-angle lamp gives the most light for the same current in every case. The light given for the same power input is the same with rectified current for both styles of lamp. With either alternating current or direct current and resistance, the right-angle lamp gives the greater light, but with alternating current and a transformer the right-angle lamp gives less light.

CONCLUSION.

Direct current obtained from a rectifier gives almost as much light as direct current from a generator. In every case, direct current gives much more light for equal current values than does alternating current.

Evidently the power drawn from the line depends upon the power consumed at the arc and the efficiency of the ballast or transforming device. Of the devices tested the rectifier was the most efficient, and the least efficient was a resistor used with alternating current.

Recent Films Reviewed

THE LITTLE STATION AGENT.—Edison. There seems to be no limit to the heroic measures resorted to by the photo-play producers in their effort to create a sensational picture. In this one, three actual live freight cars are detached from the end of a moving train and allowed to roll back down grade with the hero lying insensible on top. The cars, it can be imagined, attain considerable velocity in their downward flight, and the sight is thrilling, especially as our feelings are harried up by the precarious situation of the hero, who, when consciousness has returned, tugs valiantly but vainly at the brakewheel and waves his arms in desperation. This is no fake, but the real thing—a setting loose of dangerous forces, and we wonder how they dare do it. That is, we wonder who had assurance enough to conceive the thing in the first place. We wonder further if the mild citizen sitting in his chair at the photo-play appreciates to any adequate extent the amount of strenuous and hazardous effort that has gone to make that thrill which stirs his torpid blood. We trow not. He gets the thrill all right, but fails to appreciate the machinery that lies behind it, thereby missing, if he only knew it, the really thrilling part. There are more good points—and a few bad ones—to the piece than we have space to enumerate.

THE STOLEN CLAIM.—Edison. Chiefly interesting on account of the excellent and appropriate scenery. The effect of the drama is tame, considering all the heart-issues involved. The "big" scene (where the sick man drops over the precipice) failed to thrill entirely. This was largely the fault of the actor. His delirium was only meagerly suggested, and the fall was too abrupt, lacking dramatic preparation.

THE RIVAL BARONS.—Eclipse. This is just crude melodrama dressed up in beautiful clothes. We can commend the clothes, but not what they cover.

THE TROUBLESOME BABY.—Biograph. Why should the situation of a man who has had a baby mistakenly thrust into his arms, give rise to so many foolish misunderstandings? We don't see why. It is all too forced to create laughter or even amusement for one who wants a little reason in things dramatic.

LOVE IN QUARANTINE.—Biograph. A good idea, but spoiled in the handling. Two lovers have had a falling out, and the fellow hopes to effect a reconciliation by playing off sick and thereby working on his sweetheart's sympathy. The scheme succeeds, all is happy once more, and here the piece should end. But an anti-climax has been tacked on, putting the piece right back where it started. The girl is allowed to discover the trick played upon her and should now, by all the rules of the game, be angrier than ever, which she is for a little while; then he pleads with her, and she forgives. If it was so easy to win her forgiveness, why not win it that way in the first place without resorting to heroic measures? The girl proved more lenient after the second offense than she did after the first; which is not very reasonable. The answer is, don't look for reason in farce. Quite true. But still we maintain that the piece would have been better if the end had come where we suggest.

A FLOATING MESSAGE.—Ambrosio. This out-melodramas anything seen in a long time. There seems to be not a shred of reason or probability behind the action, and the stagey violence of the acting is enough to make one smile. But the piece is presented beautifully in the best foreign style, so much is forgiven.

THROUGH THE CLOUDS.—Edison. Here a lot of dramatic claptrap is served up in brisk style, with an aeroplane to garnish the dish. Those people who like rapid melodramatic action at no matter what expense of probability—their name is Legion—will be immensely pleased with the film.

A DAUGHTER OF THE MINES.—Edison. Here is a theme old as the hills. She is a daughter of the lower classes and He is a son of the upper classes, but love bridges the social gap. Both fathers oppose the match, so they elope, and then come home and win forgiveness, incidentally bringing about a better understanding between the elders. This story has as many lives as a tribe of

cats, and it seldom fails to please. The Edison company has added several novelties of accessory and incident, and these, combined with good acting and good photography, also good settings, make the tale truly delightful.

NO PLACE LIKE HOME.—Selig. This piece gives the reviewer little to talk about, more than to say that it is farce, acted briskly, and provoking much laughter.

HIS NEW LID.—Biograph. A farce based on an impossible complication—but then, farces usually are. It is a polite farce, not the kind that does violence to human nature, and the episodes bring much quiet amusement.

SONG OF THE WILDWOOD FLUTE.—Biograph. An Indian romance, unusually convincing, owing to the many touches of verisimilitude. The producers were not content merely to put Indian trappings on their actors but studied the life and customs of a tribe and based a drama thereon. The love-flute scene is as pretty and naive as the wooing of two birds; there is a lightness and delicacy about it that one seldom sees in Indian dramas, where sombreness and savage stolidity are the conventional tones. The actors succeed well in conveying the attributes of Indian character. The beautiful backgrounds cannot be too highly praised, and the photography is of diamond-like brilliancy.

LISBON BEFORE AND DURING THE REVOLUTION.—Gaumont. From the title one would expect blood and carnage, but nothing of the sort appears. There is no action to speak of, all is very tame. The film is instructive because it shows how very little damage the revolution wrought. The pictures are clear and apparently well chosen.

SPANISH LOYALTY.—Gaumont. Interesting views of a Spanish patriotic ceremony. To a northern race this bobbing and kissing of flags looks like carrying loyalty to a *reductio ad absurdum*.

A WOMAN'S WIT.—Gaumont. Here wit manifests itself in a rather crude unpolished form; but as it was the housekeeper's intention to make her bachelor look like a fool, we can't quarrel with the scheme for succeeding. It really was a witty scheme, and the details prove diverting. The best of the woman's stratagems was that where she induced the children to besiege the bachelor, calling him "Papa."

BEHIND A MASK.—Eclipse. This company is advised to invest a little money in scenario writers, instead of spending it all for costumes and scenery. Eclipse seems to believe that the public will accept anything in the way of drama so long as it is beautifully presented. There is no denying that pictures which charm the eye will go a long way toward producing satisfaction, but after all, the play's the thing. When your story is feeble, flabby, and perfunctory, as many of the recent Eclipses have been, you have produced an unsatisfactory film no matter how beautiful the material features of the production may be.

THE FAIRIES' HALLOWE'EN.—Thanhouser. We have seen so many films fail in the attempt to project fantastical, fairy-like, and supernatural creatures, that this one, though not absolutely perfect, is at least relatively so. The attempt has been attended with more than usual success. The figures are airy and generally graceful, and the subdued lighting has softened hard details. The fairy queen with her beauty and grace is almost ideal. Altogether a charming and clever performance, that ought to delight the children.

AVIATION MEET AT ST. LOUIS.—Edison. This topical subject has been handled with unusual completeness. Often in such cases we get a survey of the crowds and some of the main events such as are open to the gaze of all, but close views and glimpses of the main actors are denied us. Here, however, quite the opposite is the case. The crowds have been ignored and attention centered on the main actors with a close view of their performances. The Roosevelt incident, for instance, is handled so completely from start to finish, that we are led to suspect that the Colonel's memorable adventure was not so spontaneous and

unpremeditated as the newspaper accounts made out. The camera man surely must have had a tip, otherwise his luck was nothing short of miraculous. Whichever may be the explanation, it all accrues to the advantage of those people who witness the pictures. Everything that happens from first to last is of the greatest interest.

WHERE SEA AND SHORE DOTH MEET.—Reliance. Here is a big theme handled in a noble manner, the drama reflecting the mighty simplicity of the sea. The emotional forces have an elemental power, and the acting is deliberate and statuesque as befits the grandeur of the background. Over the wild beauty of the pictures hangs a somber gloom like the pall of tragedy. The piece has a poetry and epic breadth seldom attained in any form of drama. It is an artistic achievement. Hats off to Reliance!

MERRY WIVES OF WINDSOR.—Selig. The standard dramas seldom make good subjects for motographic treatment, but Merry Wives of Windsor proves an exception to the rule, either because the play is singularly suited to photoplay form, or because the Selig company has taken unusual pains with the production. Both of these reasons are probably accountable for the success of the piece. The Merry Wives is essentially a farce, the action is entirely obvious and objective, so that it offered few obstacles to the photoplay adapter. The Selig company has mounted it with lavish care, and we believe the piece will raise merriment in places where the name of Shakespeare was never heard.

A DULL RAZOR.—Selig. These little one minute, one man plays showing the comedy that lies in real life, are of excellent quality and conception. When well done, as this one is, though "The Bachelor" was not, they strike home with an instant appeal. The amusement they arouse is not hilarious but it is deep. Moreover such plays (incidents is a better word, for they are only fragments, little chips from life) fit beautifully the motion picture medium. They are in truth silent dramas; speech would add nothing to the understanding or enjoyment of them. The Selig company has here the beginnings of an admirable "series." There seem to be any number of incidents of daily life that could be handled in the same manner.

CAST INTO THE FLAMES.—Gaumont. This subject was chosen, we believe, not so much for its dramatic qualities, as because it gave the producers a chance to bring some of their sumptuous scenery out of the storehouse. The spectacular features of the subject must have been the temptation, for they alone have received an adequate amount of care; as drama, the piece is a crude bit of patchwork. The scenes have no homogeneous relation and the climax is a joke. Never was anything smugger and stiffer than those three prophets standing in the fiery furnace, and never did anything look less like a fiery furnace. The man who arranged that picture had paralysis of the imagination. This finalé was in beggarly contrast to the imposing and gorgeous scene that opened the piece.

NANTES AND ITS SURROUNDINGS.—Eclipse. We see little of Nantes, and a great deal of the river Maine, which, by the way, is well worth seeing; but we have a feeling that Nantes itself would have been more interesting. The river Maine is after all only a river, such as one might see in Illinois. It is a neat little river, but none of us would travel to France to see it; whereas it is very conceivable that we might travel there to see Nantes—the ancient capital of Brittany and town of the famous Edict. Our quarrel is with the camera man for slighting a big subject for a little one. There is no fault to be found with the pictures. They are marvels of clear steady photography.

A ROUGH SEA.—Itala. There are few scenic subjects that seem so grateful and appropriate to the motion picture medium as the ever-changing sea. Many scenics are concerned with subjects that could be properly termed still-life, passive scenes that a single snap-shop would do justice to; but not so the sea. Only a motion picture can do justice to the movement and infinite variety of the sea. Such pictures have all the fascination of a kaleidoscope, and one could watch them by the hour.

THE BLACK GONDOLA.—Itala. A wronged husband wreaks vengeance here in a very dramatic manner, and in very romantic surroundings, but the piece misses the dignity of tragedy because none of the characters deserve any sympathy. There is no "heart" interest at all. The persons of the "triangle" might as well have been three rats. The effect is merely somber and tur-

bulent. A fine production makes one wish the emotional elements had been more skillfully manipulated.

THE SERGEANT'S STRIPES.—Melies. There is great pathos in the picture of the girl who sits waiting for the return of a sweetheart whom we know to be lying dead in the forest. But somehow or other the preliminary scenes had not led us to expect such a tragic ending. It comes abruptly and we resent it. Tragedy to be effective must have sufficient preparation; we must foresee the dark forces gathering around their victim, and yet hope that he may evade them. A bolt from the blue sky is not tragic, it is merely shocking or painful. Our hero here deserved a better fate and we can't consent to his unhappy death. The acting might be improved in several particulars, notably the Indian impersonations, which fail entirely to convince. There is a curious blunder on the part of the management where the smoke from two little slips of paper is made to assume the proportions of a forest fire. After all it seems as if the fugitive soldier might have devised some other means of destroying the papers instead of burning them. But of course if he had, there would have been no death and no pathos.

MILITARY CYCLISTS OF BELGIUM.—Pathé. These intricate and difficult maneuvers show what training and practice will accomplish. The pictures give us a glimpse of an interesting institution of which we would like to know more.

PHAEDRA.—Pathé. If the actors had been content to act simply, and without so much ranting, this colored historical might have proved a masterpiece, for the production is exceptionally pretentious. They are doubtless first-class actors; too, probably chosen for their high reputation, but they are manifestly not at home in the motion picture medium, and, supposing that continuous and abundant pantomime was essential to the silent drama, have loaded the scenes with extravagant waving of arms and heaving of bosoms and other inordinate display, until the piece is all but ridiculous. Credit must, however, be given to the producers for making an ambitious and, so far as scenery is concerned, successful attempt to portray a classical subject. That scene where Theseus disembarks from his galley excites admiration for the sheer carpentry and stage-mechanism of it.

THE OTHER WAY.—Pathé. This piece is a curious example of dramatic pattern-making. The elements are as symmetrical and nicely balanced as the figures on a piece of wall paper. There are two old men; they are old friends; each has an only child, one a son, the other a daughter; each hears on the same day that his child will return from college; each decides that his child shall marry the child of the other, and this decision strikes them both simultaneously. The two young people arrive at their respective homes the same day; the father of the youth commands him to marry his friend's daughter, the son refuses, a quarrel ensues and the son walks out of the house in high dudgeon. The father of the girl commands her to marry his friend's son, the girl refuses, a quarrel ensues, and the girl walks out of the house in high dudgeon. Incidentally it must be mentioned that during these two scenes, the youth and girl each drop inadvertently four photographs of respective admirers, the father in each case getting hold of them, with consequent embarrassment to the child. Having left home, each child decides to take a position somewhere, and it so happens that they take service in the same house, he as chauffeur and she as governess. The end is not hard to foresee—a wedding, with two hearts now beating as one. The finalé is in the nature of a moving tableau, the two fathers and two children maneuvering before the camera with kaleidoscopic regularity. This pattern-like style of dramatic structure harks back to the middle of the nineteenth century, when all comedies, especially those of French and German invention, were built that way. The more extensive were these parallels of structure, the more brilliant was the piece considered to be. In those times this film would have excited admiration for its symmetries, but today it seems a little strained—too much like playing baby games with life. The piece forms innocent diversion, however, and is quite well acted.

THE OLD LONGSHOREMAN.—Pathé. Here is a little episode from the Human Tragedy and the pathos of it is quite affecting. It would have been even more so if the main actor had not seen fit to overdo his part at the end, trying to die like a tragedy king. All it needed was a spot-light to make the staginess of it perfect. The pictures are fine, admirably suggesting the longshore environment.

NEW SOUTH WALES GOLD MINE.—Pathé. A truly instructive industrial film. We learn almost as much from these pictures as we would from an actual visit to the same locality. In some respects we learn more, for unless favored as the camera man was favored, we should miss some of the more esoteric details of the gold mining process. No person could follow these pictures attentively without adding something to his store of knowledge. The rich sepia tints of the photography give a touch of beauty to the scenes.

HOW RASTUS GOT HIS TURKEY.—Pathé. A timely film acted with great unction. The actors evidently warmed up under the Thanksgiving spirit and gave the piece a verve and gusto that would be hard to find in the lines of the scenario. Their vivacity is catching and we all feel as if we would like to join that joyous cakewalk. There is just one unpleasant feature—the cruelty to the turkey. Rastus banged it about with considerable inhumanity, and the poor bird's struggles are not agreeable to watch.

THE BUM AND THE BOMB.—Vitagraph. A funny piece that develops into a chase. The incidents of the latter, though lacking novelty and even variety, give rise to the customary levity. The final scene is rather tame.

NOT SO BAD AS IT SEEMED.—Biograph. A quick rapid-fire comedy built up with neatness and skill. The plot is considerably involved, but everything appears lucid. The actors play in a breezy manner and the whole effect is merry.

FRANCESCA DA RIMINI.—Vitagraph. These lavish scenes would gain greatly from better photography. There is a sharpness of contrast between the lights and shadows that strikes hard on the eye, robbing the pictures of half their beauty. Everything looks garish and blotchy. The Vitagraph company seems to be the only producer of any standing that is still content to turn out pictures that are pock-marked with inky shadows. The other producers are cultivating a smoothness and delicacy of finish that allows even the shadows to be luminous, and yet with no sacrifice of detail or definition. These softly radiant pictures are as superior to the old hard black-and-white style as a photogravure is superior to a chromo. The Vitagraph company had better get in line with Biograph, Edison, Lubin, and the foreign makers. Coming back to Francesca da Rimini, there is, aside from the lavishness of the production, little of merit to be found in it. The actors seemed ill at ease in their fancy clothes and moved in a stilted self-conscious manner. There was an effort to assume statuesque attitudes that ended in mere stiffness. Exception to this criticism may be made in the case of Lanciotto and the clown, who moved with a more natural dignity. The worst offenders were Paolo and Francesca: witness, for instance, the scene of their meeting. Here a duke's son and a duke's daughter, reared in the atmosphere of princely courts, stood as awkward and tongue-tied as a couple of kitchen mechanics. Even "love at first sight" can be accomplished gracefully. The storm effects were skillfully managed, but they wrought up a sense of tragic expectancy which the actors could not rise to meet. The end was a pathetic fizzle. Why that lightning bolt was introduced passeth comprehension.

LONE WOLF'S TRUST.—Yankee. This piece is in most respects neither better nor worse than mediocre. It tends toward melodrama of a not vivid but conventional order, and there is something cheap about the underlying attitude towards life, suggesting dime novels. Dramatically the effect is passive, the one thrilling scene failing to thrill, because too hurried. As a minor criticism, it may be mentioned that the writing in the letters that appeared on the screen was too fine to be legible at any distance.

THE LAD FROM OLD IRELAND.—Kalem. Beautiful Irish scenery adds grace and distinction to a drama that is plain and conventional but not without moving qualities. The chief interest of the film lies in the unusual verisimilitude of the actors and scenery. No one needs to be told that these actors are really Irish, that the life depicted is really Irish, and that the scenes are really Ireland—one can see it. The Kalem company deserves a mark of honor for its admirable enterprise.

THE ORDEAL OF HELEN GRAY.—Powers. This piece is well put together, the dramatic interest is strong, and the scene where the escaped convict hides under the bed-clothes is novel and

effective. The acting rises to no great heights, but is adequate. Altogether a creditable film.

FOR A WOMAN'S HONOR.—Kalem. Chiefly interesting because it recreates with considerable success the people and the atmosphere of the old South. The characters might have stepped from a collection of daguerreotypes. The court-room scene forms a really interesting assemblage of such portraits, the faces and costumes bearing the stamp of verisimilitude. As to the drama, it is interesting also, though not enough to keep anybody from sleeping nights. One incident was badly managed—that where the girl calls off the elopement. The lover gave in without a protest, making no effort to persuade her onward. They rode up to the camera and turned around and rode right back again. It was too stiff and perfunctory. The trial and acquittal of the hero was none too well managed either, judged from a realistic standpoint. Things don't happen that way. From a dramatic standpoint, however, the scene was effective.

A MOUNTAIN WIFE.—Melies. Plenty of action in this film, and plenty of good acting, but the dramatic thread has several dangling ends. Who was the artist and why did he busy himself so officiously in the capture of the moonshiner? Who was the fat-legged boy and why was he so concerned in giving aid to the fugitive? These two characters acted without any given motive. In what sense was the artist "driven out of the country"? Could he not get off at the next station? In spite of these insufficiencies, the piece holds interest because every scene is dramatic and the actors deliver their parts in a natural and competent manner.

HIS MOTHER'S THANKSGIVING.—Edison. The dear old lady of this picture is guaranteed to warm the soul of all beholders. She is in trouble, having been stabbed deep in the heart of her mother love, and there is not a mother's son who sees it but would like to rise up and give her comfort. Also they would like to rise up and give her caddish son a kick. The son's attitude is not improbable, however; he was in a ticklish position, and there are doubtless many small souls who would have acted the same way. That is the strength of the piece, the plausibility of it. Not an element of the situation is strained or improbable. It is all warm and human. The production shines at all points and the acting could scarcely be bettered. The piece applies especially to the Thanksgiving season, but it would be appropriate and welcome any day in the year.

AN ELEVENTH HOUR REDEMPTION.—Pathé. It is hard to understand the bearing of this title on the drama, since the man's redemption was in no sense an eleventh-hour one. It occurred twenty years before death, when he decided to "go and be a man." Possibly we are intended to consider that his death in battle was in some sense an atonement for murdering his brother, but that would be absurd; such an atonement has absolutely no relation to the original offense. It might as well be argued that one could atone for stealing a dollar from one man by giving a dollar to somebody else. Atonement involves restitution in some form or other. The ethical structure of the piece seems to be based on shifting sands of fallacy and sentiment. But from a standpoint of sheer dramatic effectiveness the piece, at least the first part, is enthralling. The plot rises to an intense and gripping climax. The situation is morbid and perverse, even monstrous, but it is undeniably dramatic, and the actors carry it through with superb effect. A suitable ending at this point would have given us a strong and unusually effective piece. The twenty-years-after episode spoils the unity and raises cloudy issues.

BOTH WERE STUNG.—Gaumont. And we get stung also. The piece is a dramatic gold brick. Two peasants "shine up" rather amusingly to a pretty girl and we are wondering which will win her, when along comes a third peasant, apparently from nowhere, who has not even been mentioned before, yet whom, it appears, the girl has loved all the time, and he gets the girl. This surprise is not the kind that people like to run up against in drama; they feel that they have been duped and want their money back. With respect to acting, scenery, and photography, this film is fully up to the standard for Gaumont pastorals, but the plot decidedly is not. The failure of this one only confirms our high opinion of its predecessors. The Gaumont pastorals are as simple as nursery-tales, but not by any means easy to do. Sometimes there is only a step between the simple and the silly, and success requires delicate treading.

Some Questions Answered

By William T. Braun

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or company. Questions are invited, and will be answered as promptly and as fully as possible.

We are having trouble with the picture on the screen. Near the bottom of the picture is a flicker which hurts the eye; also some parts of the picture are not clearly outlined on the curtain. We have a machine that has been in use about a year; and a smooth plastered wall for a curtain, so the fault is not with the curtain.—G. H. B.

The flicker near the bottom of the picture is most likely the fault of the shutter. The movement of the picture should synchronize with that of the shutter; that is, when the pins that fit in the sprocket holes in the picture pull the picture past the aperture, the shutter should cover the aperture.

To remedy this open the door on which the trade mark appears, in the front of the machine head. Next remove the shutter shield on the right side of the machine as you face the projection lens. Looking in the door to the right you will see two small bevel gears which mesh or work into each other. The gear that is on the horizontal shaft, the same shaft that the flywheels are on, has two screws in its hub. Loosen the screws and the gear is free to move on the shaft. The shutter will now revolve with a touch of the hand. Now thread the machine with a piece of film and frame it up properly. Turn the flywheel around until the pins engage in the sprocket holes of the film, and bring the film down until the line which divides the pictures is exactly half-way between the top and bottom of the aperture or picture opening. Then turn one of the blades of the shutter around to the right until it covers the aperture, the center of the shutter blade being opposite the dividing line of the pictures. Now tighten the screws in the small bevel gear, being sure that it meshes with the gear on the vertical shaft, and replace the shutter shield. Throw on the arc light and start up the machine and I am sure the flicker will have disappeared.

In answer to your second query, every detail of the picture should show plainly on the screen, as you evidently have a good one.

Focus your picture by turning the screw on the projection lens until each detail of the picture is brought out. If this does not remedy it the fault is with the tension springs.

Open the film or aperture gate and you will see two long, flat springs called tension shoes, and near the bottom of the gate two short, narrow ones opposite the pins which bring the film down. The long, flat springs should press just hard enough against the film so that it will lie flat against the film track. If your film is not very good, it will not stay flat against the track and the tension springs must be adjusted so that they will hold the film that way. On the front of the film gate is a flat vertical spring extending from below the center of the gate to the aperture. Near the bottom of it is an adjusting screw. By turning this screw the long tension shoes are brought to bear upon the film so that it will lay flat against the aperture plate. The small springs that hold the film against the pins are regulated by a round nut near the bottom of the gate, beneath which is a spiral

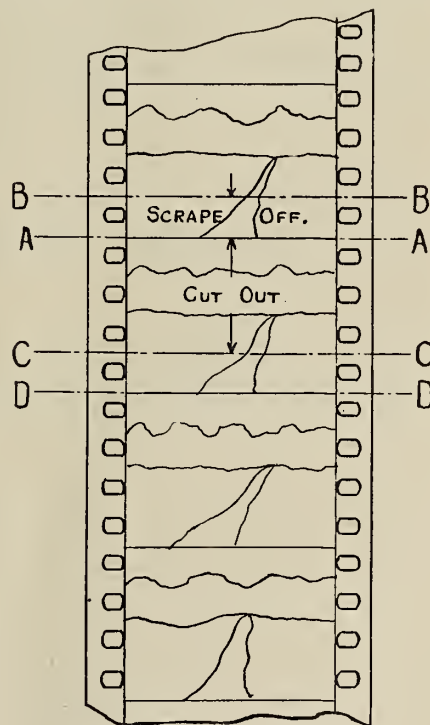
spring. By tightening this nut the springs will bear on the film and keep the film pins engaged in the sprocket holes of the film.

* * *

Kindly tell me the best way to mend ordinary inflammable film?—H. H. R.

When a film is torn in two or ripped so badly that it will not pass through the machine, it must be patched. This must be accurately, firmly and quickly done. The sprocket holes must match perfectly or the film will be torn apart again as it passes through the machine. All of the edges must be cemented firmly because if any of them project they will be sure to catch on the sprockets and rip again. And last but not least, quickness is necessary, as there is always an impatient audience waiting.

Mending the film is a very simple operation, but



Proper Way to Splice Film.

it must be done just right. Good film cement can be purchased from any film exchange for twenty-five cents a bottle, or it can be made by using a mixture of 80 per cent colodion and 20 per cent ether. As the ether evaporates rapidly a little can be added to thin the mixture if it becomes too thick. Get an artist's brush with a long handle to apply the cement and a pair of small scissors to cut the film. Always keep the bottle tightly corked.

To mend the film so that no frame-up will be necessary when it passes through the machine proceed as follows: Cut off one picture on dividing line A-A (see sketch), and the picture below at C-C one sprocket hole above the dividing line. Now moisten flap A-A, B-B, with water and scrape the photo emul-

sion off with a knife blade. Be sure to get it all off as the cement will not stick to the emulsion. Now scrape back of C-C, D-D, to remove the grease or dirt on it. Then apply the film cement liberally on flap A-A, B-B, where it has been scraped; lay part C-C, D-D, on top, being careful that the sprocket holes come above one another. The best way is to match the holes on one side and hold it with the thumb and one finger; then match the other sprocket holes and press the whole joint together and rub firmly with the thumb and finger. Hold tight for a few seconds and the joint will be O. K. All this must be done very quickly, as the cement dries rapidly; and when it has once dried and the film does not stick it must be scraped off again and tried over. Do not make a larger flap than over one sprocket hole, because if it is too large one end will become loose and get caught in the machine. If these directions are carefully followed a good patch without a frame-up will result.

* * *

I am having trouble with my take up attachment. At times the lower reel stops revolving with the rest of the machine and must be pushed around by hand a couple of times before it starts again.—S. D. L.

Your trouble may arise from a number of things. In the first place always have two good reels in your operating booth. These should run true and the hole and keyway for the shaft should fit exactly. Wind your film up on one of them when you receive it from the film exchange, and use the other in your

lower film magazine. On some of the reels that you receive from the film exchange the pole and keyway for the spindle are worn out, and the reel slides over the key, causing it to stop. Or perhaps the key on the shaft is worn, allowing the reel to slide off it. If either of these is the trouble, the best way to remedy it is to use good reels and get a new spindle for the lower reel.

Another cause of your trouble may be the reel cotter, the small brass clamp that slides through the spindle in front of the reel. The purpose of this cotter is to keep the keyway of the reel on the key of the shaft. If this is not bent or curved enough, it will not revolve around with the reel, and will allow the reel to slide forward on the shaft of the key; and the reel will then remain stationary while the machine is in motion. This may be remedied by bending or curving the cotter so that it presses tightly against the reel and revolves with it.

Then again the fault may be with the belt which connects the take-up with the rest of the mechanism. If it is too slack, it will slide over and not grip the pulley as it should. This usually happens when the reel is almost full and there is a big load to pull around. Take the belt off and cut out a small piece and then replace it on the machine, or perhaps a new belt is needed. A little resin rubbed on the belt will also make it grip the pulleys. If you look to these different items I am sure your take-up will work properly.

New Amusement Patents

By David S. Hulfish

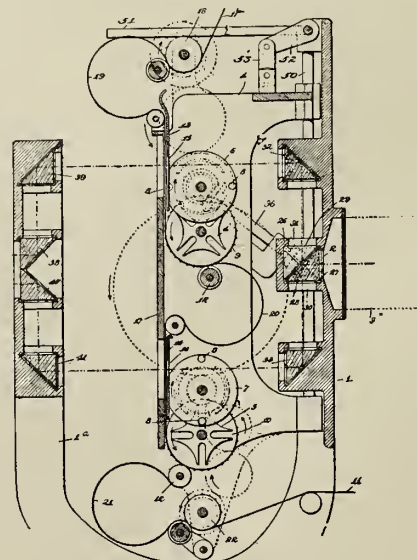
It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to THE NICKELODEON readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

962,639. Automatic Vending Machine. Harry E. Hunter. San Jose, California.

962,664. Projection Apparatus. The invention resides in the combination of an automatic slide changing advertising lantern with auxiliary devices for display between the pictures projected. Designed for automatic night window displays. Albert H. F. Perl, London, England.

963,125. Projecting Machine, or Motion Head. The object is the elimination of flicker. By a set of prisms, the beam of light from the condensers is split and is taken through the film at two points, that is, through two of the images at different points of the film strip, say a foot apart. By means of another set of prisms, the two half beams through the two parts of the films are recombined and are passed through a single objective lens for projection together upon the picture screen. Two intermittent mechanisms are provided, with a feed loop above the upper one, a feed loop between the two, and a take-up loop below. The pictures are arranged upon the film strip in an intermittent order of alternate pictures, and a pair of shutters are arranged to cut the light from one or the other of the two film windows as a dissolving shutter cuts the light from the two lenses for the projection of the two dissolving lantern slides. The result is a continuous projection upon the screen, each film window changing its picture while the projection from the other film window is taking place, and the films in the windows then dissolving by the shutters to give a period of darkness for the change of the film in the remaining window. This in theory seems a practical solution of the flicker problem, using as it does one film, one motion head, one objective lens and one lamp, with a normal rate of fourteen pictures per minute. The one strip of film used, however, is special and not adapted

invention produces a new form of intermittent mechanism. for machines other than the ones thus specialized; this will limit its introduction. Frank L. Dyer, Montclair, N. J., and

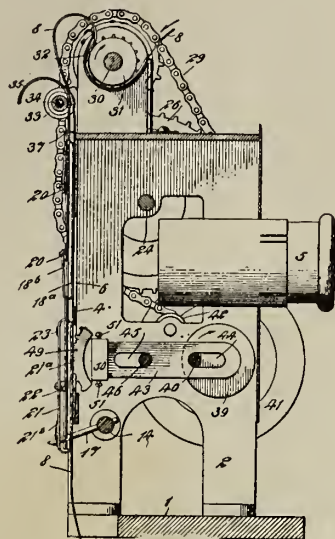


963,125.

Delos Holden, Orange, N. J., assignors to Edison Manufacturing Co., West Orange, N. J.

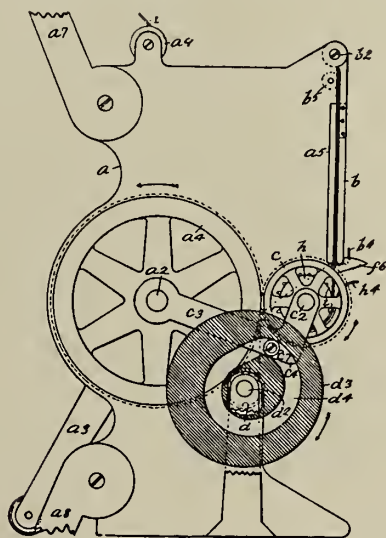
963,531. Motion Picture Machine, or Motion Head. The

The feeding mechanism is seen on the side of the motion head in the illustration, and consists of an oscillating arm which carries the film teeth. A novel arrangement of cams is provided for moving the feed arm. Charles E. Dressler, New York, N. Y., and Fred Klett, Weehawken, N. J., Klett assignor to Dressler.



963,531.

963,740. Motion Picture Machine. The invention covered by the patent is a novel design of intermittent film mechanism, a departure from the eccentric sprocket or epicycloidal movement, yet employing the fundamental principle. The intermittent sprocket is steady in its rotation, but is mounted upon an oscillating arm which results in drawing the film past the film window as the arm descends, but leaves it at rest in the film window and forms a lower loop as the oscillating arm rises. George W. Bingham, Brooklyn, New York, assignor to The Bingham Manufacturing Company, of same place.



963,740.

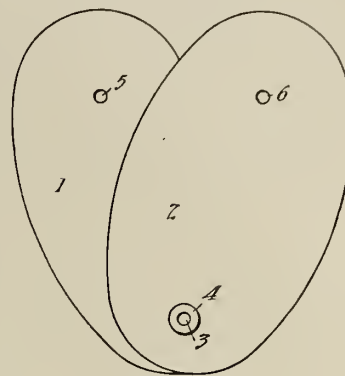
963,741. Framing Device. The device of this patent is adapted to operate for framing the picture in connection with the intermittent mechanism of patent 963,740 to the same inventor. George W. Bingham, Brooklyn, N. Y., assignor to The Bingham Manufacturing Co., of same place.

963,841. View Exhibiting Apparatus. A penny arcade device having a wheel of pictures, the pictures being placed back to back upon the leaves and being viewed from either side of the machine. Richard R. Whiting, Norwood, Ohio.

963,876. Projecting Device. A simple projector for home use, adapted to project either the transparent lantern slides or to project opaque pictures, such as post cards. Paul R. Deutschman and Alfred J. Kruse, Cleveland, Ohio.

964,097. Anti-Flicker Viewing Device. The subject of the smaller flicker with the less intense light in projection has been the subject of discussion more than once in NICKEL-ODEON's columns. Just cut the current down a little through

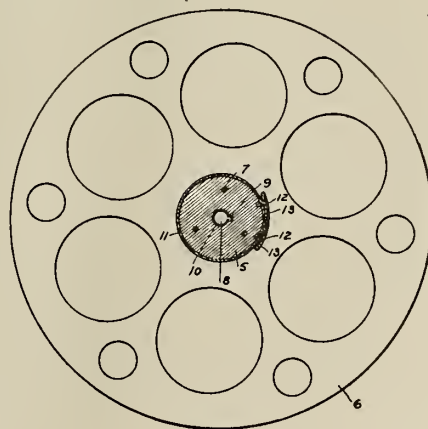
the arc and the flicker will be cut down. Also, the triple bladed shutter cuts some of the light from the screen during the projection and thereby reduces flicker. Now come before us the prominent inventor whose name appears next below and says that if two cards with small holes are held between the eyes and the screen and the screen is viewed only through the small holes the flicker will be reduced. The cards suggested are shown in an accompanying illustration. Thomas A. Edison, Llewellyn Park, West Orange, N. J.



964,097.

964,320. Advertising Device. A belt device for displaying moving (picture) cards successively for advertising purposes. Samuel J. Scott, Columbus, Ohio, assignor of parts to J. O. Sloan and I. N. Gatrell, of same place.

964,350. Slide Carrier. A double carrier, for carrying two lantern slides. The two parts of the carrier for the two slides are hinged, and are adapted to pass each other when changing the picture from one slide to the other, thereby producing a dissolving or "slip" effect upon the screen. Lester L. Welch, Emporium, Penn.



964,420.

964,420. Reel. The reel has a band encircling the core, and at its meeting ends it is bent into spring fingers extending in opposite directions and acting with the body portion of the band to form a clamp for the end of the film. Victor H. Grover, Spokane, Wash.

School Pictures in Oakland, Cal.

The pupils and the Mothers' Club of the Piedmont school at Oakland, Cal., are raising funds to buy a motion picture machine for use in the school. A year ago funds were raised in a similar way, and a stereopticon machine was bought by the pupils. Of so great value has this proved in the teaching of geography that it was decided to purchase the additional apparatus necessary for motion pictures.

Principal Roswell Wheeler, as well as the teachers of the Piedmont school, anticipate excellent results in the teaching of geography by motion pictures, and are actively co-operating with the Mothers' Club in making the project a success.

Of Interest to the Trade

By L. F. Cook

Shop Talk

The Vitagraph Company is producing the portrayal of "The Last of the Mohicans," by J. Fenimore Cooper. The dramatic situations and the scenic suggestions of this work is an inspiration that will lead to great results. This standard and historical story of the early settlers and the aborigines, the original native Indians, will have a value and interest which has never been seen by the present generation.

The company has just completed building a high cement block wall around and enclosing the square block of ground which the plant now occupies. With the six buildings and the spacious yard, the Vitagraph Company claims to be the largest institution of the kind in the world.

Christmas is coming and it is well to give the people something that has the Christmas flavor of peace and good will toward men. The Vitagraph will release "Jean and the Waif," December 24.

A Christmas picture that is out of the beaten path is a true and typical picture of a policeman's life. Clancy, he's only a cop but he's got a heart as big as his body and the courage that makes men, the right kind of men with the generous nature of the race from which he sprang. A love story, a Christmas tree, and the little child, so essential to the Christmas spirit are all there. The scenes are laid in and among the shadows of a great city and give an idea of what Christmas and every other day mean to the men who defend our lives and property. "Clancy" will start on his rounds on Friday, December 23.

"In Neighboring Kingdoms" is a picturesquely quaint film of ancient lore; a fairy tale introducing a pair of live geese that play a very important part in the story. Kate Greenaway features lend a novel tinge to the costumes and characters. "Old Mother Goose" must have had a hand in this Vitagraph Christmas release just to please the children and fascinate the "grownups." We all love to visit Fairyland and spend a good half hour outside this workaday old world. The film is released Tuesday, December 27.

* * *

"Pigs Is Pigs," Ellis Parker Butler's popular story which made the world smile, has been filmed by the Edison Company and will be released early in December. A laughable incident in connection with the production of the film is narrated by the Edison people as emphasizing one of the facts upon which the story is founded. A consignment of guinea pigs, secured for rehearsals of the production, had been numbered among the stage properties only over night when a substantial increase in their number was noted.

Undoubtedly the Edison people agree with the philosophy of Mike Flannery, the express agent, as expressed in his sage remark: "If thim dago pigs wuz iliphants!"

E. W. Townsend, the well known author of "Chimmie Fadden" and kindred stories, and who has some very notable films scenarios for Edison production, among them "Little Sister," "The Valet's Vindication," and "The Piece of Lace," was elected to congress on the Demo-

cratic ticket in the normally rock-ribbed Republican's Seventh New Jersey district by an overwhelming majority.

Many pretty compliments on the work done by Mrs. Herbert Prior in recent pictures are reaching the Edison studio from exhibitors. The clever little lady is becoming very popular with the motion picture public.

Gnome Company Uses Jones Camera

The Gnome Motion Picture Company was formed to manufacture pictures under the Meredith-Jones camera patents, now owned and controlled, together with several other patents, by the Animated Picture Patents Company, under whose protection this company operates. The plant consists of a well equipped factory, electric lighted studio together with newly devised machinery and an able staff of directors, scenic artists, carpenters and a company of miniature actors for producing the stories of the Gnomes. The Gnomes are imaginary characters who are supposed to inhabit the earth and guard its treasures and pleasures. This company is headed by an able child-actress, Miss Mildred Hutchinson. She has had several years experience in this line with some of the largest concerns. The company intends to produce not only Gnome stories, but clean comedy and industrial, scenic and educational films of all variety appealing to the higher ideals of human nature without the sensational "eat him up Jack" business seen in many films of today. Suggestions are desired by the company.

Wrong Name Given for Check Forger

In the last number of THE NICKELODEON a letter from Mr. A. Sigfield was reproduced, in which he accused one Charles P. Radcliff, formerly of the "General Film Service," of obtaining money on spurious checks. We are in receipt of the following further communication on the same subject:

I am enclosing clipping of an article that appeared in your periodical and for the benefit of our road man—Mr. G. F. Radcliff, I wish to state you made an error in the name of the man about whom this article concerns. The name should have been Charles P. Raynor.

Raynor was formerly in our employ, but not to our knowledge ever employed at the General Film Company.

This man—Raynor—has been doing a wholesale business in forged checks of late and was apprehended last Sunday by Chicago police on a warrant issued by the police of Peoria, Ill., where he is now awaiting trial.—STANDARD FILM EXCHANGE.

Fireproof Film Company Shows Activity

Ground has been broken in Rochester, N. Y., for the big new factory of the Fireproof Film Company. The property of the Company embraces seventeen acres in the best part of Rochester, and the first section of the plant to be erected will cost approximately \$250,000. It is expected to add to this plant from time to time as the business grows.

The Company's product, samples of which are at

hand and have been tested in THE NICKELODEON offices, has been in process of manufacture for a long time, and has undergone the most thorough trials. It cannot be distinguished in appearance or action from the best pyroxylin stock previously used, unless it may be a trifle more transparent; and it is perfectly non-inflammable, merely fusing and frying in the flame.

While it may be six months or more before the Company is prepared to market its product in quantities to meet the demand, there is no question that the establishing of an open market for motion picture film stock will mark an important period in the history of motography in this country.

Cameragraph in School Work

The State Agricultural and Industrial School, at Industry, Monroe county, N. Y., has just purchased through the Victor Film Service, Buffalo, N. Y., a Power's Cameragraph No. 5.

During the past few months, many schools and colleges have adopted moving pictures as a means of assisting in the education of their pupils.

Mr. J. E. Miller has just completed a very fine moving picture theater at the southeast corner of Lenox avenue and 143d street, New York City, and purchased through the General Film Company, New York, a Power's Cameragraph No. 6. He decided on the Power's No. 6 after a careful investigation.

The Denver Princess Independent

DENVER, COLO., November 23.

Editors THE NICKELODEON:

The *Film Index* of November 26 has an article about Denver's new Princess theater. The article is correct in saying the Princess is one of the finest straight picture theaters in the country. Out here we feel very grateful to Editor Jim Hoff for his compliments, and especially for the statement in the last paragraph that the Princess has the best pictures obtainable. Being weighted down with the Metropolitan Tower and a miscellaneous bunch of licensed details, Mr. Hoff cannot be expected to keep track of everything that goes on 2,000 miles away from his desk. The Denver Princess theater is independent, never contemplated being anything else, and gets its service from Old Bill Swanson.

MURPHY.

A Booklet on Industrial Pictures

The Industrial Moving Picture Company, recently organized in Chicago by Watterson B. Rothacker and associates, has issued a booklet expatiating on the advantages of the motion picture film as a publicity medium. The booklet is attractive, the arguments are convincing, and the company's system indicates a well-considered plan of operation. The field is so good that we cannot see anything but success and honors ahead for Mr. Rothacker and his company.

Government Enforces Law on Pictures of Money

Government secret service men, aided by the Chicago police, have begun the seizure of motion picture films and colored slides, in which United States money is depicted. The display of money in the form of photographs on screens is a violation of the treasury laws and the films and slides will be destroyed.

Simultaneously with the raids upon the Chicago moving picture houses seizures were also made in other large cities, under government direction.

An Attractive Circular

The Enterprise Optical Manufacturing Company is issuing in attractive form a reprint of "The Making of the Motiograph," which appeared in the October 1, 1910, issue of this paper. A copy of the reprint may be had for the asking, and the short history of the Motiograph given therein is interesting reading, as it shows what can be accomplished by a consistent, well directed policy, such as the Enterprise people have followed.

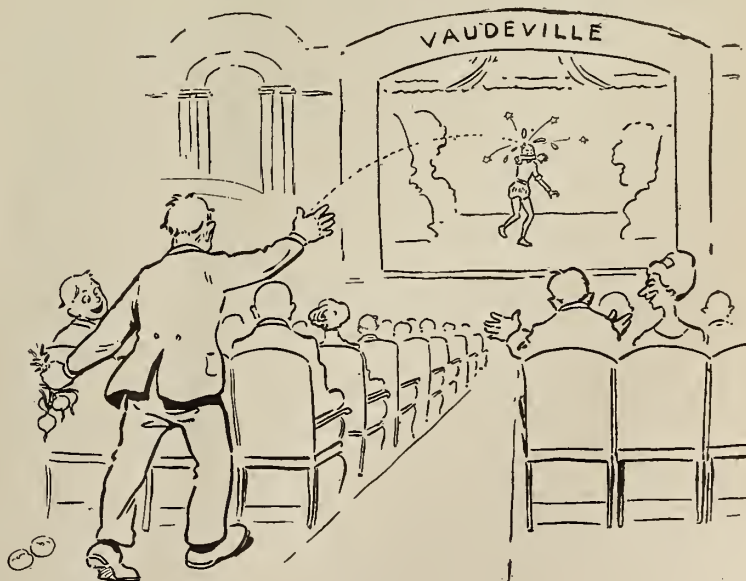
The American Film Company's release of December 3, entitled "Two Lucky Jims," inaugurates a Western series, of which it is planned to release one each week. The American company has had for several weeks past a large motion picture crew operating in and around the settlement of old Santa Fé in New Mexico. The Western traveling company numbers about fifteen people, the majority of whom are talented actors, and all of whom have had experience in acting before the camera. The region traversed by these players has never been covered by a motion picture organization before. The old Santa Fé trail is famed for its picturesque features, and forms an ideal background for western dramas.

J. R. Treuler, formerly secretary of the Film Service Association, and a member of the Swanson-Crawford Film Company, St. Louis, has turned independent. This affects the Western Film Exchange of Milwaukee, and the Western Film Exchange of Joplin, Mo., both his properties.

A. J. Clapham has secured the sole agency for the sale of Revier films, made in Salt Lake City, Utah. Clapham had a disagreement with the Sales Company some time ago, and he is going after independent business on his own hook.

The Iliad Theater, Kansas City, Mo., publishes the *Iliad Bulletin*, an eight-page weekly booster for business.

Expressions We Frequently Hear



A Long Throw.

Synopses of Current Films

SHADOW AND SUNSHINE.

Lubin

The clerk grown grey in the faithful service of a single employer, arrives one morning to find the young nephew of his boss occupying the desk he himself has had so long. Brutally he is told that he is too old to perform his duties properly and is ordered away. At first his stunned brain is unable to comprehend the situation but gradually he comes to realize that he is being dismissed and frantically he pleads for a chance to make a living, pointing out that with the small wage paid him he has been unable to save anything and in a frenzy seeks to take his chair by force from the younger man. But he is driven from the office and in a daze he makes his slow progress homeward to tell the faithful wife that he has been dismissed. Here, at least, he finds sympathy but it is the sympathy of a common sorrow for she, too, realizes that they have been plunged into the shadows of poverty. Bravely the old man goes out to look for work but none have use for him and sometimes churlishly, sometimes with pity he is told there is nothing for him. One or two offer charity but this is refused. He cannot bring himself to take alms. And when the shadows seem the blackest a solution of the problem seems to suggest itself. He cannot longer support his wife. Their scanty store of money will last longer if there is only one to spend it and all will be kinder to the widowed woman. His foot has caught in a length of rope and with this in his hand he seeks the seclusion of a deserted building. Throwing the rope around a beam and climbing upon an old box he murmurs a brief prayer and kicks the box away. The beam is rotten and the sudden weight tears it from its support. There is a shower of plaster and something that tinkles and the surprised suicide finds himself sitting amidst thousands of dollars in gold and paper money. It seems a dream at first but the money is very real and with trembling hands the old man fills a pocket. Now that he has money he feels more brave and he returns to the old office to argue with his employer against his dismissal. It is to no avail but in his vest pocket is a pencil, the property of the firm. This is taken from him and the employer insists upon making further search for what he terms stolen property. The gold is disclosed and refusing to believe so strange a tale a policeman is called in and all adjourn to the police station. It is agreed that the money does not belong to the old man but a young reporter "doing police" draws out a copy of his paper and shows that the old man is heir to the property and therefore the legal owner of the money. The clerk is released, the employer given a stinging dismissal and the clerk passes from out of the Shadows of Poverty into the Sunshine of Prosperity.—990 feet. Released November 28.

SPOONY SAM.

Sam could not help spooning any more than he could help eating. He had three square meals a day and spent the remainder of the time spooning pretty Sue. Sue was quite willing to be spooned though there was another chap who wanted to marry her and Sam had a fine time. But Pa Sprague, Sue's father, had forgotten long ago the time when he himself was young and he had no sympathy with spooners. He told Sue she could not see Sam except in the house where Pa and Ma could keep an eye on them and Sue, like a dutiful daughter, sent word to Sam. But that didn't help matters much. Sam spooned just the same. That was too much for Pa Sprague and he went after the minister. Immediate marriage took Sam all of a heap and he made a sprint for the door that was a record breaker and he didn't stop running until the sight of a young married couple admiring their first baby. That gave Sam the idea that he would like to get married and he went back after Sue, but meantime the other fellow had come along and Sue had decided that she would rather marry a man who did not spoon so much but who meant it more. The minister was still there and the knot was tied before Sam poked his face through the doorway and announced that after all he thought he would rather be married if it wasn't too much trouble to the minister. Pa Sprague told him what he thought of him and Sue added an appendix. Then Pa Sprague took a malicious delight in putting Sam out of the house so Sam went and spooned somewhere else.—990 feet. Released December 1.

ON THE MEXICAN BORDER.

It all started when the transcontinental railroad decided to run a branch line up through the wild country right to the Mexican border. Phil Scott had charge of the survey and he met and fell in love with Bessie Davis, whose father was a small rancher. Bessie and her sister, Nell, often came to the survey line to watch the young engineer and they came under the notice of Pedro Ramarez, a Mexican whose reputation was decidedly evil. To Ramarez's admiration for Bessie was added a desire to be revenged upon Phil, who had resented the Mexican's insolence on more than one occasion. By abducting Bessie a double purpose would be served and Pedro sent his sister to tell Bessie that her sweetheart had been hurt and was calling for her. All unsuspecting, Bessie follows the girl and unhesitatingly enters the abandoned shack where Pedro is waiting for her. Bound, gagged and lashed to a beam Bessie is left alone to break her spirit while the plotters take themselves off. Meanwhile she had been missed and Nell finds Manuelita's gaudy scarf that the girl in her haste forgot. This gives the clue and she and her father, together with Phil, start out in search. Nell goes in search of the Sheriff and the father to the round-up camp of Bar-B-Bar ranch while Phil follows Bessie's tracks. He reaches the old cabin and his eye is attracted by a bit of white fluttering from a stove pipe hole. Bound as she was Bessie was able to push the short length of pine from the hole and, tearing a ruffle from her skirt, she waves it as a signal. In a moment Phil is inside the hut releasing his sweetheart and a moment later the boys come up and capture Pedro as he is returning to his victim. There is promise of short shrift but the Sheriff and his posse ride up in time to rescue the Mexican and lead him away to stand trial for his offense and the cowboys turned their attention to congratulating Bess and Phil.—Released December 5.

REGGIE'S ENGAGEMENT.

Reggie loved Celestina and he did not love her any the less because she had a rich Papa, though that was not the reason Reggie loved. Papa had not seen Reggie and so Celestina wrote him to come out to Cliff-wood Sunday and let father look him over. That was joyous news for Reggie and he pressed his other trousers and packed them in a suit case along with the engagement ring and other things and started for the suburban town. Celestina had to go to church with Papa but she left a

note for Reggie to come straight to the house and Reggie started out. It was a long walk and when Reggie set himself down to rest he did not know that he was sitting on fresh paint until a constable arrested him because there was a murdered roaming about the country in a pair of white trousers with blood stains on them and Reggie's white ducks fitted the bill except that red paint does not smell like blood. That is what let Reggie out and he retired into the bushes to change to his other pair. All the trouble made Reggie thirsty and he headed for a saloon. Mike Regan was there too, with a growler in a suit case and a Sunday morning thirst. Reggie picked up the wrong suitcase and so did Mike. He found it out when he offered to treat a policeman to a drink. Reggie's white ducks with the red stains looked bad and the policeman told Mike to keep his explanations for the judge and dragged him to jail. Meanwhile Reggie had reached Celestina's home and to his great joy papa said Reggie wasn't much to look at but he might do as a son-in-law. That was Reggie's cue to dig the rig out of the suitcase and there was a mighty upheaval when the case was opened and the growler was disclosed. Reggie's papa-in-law to be was the reformer most active in making Cliffwood saloons close up on Sunday and he had Reggie arrested for buying beer on Sunday. They took him to court where Mike was being arraigned and the tangle was partly straightened out. Then the real murderer was found, Mike and Reggie were freed and the ring was still in his own suit case as papa let him put it on Celestina's hand and everyone was happy except the murderer and he had no right to be.—Released December 8.

THE CONQUERING HERO.

Nestor

Why his daughter, Laura, should so stubbornly prefer Lee Howard to wealthy Roger Elkins, Nathan Bradford was totally at a loss to understand. He had forbidden Lee the house and threatened to disinherit his daughter, yet he feared they might elope at any moment. This, however, Roger Elkins volunteered to prevent by appointing himself bodyguard to the young lady whenever she left the house. Indeed it was in this manner that he found their improvised post-office in the hollow of a tree, and, from their letters, discovered that the elopement, they had feared, was actually planned for that night. At the appointed hour, Nathan and Roger secreted themselves in the bushes near the girl's window. Nor did they move until Lee had the ladder in place and Laura was half-way down; then they crept out safely while the old gentleman brought his cane down upon what he supposed to be Lee's head. It proved, nevertheless, to be Roger's, for the other had observed the angry father in time to get out of the way and call to Laura to hasten up the ladder to her room. The next day she found herself locked in. However, her coronet braid on the bureau gave the girl an idea. With her clothes she quickly made a dummy for the bed, arranged the hair to peep from under the coverlet and got behind the door; then, as her father entered, carrying her break-



fast, she slipped out, ran through the cellar and made for the hollow tree, where she found Lee awaiting her. Laura would not consent to be married at once, but agreed to write her father a note declaring she would commit suicide. Lee, note in hand, hurried off to the house. Here he found Nathan and Roger discussing the young woman's disappearance. Breathlessly, they ran to the tree and cut the rope already fastened around her neck; then, while Roger hastened away for water to revive the fainting girl, Lee pierced his heart with a pasteboard knife. But his shout of laughter, as Laura innocently turned the bucket of water over his rival, opened the old man's eyes, and in a twinkling he was chasing the merry rascal. Nothing daunted, however, Lee set about engaging the toughest looking men in the vicinity to waylay Laura, her father and Roger as they started for prayer-meeting. In the midst of the disturbance, Lee, the conquering hero, would rush up, knock each ruffian down (for which they were to get an extra fee) and receive the old man's congratulations with his consent and blessing to their marriage. This scheme worked better than even Lee had planned—for just as the father was humbly offering his apology and blessing to the happy couple, Bill Allen's dog took a hand, sending Roger up a tree, where he was forced to remain until Bill came home several hours later.—Released December 7.

THE PILGRIM.

The boys were holding an indignation meeting! That Pilgrim from the east, Jack Warren, had walked in and taken possession of the hotel as though he owned it. To be sure, old man Clayton was ill and the work was certainly too much for Jane; still she might have asked one of them to help. As it was, they meant to make things pretty warm for him. Marching up to the bar, each gave his order to the tenderfoot; but, when it came to paying, sneeringly declared that the drinks were "on the house."

This was going too far—with a rush, Jack was upon them—the doctor's appearance, however, at this moment announcing Clayton's death, effectively put an end to the quarrel for that day. Solemnly the boys filed out, leaving the money on the bar as they went. Hostilities were, nevertheless, renewed a few days later when the boys found that Jane was still retaining Jack as her assistant. He had most likely left a sweetheart at home and was merely playing with the girl. And in truth, Jack had been engaged to Bertha Everett, but greatly to his relief, she had written breaking their engagement and announcing her approaching marriage to another man. Coming to the hotel, they openly accused him of trifling with the girl. Instantly Jack sprang at them and had succeeded in knocking two down when Jane made her appearance and commanded the boys to leave. Then, after they had gone, quietly but firmly insisted upon Jack doing the same. Three months passed. Finding the work entirely too great for her strength and the "help" most unreliable, Jane had sold the place and was leaving her old home forever. Luckily, the walk to the station proved greater than she had anticipated, for as she sat down to rest, Jack came along. Gently he persuaded the girl to come to his cabin, while he hurried away for a minister. But no sooner was the ceremony performed and the clergyman and his wife congratulating the happy pair than the boys burst into the room. Long Bill and his partner, who had seen Jane enter the cabin, at once notified the others, and now, with tar and feathers, they had arrived to run Jack out of town. But the presence of the minister and sight of the marriage certificate which Jack calmly held up to view, caused them to beat a shame-faced and hasty retreat.—Released December 14.

THE TALE THE MIRROR TOLD.



Louisa Gerrin, a widow with a little boy of six years, is endeavoring to struggle her way through life. Her landlord refuses her any extra time for payment of her rent, and with a heavy heart she sends little Jack to school and goes to her own work as a sewing woman at the house of a well-to-do maiden lady. She keeps wondering what she will have if she will be ejected from her lodging. It is hard for her to work, and her eyes wander aimlessly around the room. They rest upon a well-filled purse on the sideboard. She is tempted and she tries to dismiss the thought of stealing by applying herself more assiduously to her work. She cannot, however, resist. No one would know that she took it—there are other servants in the house—and Louisa rises from her chair to advance to the sideboard, then struggles with temptation, to retreat again to her chair. The mistress has, at this time, just sat down in her chair in the adjoining room to read her paper. She reads about a lady who was murdered by her servant for her purse. Instinctively she feels for her own, and remembers where she left it. She rises to fetch it, but in the mirror sees Louisa take it from the sideboard. Louisa has scarcely reseated herself before she is assailed with remorse. Her better self asserts itself, and not knowing that her mistress is watching her she replaces the purse. The old lady enters and finds the landlord's letter on the table, which she reads behind Louisa's back. A few seconds later little Jack comes in from school proudly wearing a medal presented to him for diligence. The old lady, compassionate for his mother, whom in the goodness of her heart she now desires to aid as delicately as possible, hands him four gold coins under the pretext of wishing to give him an additional reward.

WHAT A DINNER.

Dr. Chimp is decidedly eccentric and apparently rather likes to chew his way through a good dinner before retiring to rest. It is probably the excellence of this last meal that is responsible for the weird nightmare that assails him during his sleep. Certain it is that curious things befall him, as, for instance, the finding of himself in the kitchen of an old woman decidedly witch-like in appearance. Strange animals, shadowy in outline, but large in bulk, spring into existence at the instant command of the witch's black cat, and disappear with equal suddenness. Then the old woman sends her visitor flying before her broom, and he finds himself in his bed again. Imaginary struggles with elusive burglars and a clumsy nondescript-looking official end the night, and in the gray morning the doctor awakes to find himself desperately fighting the bed clothes.—Released December 2.

THE MAID OF NIAGARA.

The film opens with some love scenes between Esoomgit, a young warrior of the Iroquois tribe, and Red Doe, a chief's daughter, and one of the most beautiful of the Iroquois tribe. They return to the great camp, and Esoomgit seeks out her father, but he refuses his consent to her marriage with Esoomgit, stating that only a chief should marry his daughter. Great rivalry existed between the Iroquois and the Bison Indians, so when at a meeting of the two tribes Esoomgit excels himself by winning not only the marksmanship competition, but also the riding and swimming contests, it is only natural that he should be proclaimed a chief, and his marriage to Red Doe sanctioned by her father. It was now time for the annual sacrifice to propitiate the Spirit of the Cataract. This ceremony consisted in the selection by lot of one of the most beautiful daughters of the Iroquois and placing her in a canoe to float to death over the falls. The raiders take their seats in a circle. An arrow is shot high in the air. It falls at the feet of Red Doe. Esoomgit is horrified. His bride-to-be is the one selected for the sacrifice. He tries to dissuade her. Her strong sense of honor and duty to her tribe, however, prevails. She enters her canoe and paddles out from the shore. The swift current carries her along. She approaches the great Falls of Niagara. She is soon on the brink and then goes over the edge, engulfed in the great mass of water, to be ultimately dashed upon the rocks below a lifeless corpse. Esoomgit follows down the banks of the river disconsolate. He finally reaches her dead body. His life is spoilt. He wades out in the raging torrent and is quickly sucked under, but he knows he will meet his love in the Happy Hunting Grounds.—Released December 3.

THE CLEVER DOMESTIC.

Jack Fairbanks, who is blessed with poor relations, consents to take the protégé of a young cousin from the country into his service as valet. Tommy, the cousin, who has all the freshness of the robe, duly arrives, with his belongings in an enormous basket. He is forthwith furnished with an apron and a big feather brush, and is told to go and learn how to do things under the supervision of a stalwart housemaid. But, alas, Tommy is not one of those to whom orthodox methods come easy, and the innumerable blunders he commits are the despair of his master. Ultimately, after having seen practically the whole of his home wrecked, the latter sends him back to his country surroundings, where, perhaps, he thinks Tommy's greenness will be less apparent than in the midst of a civilized community.

THE MEXICAN TUMBLERS.

An acrobatic film in which some remarkable feats exemplify the agility and sprightliness of the renowned Ramon Garcia troupe.—Released December 5.

COCONUT PLANTATION.

A drive through the long avenues of tall coconut trees brings us to the very heart of the plantation. Here the natives swiftly climb the trees for the purpose of securing the alcohol. This is put into jars and loaded on to native wagons, which are immediately despatched to the town. The business of gathering the coconuts is assigned to native lads, who climb the trees with astonishing rapidity. The nuts are thrown by them to the earth, and are picked up and placed in piles by the men standing beneath the trees. Most people are aware of the many uses to which coconut fibre is put, and in one of the pictures we see a native taking off the husks of the nuts with the fibre still adhering, merely using as his instrument a sharp-pointed stick. An amusing little picture shows two youngsters impatiently waiting whilst a man pierces a coconut for them to drink the milk. A picture of a native cleaning his teeth with a toothbrush which is manufactured from the coconut fibre is also very original.

AN ANIMATED ARMCHAIR.

Harry Stevens, fresh from college, aspires to the hand of rich Mrs. Thompson's daughter Alice. She is also very youthful and is fascinated by the handsome Harry. Mrs. Thompson, however, will not hear of her daughter marrying yet, and in order to break her infatuation is preparing to take her to Europe. After seeing the covers placed on her furniture, Mrs. Thompson goes out to spend the day bidding farewell to her friends. Alice sends a note to Harry that the coast is clear, and tells him to come around. Harry dons his glad rags in a hurry, and leaving his room like a bear garden is soon around chatting in the parlor with Alice. Time flies, and the maid rushes in to tell them that Mrs. Thompson is entering the house. Escape being impossible, Alice slips over him the cover of an armchair and Harry shapes himself to it. Mrs. Thompson has brought a lady friend with her and it is with difficulty that Alice gently prevails on her to sit in some other chair than this presumed armchair. Another stouter and heavier friend arriving, however, Alice is not so fortunate and this mass of avoirdupois plumps into it. With difficulty Harry supports the weight, but cannot keep steady. This attracts the attention of all, and frightened, they rush from the room thinking it is something supernatural. No men are around and they are at a loss what to do. With Alice's assistance Harry climbs out of the window, and strolls up past the front of the house. His services are enlisted, and bidding them not to be afraid, he draws out his gun and enters the parlor, leaving the others at the door fearful for his safety. Once inside he hands his revolver to Alice, who fires shot after shot, while at each report he smashes some article of furniture. Mrs. Thompson and her friends are then summoned in and Harry explains that he has laid the spirit. Delighted Mrs. Thompson considers him her savior, and now on her knees implores him to marry Alice.—Released December 7.

SAVED IN THE NICK OF TIME.

Stella has gone to stay at a watering place with her father, a retired mill owner, who has the misfortune to be paralyzed in the lower part of his body. She is introduced by one of her acquaintances to Albert, a gentleman adventurer, who would like to secure Stella's dowry. Stella is fascinated by his polished manners and good looks, and listens to him seriously. There is also staying at the same hotel another suitor for Stella's hand, Henry Cresp. He has known her and her father for some time, and nothing would please the old man better than to have him as a son-in-law. Henry presses his suit, but Stella refuses him, as she is won over by Albert. She introduces the latter to her father, but he is less guileless than she, and perceives that beneath the surface Albert is little better than a rogue, and he tells him in unmistakable terms that he will not consent to his daughter's marriage to him, and that the acquaintance between him and Stella had better end. Albert is furious and writes a note to Stella to meet him at the Gull Rock, threatening to end his life unless he can be sure of her love. Stella keeps the appointment, leaving her father asleep in his bath chair on the sands. She suddenly remembers this, and, wrestling herself from her lover's arms, sees the incoming tide mounting to her father's knees. The old gentleman is awakened, but, powerless to stir, can only shout in feeble voice. Fortunately, his cries are heard by Henry, who happens to be near enough to clamber down the rocks and dash through the water and rescue him. Stella, who has witnessed the whole scene, yields to impulse and rewards him with her hand and heart.

SOAP IN HIS EYES.

Smithers is shaving and has just got his face nicely lathered, when his wife comes in and asks him one of those silly questions that wives should take care not to ask while their husbands are wielding the razor. Smithers lets the lather get in his eye, and wifely walks out on hearing the language he uses. Smithers, left alone, makes agonized efforts to lay his hands on the towel and some water. He can't find either, and with one eye full of soap and the other watering, he gropes through the flat, overturning tables and knocking down ornaments in his erratic course. Arriving out on the landing, he descends the stairs in a peculiar manner, creating havoc on his way. Arriving at the porch, he comes across the janitor, who, disgusted at being pushed into a bucket of water, retaliates by throwing water over him. The result is not what he expected, for, relieved of his soap, Smithers dances on the sidewalk and showers blessings on the astonished janitor.—Released December 9.

HER FIRST HUSBAND'S RETURN.

Helen Thurston is happily married and she lovingly bids her husband George farewell as he starts out on business. Accompanying him to the doorstep she is seen by a seedy-looking individual, who gives a start of surprise and recognition unnoticed by Helen. She returns to her parlor and, gazing at her husband's photo, is dreaming of happiness when this individual enters. She starts as if stung. She recognizes that he is Tom Warren, her first husband. He had years ago been reported killed in a railroad accident. Warren shows her a clipping from a newspaper that corrects this report as erroneous. She is stunned for a moment and then rushes to the telephone. Warren intercepts her and she becomes hysterical. He seems to enjoy her misery, and finally makes a demand for money. She gives him all she has, and fearing to lose George Thurston's love, promises to send more in the morning if only he will go. He agrees to leave on these conditions, and Helen lowering the light, retires to another room. It is night. A burglar enters by the window, and rummages around the room. He sees the door opening and hides behind a screen. Helen enters and turns up the light. At this moment Warren, suspicious that Helen will not keep her word, also returns and renews his demands for an immediate payment. He shows her their

marriage certificate. She struggles to obtain it and the screen is upset and the burglar brought to view. Warren draws his revolver, and in a struggle with the burglar it falls to the ground. Helen seizes the weapon and in a flash has covered both Warren and the other man. She bids the burglar strike a match and burn the certificate in Warren's uplifted hand. He does so. She continues to keep them both covered and orders the burglar to leave by the window. He gladly accepts this ready means of escape. Helen then telephones to the police. Two officers are soon at the house, and pointing to the kit left behind by the real culprit, she hands over Warren as the burglar. At this moment George Thurston enters. Helen explains that she had been disturbed by a burglar and while the police lead Warren off in custody she falls into George's arms.—Released December 10.

IN HER FATHER'S ABSENCE.

Arabella's father does not approve of Alphonso's attentions to his charming daughter. Yet, although her father is excitable and fiery-tempered, Alphonso decides to call when the old man goes out. Barely, however, has he been greeted by Arabella before there is a violent ring at the door bell. In a second he has sought refuge in a huge closet, whilst his frightened companion rushes to open the door. It is only a messenger from the milliner, and Alphonso learns that he may come out. He overturns the closet in so doing and before he has time to recover his mental balance there is another loud ring at the door. A fresh hiding place has to be discovered, and the same comedy is repeated again and again, Alphonso finding refuge successively in a big coal box, a washing tub, and the wine cellar. Finally the father really does return, and Alphonso after doing havoc in the wine cellar is forced to escape from that ignominious place as best he can.

THE JULIANS.

Ten acrobats give a first class display. Perilous feats, which include remarkable somersaults, the building up of human ladders and swift leaps into the air, are an integral part of the exhibition.—Released December 12.

HOBEOES' CHRISTMAS.

The scene opens in a market store where the proprietor finds one of the cases of turkeys shipped to him off color. He repacks the case and marks the label "Returned Bad." He takes them to the depot where they are loaded on the express car of a train to be returned to the farmer who had shipped them. It is the day before Christmas, and a party of hoboes are assembled in an old stone quarry discussing how to enjoy the holiday. They decorate a tree brought from a nearby wood with old tin cans, etc. But what is the good of a tree without a meal. A happy thought strikes one of them. They will hold up a train and get money from the passengers. In a few minutes they are on the railroad tracks. One flags the train, and as it stops the others rush up, and make the passengers line up. Alas, they are suburbanites returning from their Christmas shopping in New York with empty pockets. None of them have any money left. The hoboes detach the express car and send the train on its journey. They find a case of turkeys in the car, and each takes one. Food was all that they required. They go to the quarry and cooking the turkeys commence to eat. All are soon in agonies, and one of them discovers the label on the case marked "Returned Bad." This makes them feel worse. Meantime the police have been informed and a squad has been hurried by rail to the scene of the affair. In their helpless condition the hoboes can make no attempt at escape and they are marched off to jail to spend their Christmas day.

CHARLIE AND KITTY IN BRUSSELS.

Two mischievous youngsters living outside Brussels fasten their go-cart to their parents' auto and are carried into the city. They detach their car and wander around and look at some of the sights. The most interesting of these are the Royal Palace and the City Hall with its ancient architecture. Mounting a trolley car they continue and visit in turn the Railroad Depot, the Stock Exchange and various other places of note. Finally they arrive in the suburbs where, after removing some cans of milk from a dog-drawn cart, they get inside and start home.—Released December 14.

WHAT IS TO BE, WILL BE.

Solax

The fisherfolk of Douglstown, a small Massachusetts village, have a fete in honor of the departure of Jack Martin, who is going on a long cruise. Conspicuous among the dancers is Molly Newell, the village beauty, and as the dance progresses, it requires no seer to discover that Jack is madly in love with Molly and that his attentions are by no means unwelcome. Stanley, a rough, big-hearted fellow, tries to escort Molly home, but she has already promised Jack and the two gaily leave while the boys and girls laugh at Stanley. On their way home Jack gives Molly a photograph of himself and they plight their troth. At the quay the next day Molly takes leave of her lover and sobbingly waves him a fond good-bye. For several months no news of the "Marion H" (upon which Jack has sailed) is heard; but at last sad tidings of the complete loss of the good old ship comes to the village. Stanley tries to keep the truth from Molly, but she suspects the worst, reads the notice of the disaster and is struck dumb with sorrow. Things go badly at Molly's home, and finally she, her father and mother are reduced to the point of starvation. Stanley, becoming aware of their poverty, offers to marry Molly and gladly take care of her folks. She gently refuses, saying that her heart is buried beneath the sea with her sailor lover. Despite this Stanley is willing to take her; and urged by her mother, Molly finally accepts. After a lapse of two years, we find Molly the dotting mother of a handsome boy, whom she loves devotedly. She, however, cannot forget her old sweetheart; and, as she sits by the cradle of her little one, a vision opens to her: she sees herself and Jack as they wandered through the shady lanes some years ago. Her happy smile suddenly changes to horror as the vision is replaced by the dead figure of her old lover, washed ashore on the rocks. This gradually fades until the cry of "Molly" causes her to turn around and behold Jack standing in the door way, with outstretched arms. Thinking it a part of the vision, Molly draws away, but as Jack advances, she touches him and finds that he is real flesh and blood. Unconsciously she falls into his arms, but on remembering that she's the wife of another, she struggles herself free. Jack's gaze falls on the baby and realizes the situation. He upbraids her, but she quickly explains the circumstances and he forgives her. Though tempted to fly with each other; Jack's nobility of soul and Molly's sense of duty to her child cause them to halt. Jack departs, never to return, and Molly is saved to herself, her husband and her boy.—Released December 2.

LADY BETTY'S STRATAGEM.

This story opens with a Minuet in progress at one of the old Colonial mansions. Gallant gentlemen and fair maids dance to the slow musical strains with enjoyment and grace. Lady Betty, a bright and charming maiden with a will of her own and courage to do and dare, is beset by two suitors—gentlemen of equal rank and eligibility. My lady flirts with both, but seems unable to make up her mind as to whom she shall finally choose. The morning after the dance, Lady Betty is in her boudoir gossiping with her sister, Lady Constance. Their little niece comes running in, bringing with her a gypsy, whom she has encountered while at play. The two girls eagerly offer their hands to the gypsy to learn what the future has in store for them. Lady Constance is well pleased with what she hears. Lady Betty is told that one of her two lovers seeks her gold alone. Angrily dismissing the gypsy, Betty broods over what she regards as a slight to her charms, and finally conceives the idea of disguising herself as a man and find out for herself. Her sister tries to dissuade her, but in vain. The self-willed young lady, disguised as a Continental Officer, starts out on her mad escapade. Boldly entering the tavern of the Blue Hen, where the nobles were wont to assemble, she quickly finds herself in a whirlwind of action which takes her through a succession of astonishingly amusing adventures, culminating in her discovery that one of her lovers is a villain. In angry resentment of a remark made by him, reflecting upon herself, Lady Betty slaps his face and finds herself involved in a duel. The result of the encounter—how Lady Betty is extricated from the perilous position in which she finds herself—how true love finally triumphs—how villainy is overcome—is set forth by a succession of interesting comedy scenes.—Released December 9.

JACK FAT AND JIM SLIM AT CONEY ISLAND.

Vitagraph

"Whew! Is it hot enough for you, Jim?" "Yes—plenty and a little bit more." This is the beginning of a conversation between Jack and Jim as they sit on their respective fire-escapes one hot day in August. Jim is glancing over his newspaper and sees an announcement of a big day at Coney Island. He shows it to Jack, and they decide to beat it for the sands without letting their wives know anything about it. Silently they steal down the ladders, and are soon on their way. Arriving at the Island, they throw themselves into the fun, which is fast and furious. Their wives discover their absence, find the newspaper, and seeing the flaming announcement of Coney's allurements, guess the cause of their husbands' sudden disappearance and determine to follow them. Seven feet six inches of attenuated man and five feet of concentrated 350 pounds of fat are enough to attract attention anywhere. Everybody rubbers, and everybody laughs themselves sick when they see the long and the short of it in bathing, riding around on the carousels on the camel's back, in the "Sugar Bowl," "Down and Out," the "Cake Walk," "Bamboo Slide," and all the rest of the stunts that will upset the dignity of anybody. To add to the fun the gay benedicts meet a couple of sporty ladies who visit the Island with a diminutive beau, whom they lose sight of in the company of Jack and Jim and who keeps tagging after them like a little poodle dog. In the midst of their fun their wives come upon them, and a lively chase ensues, but they manage to evade them or keep a lap or two ahead of the poor women all the time. They don't get near them until the two truants have had a large day of it and stop with their lady friends to refresh themselves at the ice cream and soda water stand. The two wives then take them in hand and march them to their homes, where we see them the next day seated on the fire escapes recounting their experiences and laughing over the good time they had down at the isle by the sea.—951 feet. Released December 2.

THE PREACHER'S WIFE.

Rev. Daniel Gwyn, a fine-looking but somewhat austere circuit rider of the country districts, while on his way to fill the pulpit of one of his charges, meets Kate Mackey, a winsome and charming lass, who assists the preacher in watering his horse. He is duly grateful, and at the same time attracted by the comeliness of the girl, and she seems charmed by his manner and bearing. Upon reaching her home she tells her father about the itinerant minister who will preach at the village church, and they both go to hear him. His preaching is forceful and impressive. After the service Kate and her father take occasion to congratulate him and express their appreciation. At the same time there passes between the preacher and Kate looks that boken a growing fondness for each other. Kate's father invites the clergyman to his home, and thus he and Kate are thrown into closer relations until he asks her to marry him and the father gives his consent. After the marriage he shows her he has little, if any, sympathy for the natural feelings and characteristics of his young wife, and she chafes under the restraints he puts upon her, denouncing her love of pretty hats and other things that a young person naturally longs for. The last straw is reached when he snatches from her hands a book she is reading and throws it into the fire. She leaves her husband. On her way from her home she meets a young fellow, who notices her disturbed mind and pretends to sympathize with her and offers to help her. She writes her father about the intolerance and severity of her husband and the step she has taken. Her old daddy finds her, takes her home, and once more she is his companion and comfort. Her husband discovers her absence, and learns the reasons for deserting him, then realizes that in his anxiety for his own salvation he was entirely blind to the happiness of others, and his severity has destroyed that which he so much cherished—the love of his wife. He hastens to make amends and ask her forgiveness. He goes to his father-in-law's home, confesses his narrowness and fanaticism, pleads with his wife to return to him and he will show that consideration, and give her that love and liberty to which she is entitled. She consents to forgive him, feeling assured that he has learned a lesson not soon to be forgotten, and bringing him to a realization of the love and kindness which draw people unto Him whose gospel he preaches.—1,001 feet. Released December 3.

A TIN-TYPE ROMANCE.

Phil, with his dog Jean, is spending his vacation at the seashore. They are seen walking on the sands; Phil's hat is blown into the water and Jean fetches it safely back to his master. Tired with his long walk, Phil lies down on the beach and falls asleep. Jean steals away, and while trotting along the shore sees an old bathing hat in the water, gets it and carries it to Phil. Jean, encouraged by the petting he receives when he rescued his master's hat, has evidently got the habit. Phil pats his dog's head and continues his nap. Resting at another point on the beach we see Beth, a pretty girl, who is dreaming sweet dreams in the Land of Nod. Jean is looking about for new adventures; seeing the young girl's hat lying beside her, Jean picks it up and takes it to the source of his previous commendations. To say that Phil is surprised at the presentation of the

hat is putting it mildly, and he determines to find its owner. His dog soon leads him to Beth, who is previously awakened by the barking of the dog, but pretends to be asleep. Phil comes cautiously forward, and when he sees the girl he is smitten with her charms, but refrains from disturbing her; he silently leaves the hat and noiselessly gets away. This is a disappointment to Beth—she had hoped to become acquainted. To accomplish this she throws her hat into the water and screams. This brings Phil and Jean back; the hat is recovered and Beth is profuse in her thanks. Acquainted, they now stroll along together and become friendly. In the course of their meandering they pass a photograph gallery and agree to have their tin-types taken, which they exchange. Beth, at the hotel, is seen in her room cutting out Phil's tin-type and placing it in her locket. Phil is also seen doing the same thing with Beth's tin-type, putting it in his watch chain. They meet again. Sitting together on the beach with Jean at their feet, Phil proposes to Beth and she accepts him. He wants to know what is in her locket; she wants to know what is in his. She says she asked first, and they have a real lover's quarrel and part. Jean is taking it all in, but, of course, says nothing. Phil, in despair, despondently strides the beach, takes his watch with fob and locket from his pocket and throws it on the sand, smites his breast and acts as if he contemplated suicide. Jean picks up the watch and fob and runs off in the direction Beth has taken. Beth, in her loneliness and agitation, is gloomily looking at her locket, unloosens her hair, takes off her shoes and stockings; throws her locket aside and behaves as if she, too, were seized with the suicidal mania. Jean now appears, places Phil's locket near Beth and takes her locket to Phil. The two lovers look into each others' locket and behold their own faces. It does not take very long for them to get together, make up and renew their betrothal with caresses and kisses and sweet converse as they sit underneath an umbrella on an isolated rock far out in the water, presenting a very novel situation.—996 feet. Released December 6.

HE WHO LAUGHS LAST.

What is more pitiable than a lady-like man? He is, putting it mildly, a laugh. And that is why the fellow members of the club to which Reggie belongs are all laughing over a joke one of the fellows is telling about him. "Here he comes now"—bashful and timid, but withal a very likeable young chap. He is invited to join them, and while talking to the president of the club, a fat, pompous gentleman, he accidentally steps on his foot. "The fat grouch" goes for Reggie with a fiendish delight, and when the boy leaves the room to escape his abuse, all hands, including the president, join in a hearty laugh at the expense of their innocent butt. A few evenings later, at a dance, Reggie is introduced to Miss Ethel Stevens by the president of the club, and she shows a decided preference for him, much to the displeasure of her escort and admirer, Ralph Morris. She eludes Ralph and seeks the company of Reggie, with whom she dances, leaving Ralph foolishly holding two plates of ice cream, which she placed in his hands and which she and Reggie had been eating. Reggie is completely smitten, and makes up his mind there is only one girl for him, and that one is Ethel. The next night Ralph, having noticed Ethel's fondness for Reggie, loses no time in going to her home and popping the question. Ethel refuses him, notwithstanding her father's angry intercession for Ralph. In tears Ethel is bemoaning her fate when the maid announces Mr. Reginald Foster. "Let him come in," is the ready command from Ethel. It is Reggie's turn now. He proposes, is accepted with open arms just as Mr. Stevens enters the room. He orders the young man from the house, but his daughter remains firm in her proclamation of her choice. Ralph goes to the club, pique at his "turn-down," and especially sore at Reggie. One of the club members proposes a good joke on Reggie; he is very enthusiastic over it. An invitation is sent to Reggie to attend a reception at the club that evening. The invitation is despatched by a messenger, and the recipient comes to the club that evening in full dress, carrying a bouquet, only to find out it is all a joke and meet the jeers and laughs of the whole club. Reggie acknowledges that it is "on him," and then declares that he will get "one on them" with interest, or know the reason why. Ralph Morris tells him that if he pulls a joke on him he will do anything he may ask of him, if it is in his power to grant it. "And I will agree to see that the agreement is carried out," says the club president. They draw up the terms, and after they are regularly signed and witnessed, Reggie bids them good night. Reggie has had his eye-teeth out, and he proves himself to be made of the right stuff. He acquaints Ethel with his agreement with Morris and with his plans of getting even. Just a week later a swell reception is given, and everybody is there but Reggie. Ralph is there with Ethel and her father; the club president and all the members, too. While everything is in full swing a young woman bursts upon the scene, throws herself upon Ralph, claims him as her long-lost lover and begs him not to desert her for another. The dancers stop, and everybody crowds around Ralph and the excited woman. Ethel's father denounces Ralph as a villain; the president of the club and all hands are astonished. Ethel, who knows all about it, is all smiles, and when the joke has gone far enough Reggie pulls off his wig. Ralph acknowledges himself beaten, and when Reggie asks Mr. Stevens for his daughter's hand Ralph has to withdraw in his favor, and when the father objects the club president soon wins him over and gains his consent to the acceptance of a son-in-law who is clever enough to successfully get the laugh on them all.—927 feet. Released December 9.

THE COLOR SERGEANT'S HORSE.

The Color Sergeant's horse, "Don" is no ordinary animal; it possesses extraordinary intelligence and a great fondness for his master, and this picture proves it, although it embodies a love story about the Sergeant, his sweetheart and the English flag. The Sergeant, before starting for the field, bids his sweetheart good-bye. She presents him with a flag and tells him if he bears it safely through and brings it back to her after the war she will marry him. "Don" seems to appreciate the agreement, and kisses the young lady good-bye. The Sergeant mounts his horse and they leave for active service. In the encounter with the enemy the Color Sergeant is wounded and the flag is captured. When he is lying prostrate the horse takes his canteen and, going to a near-by pool fills the bottle with water and revives his master, who tries to rise, but falls back exhausted, haunted with the consciousness of having lost the flag and his sweetheart. "Don" follows the enemy, and while they are sleeping the faithful beast stealthfully enters the encampment, takes possession of the flag and gallops at top speed back to the wounded Color Sergeant, and places the colors over his body. The Sergeant is delighted at the sight of his lost trophy, but cannot raise himself to his feet. He takes paper and pencil from his pocket and, writing a note, gives it to "Don" to carry to the English regiment. The Arabs have discovered the flag has been recaptured and start in pursuit of the horse. They follow his foot-prints and are in hot pursuit when they encounter the English regiment, which has been notified by "Don" of the Color Sergeant's plight. They are defeated, and the Sergeant is saved and brought back, with his flag, to the city and the English headquarters, where we next see him

attending a banquet with his sweetheart, now his wife, "Don," who is outside the house, hears the chattering of the guests, walks to the window, looks in, nods a "How-do-you-do," drinks a glass of wine given him by his mistress, takes the Color Sergeant's flag from her hand and waves it triumphantly as his master and mistress lovingly place their arms around his neck and place their faces against his in acknowledgement of service rendered in making two loving hearts beat as one.—978 feet. Released December 10.

THE LAW AND THE MAN.

It is surprising to what extremes avarice will go to accomplish its object. Just take a good look at Silas Peters, and you can readily see what sort of a scoundrel he is, and we are not at all surprised when he is threatened with legal action for obtaining land for the railroad of which he is president, by fraud, from George Merton. He tries to secure the service of John Turton, a young lawyer whom he thinks he can make use of as a willing tool. Pleased with the offer from the president of a railroad, young Turton accepts the offer. Not long afterward Miss Claire Merton calls on Turton and asks him to take her father's case against Peters, and when he learns the true state of affairs recognizes that he is being made party to fraud, goes to Peters, asks him to let him see his agreement to act as his attorney, destroys it and becomes counsel for Mr. Merton. The more Turton and Claire Merton are thrown together the more they like each other, until Turton asks Claire to marry him. She consents to become his wife when he wins her father's case. Peters realize before long that something must be done to escape conviction. He calls on the judge before whom the case is to be tried and endeavors to bribe him. Peters is indignantly denounced and shown the door. Failing in his first attempt to evade the law, he becomes more desperate, and, with the aid of his lawyer and his serooging clerk, employs two thugs and pays them to waylay and assault the young lawyer the night before the suit of Merton against Peters is to be tried. They carry out their villainous scheme; Turton is attacked and left for dead, but his cries are heard and he is carried into the home of Mr. Johnson, who administers to him, and when morning comes assists him to get to court just in time to prevent the villain and his lawyer continuing the trial without him. The case is decided in favor of Merton and judgment given against Peters and his railroad. John Turton is victorious not only in his suit at law but in his suit for Claire's heart and hand. He makes a double win and proves he is lucky both in love and law.—1,010 feet. Released December 13.

THE REGENERATION.

A young couple in a country town were piecing out an existence. The husband was upright and honorable. The town respected him for his manly virtues. The wife was pretty but dissatisfied. Unable longer to bear the limitations of town life, the wife deserted with a rich lover. The young husband, distracted by the wife's desertion, lost his grip and gradually sank through the stages of degeneracy until he was driven from the town a thing despised. In desperation, and in a half drunken frenzy, the degenerate decided upon suicide as apparently the easiest way out of his difficulties. He is seen on the edge of a desolate pier extending into the sea and swept by the gigantic waves of a storm that is rending heaven and earth apparently as an expostulation against this unwonted sacrifice of human life. The wild and terrible appearance of his surroundings does not deter him from his desperate purpose, and with a wild shriek, he launches himself into the grasping sea. On the far off tower of a life-saving station, the ever watchful eye of one of our lifeguards notices, with consternation, the action of the young husband. He immediately raises an alarm and with his comrades launches the life-boat. They struggle manfully towards the place where the would-be suicide has disappeared and eventually reaching his side, manage to rescue him from a watery grave. The unlucky and weak-minded young fellow then wanders away from the town where he has seen so much happiness. Grovelling along the country roads, begging his food from the farmers, he came upon the vineyard home of a girl and her mother. The women were in a despondent state, because of the dissolute condition of their vines. Poverty was haunting them and they were powerless to avert it. The degenerate found a great solace in the presence of the girl and offered his services in the vineyard for his board. He was taken in and the regeneration of the vines and the man began. A year passed and the vineyard prospered under the hand of the man and the girl. The crop was heavy, and love and happiness were in the vineyard home. The man, forgetting his past in the joy of his present, declared his love for the girl, and she gave herself to him in the purest of love. At this point, fate accidentally brought the unfaithful wife and her lover upon the scene. She was unhappy in her sinful life, and endeavored to rush into her husband's arms, but he repulsed her. The jealous wife attempted to abuse the little vineyard girl, and the husband drove her and her lover from the scene. The awakening to his strained position and the idea of his unworthiness in the life of the little girl, crushed his spirit, and he bowed in anguish before the contemplation of another love lost. The soothing touch of the little girl revived him, and in the depths of her innocent eyes he found the consolation he needed. Her sweetness and purity through the agency of love, had regenerated the vines and the man.—950 feet. Released November 28.

A TOUCHING AFFAIR.

George Kenwood is the wealthy and indulgent father of a trouble-some, devil-may-care son. His kindness imposed upon, until finally his patience is exhausted, he orders his son to leave his house and never darken his door again. The latter assumes an indifferent air, lights a cigarette, takes up his coat and hat and leaves the house. He is next seen seeking employment as an accountant in a brokerage office in New York, where his irrepressible manner and confident bearing gains for him a hearing. Having no credentials, except his personal statement, as to his honesty and ability, the broker informs him that it is not sufficient. As he turns away, discouraged and crestfallen, he catches a glance of sympathy and admiration from Annie, the pretty girl stenographer. The look inspires him to make another effort, so he turns with a burst of enthusiastic self-praise and finally convinces the broker, who at once employs him. Only a few days were necessary for Harry to prove his inefficiency and a disinclination for a life of confinement. His pranks and practical jokes, coupled with his attention to Annie, the pretty stenographer, and her pronounced partiality for Harry made him an object of hatred and envy on the part of his fellow employees, who finally succeeded in effecting his dismissal. Loss of position did not discourage Harry in his pursuit of Annie. On the contrary, his manner became more insistent until finally she consents to

become his wife. He apprises his father of his approaching marriage, and receives a check for five hundred dollars, his blessing and information that this remittance would be the last he would receive. The young couple are married, and the attendant honeymoon expenses soon exhausts the meagre dowry, and in a short time the irate landlord and clamoring tradesmen render their lives unbearable. Driven to desperate means, Harry hits upon a plan by which he hopes to soften his father's resolve. He wires the old gentleman that the union of himself and Annie has been blessed by the arrival of a ten-pound boy. The father receives the message in due course, and immediately notifies the son that he will arrive in New York to see his grandson, offer his congratulations and a generous check. Harry drops into a chair in bewilderment. "What's to be done? I must have a baby here within an hour." A way out of the difficulty suggests itself. He rushes madly into the street, is seen running frantically up and down the thoroughfare in an endeavor to get possession of an infant. He seizes every baby that comes into view, is repulsed at every turn, until finally in despair he returns to the house and tells the janitor he must have an infant at once. The janitor goes in quest of one, just as a taxicab rolls up to the door and the elder Kenwood steps out. Harry, beside himself, runs to his apartment and prepares to greet his father. He enters the room and is met by his son and the excited young wife. His father asks about the child, and is told that the nurse has it out for an airing. He leaves his father to be entertained by Annie, while he rushes from the room and shortly returns in company with the janitor's wife, who has been pressed into service as a nurse. As he enters he winks knowingly at his wife. The baby, completely enveloped in a wrap, is brought down, and while all gaze in expectancy, a covering is removed from its face, disclosing a very black pickaninny. Everyone is staggered. The father berates Harry for so imposing upon him. Starts angrily to leave the room, he knocks over a work basket and several articles of infant's apparel fall to the floor. He picks up an infant's shirt and a little shoe. Looks inquiringly at Annie, who blushing drops her head. The father is convinced that the stork is shortly to invade the home of his son. He hands him the check and rapidly writes a note: "My Children.—If it's a boy name him George. If it's a girl, name her Annie. Draw on me for \$5,000. Grandpa-to-be."—950 feet. Released December 1.

VERA, THE GYPSY GIRL.

Vera, the Gypsy girl, is driven from the couch of her dying mother by the tyrant king of her tribe, and is forced to sell baskets along the country road to satisfy his mercenary and grasping nature. While pursuing her task, and passing a rather secluded spot along a country lane, Vera encounters a scoundrel who insults her. A young farmer happening by protects her, chastises the scoundrel, and, pitying her, buys one of her baskets and sends her on her way. After an unsuccessful day, Vera returns to the camp of her people in time to witness the death of her mother. The Gypsy king, feeling that the girl is now at his mercy, proposes marriage. Vera refuses, and the king threatens force. Vera, in desperation, runs away from her tribe. Alone and exhausted, she stops in a field and sinks beside a corn stack. All night long she lies there, and in the morning the young farmer who befriended her, finds her sleeping. He takes her to his people, and the Gypsy girl begins a new life in the midst of civilization. Her love for the young farmer grows stronger day by day, and he unconsciously nurtures it with his brotherly devotion. A harvest picnic is given by the belle of the district, and the young farmer is chosen as the belle's escort. In a paroxysm of jealousy the Gypsy girl dons her old costume and goes back to join her people. The news of the Gypsy's departure awakens in the young farmer the knowledge of his love for Vera. A searching party is organized and a search for the girl begins. In the meantime Vera has gone back to the Gypsy camp. The king denounces her for her unfaithfulness, and under the curse of her people she is driven away. Driven to despair by her loneliness and sorrow, she is about to end her life with a dirk knife her mother had left her, when she discovers that the spot she has selected for the deed is a shrine. The sight of the crucifix brings the realization of her cowardice, and she bows before the image repentant. The young farmer, driven to desperation in his search for the girl he now knows he loves, and tearing breathlessly through the woods, finds Vera before the shrine. He tells her of his love and in his embrace the little Gypsy girl finds peace and happiness.—930 feet. Released December 5.

TWO LUCKY JIMS.

The setting of this picture is in the rough-and-ready West, where love, while serious, is uncouth. The two Jims depicted in this picture were lucky and did not know it. They both loved the same girl. One was exceedingly fat, and the other equally exceedingly slim. Slim Jim was the father's choice and fat Jim the mother's favorite. Both Jims and the girl's parents had their plans in connection with their respective favorites, but unluckily or luckily, as the case may be, the girl had a lover. The father did not like the lover and forbade him the right of the house, so he was compelled, in order to press his suit, to sneak in surreptitiously. One day in the midst of his arduous, withal surreptitious courting, the approach of the father and father's favorite, Slim Jim, made it necessary for the girl to hide her idol in a barrel where he was compelled to sweat and fume while his sweetheart jollied Slim Jim. She finally appeased Jim's ardent wooing by promising to elope, and he departed with the assurance from the girl that she would meet him at the old tree in the pasture. The lover then emerged from his place of concealment and was again comfortably established with his sweetheart, when mother approached with her favorite, Fat Jim. The necessity for hiding her lover was once more apparent to the much-loved girl, and she hid him under a clothes basket and proceeded to entertain the fat man. She succeeded in getting rid of him in a similar manner as she had used on his slim namesake, and he waddled happily away to await her at a different trysting place. Fat Jim, while waiting for the young lady of his choice to keep her appointment with him, evolved a plan of elopement. Slim Jim's mind worked along the same lines, and he resolved likewise. After waiting for about an hour after the original time set for the girl to meet them, they each one separately started for the ranch house with a view to ascertaining the reason for the delay. In their search they unexpectedly met each other, and finding one another on the same mission, in indignation decided to investigate the situation. They discovered that in the interim an elopement had taken place, and that the girl had departed with her personally favored suitor. They aroused the parents, who came forth in their negligence, and in great ire called down the wrath of the gods on the individual who had stolen their daughter from them and without their consent. The two Jims immediately set out in pursuit of the lovers on the only two horses in the stable, and the deserted parents, upon donning a few garments, were forced to follow on a stubborn burro. With a good start on the irate lovers and parents, the elopers were soon at the office of the Justice of the Peace, and there they met opposition. The Justice hadn't eaten his breakfast, and refused to marry them on an

empty stomach. A 44-calibre gun in the hand of the would-be bridegroom caused him to suddenly change his mind. When the two unlucky Jims arrived, the door of the Justice of the Peace was barred against them. They demanded admission and were refused. The fond mother rode in about the same time on her husband's back, the burrow having balked quite some distance out of town. Both Jims and the parents held a consultation, and a battering-ram was applied to the Justice's door. Cupid beat them to it, however, and the happy couple came forth victoriously. A few years elapsed and the two Jims, still nursing their wounded hearts, went to visit the home of their successful rival. They found him sweetly engaged at the wash-tub, while his indolent wife sat by bossing the job. The ardent lover had degenerated into a hen-pecked husband. After witnessing several violent demonstrations of domestic tranquility punctured by a lot of bawling kids, the two Jims stole away and congratulated each other on their lucky misfortune.—955 feet. Released December 8.

A CHILD'S STRATAGEM.

Biograph

Mrs. Walton is one of those jealous-natured women who misconstrues every act of civility on the part of her husband towards any one of the female sex. In truth, she has no grounds for such feelings, as Mr. Walton is the most devoted of husbands and the kindest of fathers. Every trivial matter that can be construed circumstantial is the food for a quarrel. These quarrels are always in the presence of their little ten-year-old daughter. So frequent are these dissensions that the child, though young, begins to fear for the future. The worst comes, when one evening a party of lady friends call on Mrs. Walton; one of them deliberately tries to elicit Mr. Walton's attentions. He quite innocently and courteously acknowledges her, what he merely assumes cordiality. However, Mrs. Walton's eye is ever on the designing lady, and foolishly imagines her husband attracted. After the visitors have departed there is the worst storm yet, and a separation seems inevitable. All this transpires with the child as a witness. Next morning Mrs. Walton packs her trunk and leaves a note to her husband on the breakfast table to the effect that she is



determined to begin divorce proceedings. The little one now intervenes, but with poor success. Young as she is, she appreciates the enormity of the affair and is at a loss to prevent it. While she is sitting pondering at the table, an article in the newspaper concerning a black hand kidnapping strikes her gaze. The very thing! Supposing something could happen to her, everybody would become alarmed and excited and mamma and papa would no doubt forget their own differences in their efforts to lift the veil of mystery from her. Fine! She at once puts the scheme into effect by writing a letter to her mamma and another to her papa ostensibly from the Black Hand to the effect that she has been kidnapped. Dispatching the letter, she goes to hide at her aunt's home. Arriving at her aunt's house, she finds the place vacant, the aunt having moved. There is nothing for her to do but to stroll about and kill time. This she does, but wandering so far she loses her way, and falls into the company of some poor but honest folk. Telling them her address, Jimmy, the newsboy, volunteers to escort her home. Meanwhile, Mr. and Mrs. Walton are thrown into a state of wild excitement and in their endeavors to locate their missing child forget all else. Hither, thither the search is made, but in vain, and they are both on the verge of mental collapse, when the little one, escorted by the gallant newsboy, enters. She then makes clear the reason for her escapade. The parents now realize how foolish they have been and what a lesson their little tot has taught them.—998 feet. Released December 5.

TURNING THE TABLES.

Mr. Peck has long had a weakness for going out with the boys. Though a married man, he has not been able to fully control the craving for a little game of pinochle. His wife grows tired of these regular sessions and puts her foot down hard. "No more," Peck, however, must get out so he resorts to that effective subterfuge "A sick friend." It goes, and he is allowed until ten to return. At ten o'clock the game is just getting warm and a breakaway is impossible. Mrs. Peck has begun to doubt the truth of the "sick friend" story, and starts out after the renegade Peck, making tracks towards the nearest cafe. Entering, she loudly insists that the manager present her husband. Peck, who is in the back room, hears her voice, and diving out the back way, beats it for home, while the Madam is searching for him. Getting into bed, after putting the clock on a couple of hours, he is apparently asleep when she returns. Aroused by her entrance, he with mock dignity, demands: "Woman, where have you been until this unseemly hour?" Well, he really makes her feel the incriminating evidence of her own apparently compromising position, and not being able to give convincing proof of her own innocence, she becomes abjectly contrite, promising never to deny Peck his little pastimes.—416 feet.

HAPPY JACK, A HERO.

It is the evening of a reception given by Mr. and Mrs. Stamford in honor of their daughter's birthday. The house is beautifully decorated and

one of the features is the antique room. In this room stands a figure in a suit of armor of value. During a skylarking between the butler and maid this figure is knocked over and broken. In terror the butler, fearful of the consequences, rushes out to get someone to stand in the suit instead. Happy Jack, the rover, passing by at the time, takes the job on the promise of a good feed. There have been a couple of sneak thieves operating in society circles, and they learning of the affair, plan to attend. In evening suits, they present themselves and while the butler is engaged with one of them, the other pilfers two invitation cards, which gain them admittance. The daughter is presented by her father with a beautiful diamond and pearl necklace. During the evening the crooks nip it, and going to the antique room to examine their spoil, espy an open safe. This is easy, and they at once begin to help themselves. This is done under the eye of Jack, whom they think a stand of armor. When their work at the safe is about complete, Jack discloses himself, holds them up and hands them into custody. His reward now amounts to something more than a feed.—576 feet. Released December 8.

THE GOLDEN SUPPER.

In introducing this classic little can he said, as the theme is so well known both as one of Boccaccio's stories and as the sequel to Tennyson's "The Lover's Tale." Julian loves his cousin and foster sister Camilla, who is wooed and won by Lionel, his friend and rival. He is a witness to their marriage and after the ceremony he departs heartbroken to his own house. Utopian was the existence of Lionel and Camilla, until some time later Camilla is seized with a serious illness, and Lionel's grief knew no bounds when he heard "That low knell tolling his lady dead." "She had lain three days without a pulse; all that looked on her had pronounced her dead. So they bore her—for in Julian's land they never nail a dumb head up in elm—bore her free-faced to the free airs of heaven and laid her in the vault of her own kin." Julian learns of the death of Camilla, and hastens to the house, arriving in time to see the funeral cortege slowly moving towards the sepulchre. Following in its wake he exclaims, "Now, now, will I go down into the grave, I will be all alone with all I love." So after the train had departed from the vault, Julian enters "and at the far end of the vault he saw Camilla with the moonlight on her face. All the rest of her drowned in the gloom and horror of the vault." Bending over, he kisses her hand, and 'tis then he finds her supposed death is hut



as sleep, for she revives from out the trance. "He raised her softly, and wrapping her all over with the cloak he wore, bore her through the solitary land back to her mother's house where she was born." Conquering his desire, he goes to bring back Lionel, her husband. Meanwhile, Lionel, grief stricken, determines to become a recluse, going to the deserted cliffs overlooking the sea, where he secures from an old mendicant his thatched hut. After a search Lionel is located through the meeting of the old man and the searching party. He refuses to go back as he is yet ignorant of Camilla's resuscitation, and so is taken by force. To effect a meeting of Lionel and Camilla without a shock, Julian arranges the Golden Supper, a custom in the East when a man bestowed upon his honored guest his most valued treasure, and acting upon Camilla's injunction, "You have given me life and love again, and none but you yourself shall tell him of it, and you shall give me back when he returns." Julian presents Camilla to Lionel during this supper. Lionel at first cannot realize the truth; he seems to be dreaming, but positive material manifestations awaken him to the reality. Julian's duty performed, he leaves forever.—Released December 12.

THE COWPUNCHER'S GLOVE.

Edison

We are first introduced to the Western home of a father and daughter. The cowpuncher enters, and we can easily see that his heart is set upon winning the girl's affection in any way that is possible; but the girl evidently has other views upon the subject, as she does not seem particularly overjoyed at his behavior, although her father practically promises her hand in marriage upon the cowpuncher's return from the roundup. Here we are shown a glimpse of the roundup, and in the next scene we are acquainted with the fact that Jim, the cowpuncher, had not been entirely honest in his dealings and now stands in a fair way of having his neck stretched from the branch of a cedar tree by a lynching gang before morning. This information is communicated to another cowboy by his finding of a glove outside of the county jail window, in which glove is a note from the prisoner imploring the finder, in the name of mercy, to give him a chance to start life over again and be honest. The stranger does not know the culprit, nor has he an opportunity of seeing him, but moved by the appeal for help he takes the chance, and succeeds in securing the keys of the jail and throwing them in through the barred window to Jim without either man seeing the other. The only reward he has for his service is the pair of gloves, which are initialed, in which he found the note. Slipping them into his pocket he passes on into the night while Jim, a few moments later, makes his escape without knowing whom or

what his benefactor was like. The cowboy who assisted in Jim's escape afterwards meets the girl of the first scene and wins her love. He does not know that her father has promised her in marriage to Jim until he sees a letter from the latter in which he threatens to come and take her away for his wife that very night. The young lover decides to head off his plan, and the two men meet on a swinging bridge over a dangerous chasm. Here ensues another Edison thriller in the way of a desperate fight, which only terminates when Jim discovers his glove in the possession of his antagonist and the truth is revealed to him that this is the man who saved his life from the lynching gang.—1,000 feet. Released December 2.

THE WINNING OF MISS LANGDON.

Jack Norworth had one desire, one ambition, and one hope in life—to win the heart and hand of Miss Langdon. He had been born and reared in luxury and wealth, but lacked some of those finer qualities which go towards the making of a girl's ideal, such as the fancy of Miss Langdon had pictured to herself. She liked Jack. He was good company, a perfect gentleman, full of pleasant surprises, but back of it all she did not feel that he possessed just the sort of stuff that ideal husbands are made of. So, when for the fourth time he proposed to her, rather than taking it seriously, she came to the belief that it had become a habit with him rather than a desire. In fact, she would have been greatly surprised if he did not propose at least *once* in a fortnight. Just after his fourth proposal the militia was ordered out on peace manoeuvres (to capture Boston in a sham military operation) and Jack, being a captain, of course had to go. Far from being displeased at the prospect, however, he rather liked it, as he always did look perfectly stunning in his captain's uniform, and besides it gave him a chance to be near Miss Langdon, although this latter was not strictly in accordance with military rules. Miss Langdon had decided that he was not to hang around her home, especially while her father and mother were away, so she took it as a huge joke when she succeeded in arranging with two common soldiers of the opposing forces to capture the captain. But here she had made a serious mistake, for in this case the common soldiers were none other than two desperate tramps who had stolen their uniforms and were filling their pockets and stomachs under the guise of military orders. But young Jack Norworth was somewhat more of a soldier than she suspected, and he at once discovered the two imposters under their military exterior. Without revealing his discovery he succeeded in getting them to let him escape and shoot at him, thus rendering him technically "dead" according to military regulations. He was thus enabled to watch the movements of these two idlers, who were shortly afterwards surprised by Miss Langdon in the act of robbing her bedroom of all its silver and jewelry. The whole affair, which started as a joke with her, would have ended in a tragedy if Jack Norworth had not arrived at the critical moment and put up such a desperate fight. This entirely changed Miss Langdon's opinion of him and she eventually placed all her future happiness in his keeping.—995 feet. Released December 6.

THE LIFE OF A SALMON.

We are first shown the picturesque canyon of Capilano, near Vancouver, B. C. As the camera descends the rocky cliffs, showing their height and grandeur, we pause for a moment to give the spectator a passing glimpse of a roaring mountain stream, which is exceedingly swift and icy cold. A moment more and we are shown a waterfall between two huge, jagged rocks, the drop being about six and a half feet. A boiling mass of water is hurled with terrific force downward, and here we catch the first glimpse of Mr. Salmon and his wife and their life's struggle for the continuation of the species. We are shown the salmon frantically endeavoring to leap the falls. Time and time again they hurl their bodies into the air, only to be caught by the swift current of water and dashed against the rocks, but again they try, and so keep on trying until they either succeed in jumping the falls or are dashed to death—and all for what? That they may reach the place of their birth, lay their spawn and thus complete their life's work. We are then shown the spawn in its various stages of evolution until it takes the form of a tiny salmon. These small fish remain in fresh water until a certain age, then drift down the mountain streams until they reach the salt sea, which is their habitation for three years. Then back they go to their birthplace and lay their spawn; and so the operation continues age after age, or would do so but for the inventive genius of man, who drops his nets at the mouth of these rivers and soon transfers Mr. and Mrs. Salmon to cans, ready for their place in the world's market. This picture shows the operation of catching the silver horde, the setting of the trap, the drawing in of the net in the cold grey of the dawn with a catch of fifteen thousand salmon, and finally their delivery to the salmon cannery. We are also shown in this picture an Indian canoe race participated in by Indians who work in the cannery, eleven men in each crew and three crews, in their long, slim craft hewed out of solid trees. The entire picture was taken at Victoria and Vancouver in British Columbia.—440 feet.

AMATEUR NIGHT.

We see at the start of the story a proposal and the rejection of the round-faced youth because of the maiden's conviction that she must sacrifice all to what she thinks is her art. And then we see the practice of the art, the young lady's studying of the sleep-walking scene from "Macbeth," which she recites and declaims and "elocutes" comically. Convinced that she is a *real* tragedienne, she is highly incensed when she finds herself billed in front of the theater as a comedienne and has the sign changed. When the fatal night comes—"amateur night"—she stands in the wing and watches the acts of the other amateurs. There is a boy who thinks he is a Jew impersonator and who loses his nose at the critical moment of his monologue, and there is a wonderful (?) dancer of uncertain age whose poses and dances are absurd in the extreme, and on whom, as on the Jew impersonator, the "hook" is used with telling effect. There are two boy aspirants for honors who juggle Indian clubs with painful results, and who are likewise led away in disgrace. Then comes the human snake, and she sees him fall beneath a blow from a bag of leaves, dealt by a stage hand, after which he is led away by the manager of the "hook department." All this produces a disastrous effect upon the mind of the fair tragedienne, and she becomes more and more fearful as each one of the "artists" disappear. Her courage oozes out of her finger tips and finally, when the stage attaches are not looking, she slips away and runs for the street, making her escape. Her youthful lover has been sitting in a box awaiting her appearance and carrying a huge bouquet to toss to her. He becomes alarmed at her non-appearance, the audience becomes restless, and finally the youth climbs to the stage and demands to know where his lady love is.

He is incontinently thrown out the stage door by the irate manager and, thinking that he is pursued, he in turn flies down the street, the girl flying down the street in the opposite direction. They run around a corner into each other's arms, and the outcome of the story may be easily guessed.—550 feet. Released December 7.

THE CAPTAIN'S BRIDE.

The opening scene introduces us to the betrothal of a young couple in the far West, and we follow their fortunes in the next scene to a honeymoon on board ship. The day is bright and the passengers are enjoying a stroll upon the deck and the gentle motion of the ship. Then there is a sudden transition, for the next scene carries us to a storm at midnight, the ship upon the rocks, the waves dashing over it and washing the deck and the half-clad passengers clustered about the life boat. The sky is black and no land is visible through the darkness. We are next apprised that the shipwreck is seen from the shore. Flashing back to the ship, we see the life boat lowered, the decks cleared and the ship apparently deserted. Then suddenly from the cabin appear our young lovers, who had evidently not been aroused in time to make the life boat. Next we see the powerful captain of the life saving crew on shore taking the rope in his teeth and starting his heroic swim through the breakers. On the ship the young lover is struck by a falling spar and hurled out of sight just before the captain climbs over the rail and finds the girl lying unconscious upon the deck. Taking her in his arms he begins his awful struggle with the waves and tide, and finally reaches the shore in safety with his burden. Then follow scenes in the captain's hut. The girl is restored to consciousness, but not to memory. She has lost all hold upon her past life and is like a child. The rough crew on the out-of-the-way island take every care of the girl and she becomes apparently perfectly normal, but does not recover her sense of the past. Of course, each one of the crew falls desperately in love with her, and some comedy is provided in their attempt to dress her properly in the clothes which they bring her from the village store some miles away. Then they decide that it is not right that the girl should be there alone with men, and that some one should marry her and take care of her; and the choice is finally left to her. Unconscious of any past, the girl chooses the captain who has saved her life and whom she has learned to love in her present personality. Meanwhile some scenes have shown the husband afloat on a spar and picked up by a ship, and thus it happens that when the little wedding procession starts from the station towards the church they are met on the way by a strange man who confronts them and halts their progress. The situation is intensely dramatic, for the girl, in spite of the fact that she stands face to face with her young husband, is still absolutely unconscious of the fact and wholly fails to recognize or remember him. He pleads with her and tries to recall the scenes of their courtship and marriage, but she turns from him to the stalwart captain whom she is about to marry, as if for protection. Then the young husband remembers the little bit of lover's by-play which had been a part of their courtship, and it flashes across his mind that this suggestion may serve to remind her, even though his face has failed to do so. In imitation of a man drawing a pistol, he puts his hand to his hip pocket and points his finger at her. The gesture had been used between them so many times that as she sees the familiar movement it suddenly flashes into her mind that there is something that has been forgotten. At once the train of memory is started and it leads to complete recognition at last.—By John Luther Long. 1,000 feet. Released December 9.

AN OLD SILVER MINE IN PERU.

In our film we see the miners, their forms bent to the earth from toil, carrying the ore up from the depths of the mine. Dumping their loads at the mouth of the mine, they return for more, while others arrive, fill their "capachas," or small leather bags, with the ore and carry them on their backs to the Chili mill. This consists of a huge stone roller propelled by water power, and on it and under it are tossed shovelfuls of the ore to be ground up in water. The mixture is then conducted to large vats where it is allowed to settle, the water is first drained off, the ore reduced by treatment with quicksilver, and then follows a native process of smelting which is crude in the extreme. With the wonders of steam and electricity now made common, every-day events, the film seems to give us a glimpse back into the Dark Ages. To see it is like reading a page from ancient history.—250 feet.

A MOUNTAIN MAID.

The story opens in the office of a prominent theatrical manager and shows conversations first with his leading man and, after the latter's departure, with the little leading lady of a new play called "The Mountain Maid," which is to be put out when the fall season opens. Both of the young players, who are unknown to each other, decide to go after local color, and by one of the chances of fate they select the same part of the Tennessee mountains. Of course they meet, and the manner of their meetings and the things that happen to them make up the story. In order to live up to the character fully the little leading lady dresses as a mountain girl when she arrives at the cottage where she has engaged board, and a very attractive mountain maid she makes. For the same reason the leading man attires himself in native costume, and makes a stalwart and heroic looking mountaineer. They meet accidentally several times and the acquaintanceship ripens slowly. Finally, one day late in the summer, while wandering through the woods together, they discover some moonshine whisky buried under the leaves, showing that a still is not far off. Understanding the situation the young man promptly replaces the whiskey and takes the girl away from the spot, but they have been seen by the moonshiners, who believe the man to be a revenue officer in disguise. They surround his house that night, but fortunately the girl, who has gone to their trysting place and hidden there to surprise her lover, happens to overhear the plot to capture the young man, and is able to reach his house ahead of the crowd of moonshiners and notify him so that he can get away. Consequently, when in the moonlight the armed men face his door and call upon the young man to appear, he fails to respond to the summons. And then comes the last scene of the play, the first rehearsal of "The Mountain Maid" on the stage. We see the company assembled and the leading people appear, one at a time. Finally they are given their parts, but so far these "co-stars" have not met each other or taken especial notice of who is to play the opposite character. The climax of the piece, which is one of mingled comedy and heart interest, is reached when the two young people, parts in hand and studying their lines, happen to look up from the manuscripts into each other's eyes.—750 feet. Released December 13.

PIGS IS PIGS.

The story begins with the ordering of two guinea pigs for Mr. Morehouse's small boy, to be shipped to the familiar express office where Mike Flannery, the thick-headed express agent, insists that the rate on two guinea pigs should be thirty cents, because "dago pigs is pigs." Mr. Morehouse points to the rates on pets, which is twenty-five cents, and a violent argument ensues, the end of which is that Mr. Morehouse retires from the office in a high dudgeon, refusing to pay the amount or to accept the consignment. He writes to the company. The letter is received at the company office and travels through the various departments in its own leisurely and circuitous way; then Mr. Morehouse gets a reply at the end of a couple of weeks referring him to the Claim Department of the company. Of course he is very wroth and proceeds to write an immediate rebuke to the great corporation. Meanwhile the little family of two pigs has increased somewhat, and Flannery is obliged to provide a little larger quarters for the half dozen that are now in existence. Mr. Morehouse's letter to the express company goes through the usual routine, and again he receives a reply referring him to the Tariff Department in the matter. His rage now exceeds all bounds and he proceeds to lay himself out—and the company as well. Again there is a long lapse of time while the company considers the matter and passes it through the usual channels. Meanwhile the family of pigs in Flannery's care is constantly growing and consuming more and more cabbages. They now have a pen which occupies a large part of his little express office. Finally the express company refers the matter of the classification of guinea pigs to a professor who is supposed to be in Atlanta, Georgia, but who is in reality at the farthest end of the earth and who consequently does not receive the letter asking his opinion until some months have passed. By the time his reply comes back Flannery's unhappy family has increased so that it occupies all of the available space in the office, and he is obliged to climb over pens and boxes of pigs in order to transact the business of the place. He grows more and more desperate, but also more and more determined to stick to the law as it is laid down in the company's tariff books. And then the company, receiving the professor's learned decision, decides that guinea pigs are not pigs but pets, and informs Mr. Morehouse that he may have his consignment at the twenty-five cent rate. He calls at the office in triumph, with half of the village behind him to see his glory at having downed a great corporation. Of course Flannery is delighted at being relieved of his great burden and gladly offers Mr. Morehouse his consignment, which now consists of several thousand guinea pigs. Mr. Morehouse, however, has no notion of taking more than two, and when the stormy scene finally ends Flannery is still possessor of the pigs. And then he has a brilliant inspiration, and acting upon it with unusual alacrity for his slow head, he ships off all the pigs to the home office in the city with a characteristic note in which he expresses his gratitude that the guinea pigs didn't happen to be elephants.—By Ellis Parker Butler.—1,000 feet. Released December 14.

A WESTERN WOMAN'S WAY.

Essanay

Big Bill Todd, a worthless wanderer from Dead Horse Camp, falls in with Dick Broadhurst, a young miner. Claiming to be a prospector in hard luck, Todd arouses the sympathy of Broadhurst, who takes him home and stakes him to a good meal and later offers him work as a helper at his mine. Bill, far from feeling any gratitude to his benefactor, merely takes advantage of the first opportunity to rob Broadhurst and effect his get-away. Seeing Dick display a roll of bills at the mine, Todd slips away and shoots him from behind. He robs Broadhurst, who has been badly wounded and makes his escape before the other miners, who have heard the shots, reach the spot. They at once notify the sheriff, while others of the boys start to carry Broadhurst to his house. Bill Todd, however, has the start of them and reaches there first. He knows that the posse will be on his trail and that unless he is well mounted, he cannot escape them. To overcome this, he forges a note to Broadhurst's wife, stating that he has shot a man who was seeking to jump the claim and asking for a horse. He signs Dick Broadhurst's name to this and Mrs. Broadhurst loses no time in giving him the best horse in her husband's string. However, before he can leave the house, the posse arrives and Mrs. Broadhurst hides him and misdirects them. She then helps him to saddle and he rides away. Scarcely has he left, when two of the miners arrive, carrying the wounded Dick. Learning the truth, and realizing that Todd has too much of a start to enable the others to overtake him now, Mrs. Broadhurst acts with characteristic Western expediency. Seizing a gun, she hastily runs up the side of the mound behind the house. From this elevation Todd is still in sight. It is a long shot, but it finds its mark and the outlaw's cunning has failed, when opposed to the wit and nerve of the miner's wife.—975 feet. Released November 26.

"CIRCLE C" RANCH'S WEDDING PRESENT.

John Baxter, a prosperous old ranchman, who has never had much learning himself and who has suddenly become obsessed of the idea to "educate" his cowboys, hires a young lady in the East to come out and take the crew in hand and makes announcement of his plan a few days previous to the arrival of the teacher by posting a notice on the door of an old shed which is to serve as the institution of learning. Little Bill Swipes, the mascot of the crew, is the first to see the notice and hastens off to tell the other boys who, upon investigating for themselves, are loud in denunciation of their employer's whim. However, when the young lady arrives and Bill and Lariat Pete meet her at the train both agree that she is some school teacher and the prospect brightens. School commences and every cow-puncher of the outfit is on hand bright and early to partake of the fruit of knowledge. Bill rings the bell and the pupils take their seats while Miss Grog instructs them in the profundities of their studies such as spelling "dog," "cat," etc. Finally the spelling lesson is over and the boys leave, all save Bill, who suddenly finds the teacher in tears over a letter she is reading. Bill hurries out and tells the others of Teacher's grief and a ruse is planned by which they can obtain the letter and find out the trouble. It is Bill who gets it and the letter reads: "Dear Daughter: Doctor orders me to change climates if I want to live. Please send me money at once to come out West. Your Mother." Soon the problem is solved when Bill, always taking the initiative, takes off his hat and deposits therein his last dollar and invites the others to do the same. A collection sufficient to bring the mother West is finally scraped together but no word of their plan is imparted to the little school mistress. Not long after young Billy Baxter, fresh from an Eastern college, arrives home and immediately falls in love with the little school teacher. The proposal is cleverly worked by use of a blackboard and chalk and the boys of Circle

C find them in each others arms. A few days later the wedding is announced, but upon the urgent request of the boys it is postponed until a certain wedding present which the boys have in mind arrives. At the wedding the present is brought forth and proves to be Mrs. Baxter's mother. Nothing is left to complete the little lady's happiness as she throws her arms about her mother's neck and murmurs her gratitude to her former pupils.—1,000 feet. Released December 3.

LOVE'S AWAKENING.

The opening scenes of the picture show a number of young farm hands and their sweethearts seated on a load of hay entering the farm yard at the end of the day. Jewel Graham and David Allen are among the young people and when the others go romping from the scene David confesses his love for Jewel but she impatiently turns away and welcomes Jim Long, for whom she shows a strong preference. Jim and Jewel turn away leaving Dave in the deepest dejection. Jim is the clerk in the small country drug store and the model young man of the village. Later when he proposes to Jewel the two seek her father, but the old man tells Jim he must go out into the world and make his fortune before he can have his bride. The next day Jim, suitcase in hand, bids Jewel goodbye and takes the train to the city. Dave is discouraged but not without hope when he meets Jewel again and again pleads his suit. But Jewel refuses to listen and her father consoles the young man but offers him no encouragement as Jewel, he knows, will have her own way in her love affairs. In the city Jim is established in a fashionable drug store behind the soda counter. Here he meets a great many young ladies, one of whom in particular is fascinated by Jim's good looks. Not long after, having met the city girl on several occasions, Jim finds that his love for Jewel is cooling and in despair for fear of losing her he wires her to meet him at the station in Hopkingsville. Shortly after Violet, the city girl, enters the store and coaxes a confession from Jim concerning the little country girl. Violet works her most subtle wiles and finally wins Jim over, persuading him to again wire Jewel that he cannot meet her. In the meantime Jewel has received Jim's first message and at 10 o'clock that night steals away from home and goes to the station but Jim is not on the train, and as she turns to leave the station agent hands her Jim's second telegram. The girl is brokenhearted when she reads it and sobbing as though her heart would burst wanders aimlessly back toward home. It is Dave who finds her and to whom she confesses Jim's faithfulness and the big fellow's heart goes out to her as he helps her into his buggy and they drive home. The next day Jewel has recovered from the shock and we find her and Dave seated on the Graham porch, when a letter is handed her from Jim, who has been thrown over by the city girl and who now begs forgiveness and asks to be taken back. Dave thinks it is all up with him and turns to go when Jewel puts her hand in his and tells him she has had a change of heart and that it is not Jim, but he who she loves. Her father comes upon them when they are in embrace and gives his blessing as the picture closes.—1,000 feet. Released December 6.

A COWBOY'S VINDICATION.

Will and Frank Morrison, brothers, are working their mother's extensive ranch and while Frank is manly and upright, Will is a dissipated gambler and drunkard. The first scene opens showing Frank, Will and their mother at breakfast. Frank rises hurriedly and goes out to the barn to saddle his horse, while Will lingers over his meal, then slips out of the house. We find him next meeting with a little crowd of roystering cowboys, who drag him into the saloon and make him buy the drinks. Here, Faro Nan, a dissolute habitue of the place, persuades Will to also buy her a drink. A little flirtation follows which is interrupted by Jesse Gibbs, gambler and fancier of Nan, which ends in a fight, interrupted by the entrance of Frank who drags Will from the place, makes him mount and rides home with him. With a sound lecture for his dissolute ways, Frank orders Will into the house and to stay there. Will enters but finds his mother's purse, slips out a few dollars and is about to leave when his mother enters. She begs him to return the money, but fails to reach the hardened heart of her son, who brushes her rudely aside and stalks out of the room. A few minutes later Frank enters and again finding his mother in tears demands an explanation. She tells him what Will has done and begs him to go find the boy and bring him home. In the meantime Gibbs, who is suffering in acute jealousy, slinks from the saloon with the intention of finding Will and putting an end to him, thus making a clear road to the heart of Nan. Frank finds Will at the stables, about to saddle his horse, and after a short altercation the two are locked in a struggle, Frank endeavoring to wrench the gun from his brother's hand. In the struggle for the weapon it is accidentally discharged, but neither are hurt. Just then Gibbs, who has heard the shot, appears in the doorway, takes in the situation and while the back of the two are turned, shoots Will in the back, and turns running from the scene. Frank

is horror stricken when the lifeless body of his brother slips through his arms to the floor. Yet he is confident that it was not he who fired the fatal shot. Gibbs is out of sight and Frank is alone with a smoking revolver, one of the chambers of which point convincingly to him as the murderer. Realizing that he must act quickly he hastily writes a note and places it on his brother's body. It reads: "Circumstances look against me. I am not running away, but am going to hunt down my brother's slayer." Gibbs, in the meantime, has returned to the saloon, where the sheriff and several cowboys are together and tells of hearing a shot in the Morrison stables and having seen Frank Morrison running away. In a moment the sheriff is on the trail, finds the body of Will and the note left by Frank. Frank, however, is convinced that Gibbs is his brother's slayer and carefully steals up to the saloon and enters. Gibbs and he struggle, Frank finally forcing the desperate man to his knees just as the sheriff enters. Proof sufficient is obtained when Frank seizes Gibbs' revolver and shows the empty cartridge chamber while the cowed murderer breaks down and confesses himself guilty.—950 feet. Released December 10.

THE TANGLED MASQUERADE.

Paul Dunlap and Ralph Ford both love Helen Moore, whose father favors Paul's suit and finally forbids Ralph the house. Paul, a hypocrite, has completely won over the old man by his mock saintly ways, and the more manly Ralph, although Helen's favorite, finds that he must carry on his wooing under difficulties. Hopeless of gaining the father's consent, Ralph decides upon an elopement and writes Helen, asking if she will marry him in spite of her father's objections. She writes a reply in the affirmative, making an appointment with him at a coming masquerade, and telling him she will be costumed as Night, with a star in her hair. Her father discovers her in the act of writing the note and forces her to show it to him. Wrathful at first, he suddenly conceives a plan to put an abrupt end to Ralph's unwelcome wooing. He feigns to give in to Helen's pleading and allows her to send the note. However, the old man's sudden generosity has a long strong string to it. On the night of the masquerade, immediately after Helen's costume has arrived, father tells her that he will attend the ball, and that he will do so in the costume intended for her. Forbidding her to leave the house, father goes blithely to the ball, garbed as Night, and chuckling over the anticipated discomfiture of Ralph. But father's plan, though well laid, is upset by Paul. This young gentleman has the prying disposition that fits so well with his general character, and Helen's note, intended for Ralph, has fallen into his hands. Not for a moment does he scruple to open it and take advantage of the information gained. It's Paul for the masquerade, to seek out the lady who is costumed as Night. Father has scarcely left the house before Helen calls Ralph on the phone to warn him of father's plan. Explanations over the phone follow, and the young people decide that while father is disporting himself with Paul at the masquerade, they will take advantage of the opportunity to elope. Ralph is soon on his way to the house, where he joins Helen, and the two go at once to find a minister. Paul, at the masquerade, meets father, and thinking him Helen, proposes that they elope. Father, thinking Paul is Ralph, delightedly assents, and they set out for the minister's, chance leading them to the same divine selected by Ralph and Helen. Ralph and Helen, married, are just about to leave the parsonage, when father and Paul, in costume, are ushered in. Paul, surprised, tears the mask from father, and Ralph performs a like office for Paul, who thoroughly scared, rushes from the room. Father sees no other course than for him to give his blessing to Ralph and Helen, and he does so with the best grace he can command.—1,000 feet. Released December 13.

BIRTH OF THE GNOMES.

An old fairy realizing that her span of life is rapidly drawing to a close, brings to life a new race of people, called the Gnomes, who are governed by a new fairy. When the Gnomes appear, the old fairy informs them that their duties will be to perform acts of kindness to all people of the world. After thus admonishing them, the old fairy disappears, and the Gnomes start upon their career of well doing. Many beautiful acts of kindness are performed in the course of their travels, which is through wonderful scenery and in strange places. In one scene the Gnomes discover an old man bemoaning his fate, and him they magically transform to a youth of great beauty. Many other acts of kindness are performed, all of great interest. Finally, the band of Gnomes discover a balloon, and the fairy queen being helped into the basket by the Gnomes, is last seen flying away watched by her adoring subjects.—1,000 feet. Released December 12.

Gnome

Among the Picture Theaters

FROM OUR CORRESPONDENTS.

KENTUCKY.

The fact that the toppers in the ranks of Louisville moving picture show habitues number legion does not make it any easier for the ticket takers at Louisville picture theaters to cater to their clients without disturbing the dignity of some uncouth individual who demands entrance to the show while carrying a capacity load of Kentucky's famous product, the juice of the corn. In view of the fact that the craving for stimulants extends to the residents of other cities, where other ticket takers have to contend with those who have drunk "not wisely but too well," the policy of a prominent Louisville moving picture house in dealing with belligerent visitors might well be cited, for it could be adopted with advantage elsewhere. At the Orpheum Theater on Jefferson street, the task of placing the ban usually devolves upon the ticket taker, and the Orpheum attendant, Michael Hessian, relates his general policy as follows:

"The ticket taker of a modern picture house should never admit a man who is in the advanced stage of drunkenness to the show," said Mr. Hessian. "The motion picture exhibition of today caters too freely to women and children to admit cause for offense from its regular patrons. However, this rule works both ways, for the man who is but slightly intoxicated generally knows what he is doing, and if you refuse him admittance, you only emphasize his failing to him and you create an enemy for the house, who will withdraw his own patronage and that of his friends if possible. But it is a good plan to never admit a person of this sort unless he is accompanied by a friend who can take care of him and who will probably keep his mind on the pictures without allowing him to become boisterous. My general policy at the Orpheum is, therefore, to rigidly exclude every individual who shows unmistakable signs of having looked upon the wine when it was red, for he will not remember his disbarment on the morning after. But in dealing with semi-hilarious fellows, it is a good policy to diplomatically induce

them to go elsewhere unless they are accompanied by an acquaintance."

The Electric Theater, at Madisonville, Ky., has inaugurated the up-to-date policy of introducing some celebrity to hold forth at an illustrated lecture during the Electric exhibitions. King Cole, an imported Indian fighter from the wild and woolly west, recently gave a number of lectures of this sort at the Electric, reviewing the scenes of frontier life with explanations of some exciting personal experiences. Large crowds were in attendance during this feature.

George A. Duncan recently opened a modern motion picture house at Carlisle, Ky. The new theater is called the Lyric and the offerings are the most up-to-date obtainable.

Health Officer Wallingford, of Covington, Ky., has adopted a novel means of abolishing the spread of disease by expectoration in the five-cent motion picture theaters of Covington. A number of picture slides have been prepared at the instance of the health officer, the signs reading, "Do Not Spit on the Floor." These slides will be distributed among the proprietors of the various five-cent theaters of the Bluegrass city, who will in turn instruct their picture operators to show the admonitory slide on the screen before every performance. The idea is expected to put an effectual quietus on the unsanitary expectoration on the floor, which is quite common among the habits of the five-cent houses.

The Kentucky Fire Prevention Association recently drew up a set of ordinances which will be submitted to the city councils of small towns in Kentucky, providing for the construction and management of buildings containing a fire hazard. One of these ordinances relates to the construction and management of moving picture shows in small towns. These regulations are necessarily less strict and exacting than the rules providing for the conduct of picture shows in larger towns or cities. The first provision relates to the operating booth of the house. This booth shall be not larger than 5 by 5 by 6 feet. The frame of the structure must be constructed of angle-iron, and the iron sub-structure shall be sheeted and roofed with galvanized iron or asbestos. The entrance door to the operating booth must not be larger than 2 by 5 feet, with the only remaining aperture being a flanged ventilator pipe. The interior furnishings of the operating room are carefully provided for against fire by the regulations of the association. The interior of the room must be equipped with incombustible magazines for receiving and delivering films. All films that are not in use must be contained in metal boxes, and the hot carbons from the machines must also be kept tightly closed in metal receptacles. The electric wiring of the operating room and of the theater must be provided with non-inflammable insulation and each electric lamp in the operating room must have a separate switch. The lamps in the hall are to be regulated by two switches, say the association rules. One of these switches is to be operated by the picture machine operator, while the other switch is in charge of the ticket seller. The "Exit" lamps in the interior must all be red, so as to be plainly visible. The picture show in the small town must abut directly upon the street, with the street entrance directly opposite to the operating room. No more than six seats may be placed between an aisle and the wall, while not more than twelve seats may be placed between two aisles. The stage, platform and interior fixtures of the theater must be thoroughly fireproofed. In theaters, churches, school and public halls where motion pictures are to be shown, only electric lighting shall be used. It shall lie within the province of the chief of police of each town to see that the rules and regulations concerning picture show operation are enforced in his territory. The chief is required to issue a certificate to all shows who operate in accordance with the rules and offenders against the statutes shall receive a fine of from \$5 to \$25, each day of operation in defiance of the ordinance to constitute a separate offense.

The beautiful new Princess Theater at Hopkinsville, Ky., is now completed and ranks well among metropolitan picture houses for style and beauty of architecture. The color scheme of the interior is green, mahogany and buff, with more than 250 electric lights being used in interior decoration. The lights are so arranged that they may be shaded while the shows are in progress. Each exhibition consists of three reels of films, accompanied by music, and the admission prices are 10 cents for adults and 5 cents for children.

PHILADELPHIA AND VICINITY.

Film exchanges and supply houses report good business, but the inevitable complaint "competition is making small profits." is heard, and there seems to be no remedy for this situation.

"We are between two stones on the profit end," said a North Ninth street film man. "The film manufacturer insists upon his price, and the motion picture theater manager seems determined to get his film as cheap as he can. If anybody has to take less profit it is the film man."

Dame Rumor insists that the expensive Betz property at Broad and Poplar streets is to be the site of a new and expensive M. P. and vaudeville theater. It is opposite the Hammerstein Philadelphia Grand Opera House, now owned and managed by a number of wealthy Philadelphians.

The building at 300 North Twenty-seventh street, East Camden, N. J., is being altered into an M. P. theater.

Italians have started an M. P. theater at South Fourth and Cherry streets, Camden, N. J. They call it, in Italian, the "Abode of Bliss" theater.

Max Katzman will be owner of a new \$16,000 M. P. theater to be erected at 425-427 South street.

When the handsome new Nixon vaudeville and M. P. theater opens at Fifty-second and Ludlow streets, West Philadelphia, the coming month, the West Philadelphia Business Men's Association, some 200 strong, will attend in a body.

At the Overbrook Hospital, Newark, N. J., the lunatics are treated to motion picture shows in order to amuse and soothe them. Dr. Neff, an insanity expert, of Philadelphia, said of the scheme "It's a good plan. 'Music hath charms to soothe the savage breast,' you know, and pictures, music and vaudeville will benefit crazy people—not all—not the dangerous class of lunatics, but the mentally weak and harmless sort. To strive for cures in mental diseases, the object is to get the patient away from his mental trouble or hobby—to distract his attention from his woes. Motion pictures should, in my opinion, accomplish this object and if they do they certainly will prove a great benefit to an unfortunate class of people."

E. W. Sargent, advertising manager of the Lubin Manufacturing Company, has retired from that position and will, it is understood, take up similar work in New York City. His successor has not yet been announced.

The Empire Theater Company, Baltimore, Md., represented by Geo. W. Kife, Calvert street, will erect a new \$100,000 vaudeville theater at 311 to 317 West Fayette street. Moving pictures will presumably be shown.

Wm. Sommers and Son are erecting a new M. P. theater at Millville, N. J. The town ought to support three or four theaters.

The opera house at Woodbury, N. J., is now an M. P. theater under the management of H. Williams, of Philadelphia. Good houses are the rule.

"It" is the odd title M. Brown has selected for his remodeled M. P. theater at Waynesboro, Pa.

F. Mocklin, a Middletown, Pa., M. P. operator, suicided at Shamokin, Pa., November 7th. He hung himself in a hotel with a trunk strap after eating "a last meal on earth." They say "bum reels" unhinged his mind and caused him to take his life. This should prove a warning to manufacturers and jobbers who get careless in such matters.

Jones Brothers, Baltimore, will spend \$3,000 in improvements for their Light street M. P. theater. They believe that cosy, well-furnished theaters are good investments.

Harry Hayes will manage a new M. P. theater to be opened in December at Chester, Pa., known as the "Home of M. P.'s."

Dan Gilbert is now making a success of the M. P. theater at Manasquan, N. J., once considered a "frost."

ROLL OF THE STATES.

ALABAMA.

Presenting high class moving pictures, the old Montgomery theater, at Montgomery, will be opened soon. H. C. Fourton, manager of The Grand theater, will be manager of the Montgomery theater, which will be operated by the Klaw and Erlanger people.

The new Franklin theater building, on Avenue F, Ensley, is going forward rapidly. When completed this will be one of the finest moving picture houses in the south, the seating capacity exceeding anything in this city.

Jules Bistes, resident manager of the Orpheum circuit at New Orleans, is at Mobile. It is stated that Bistes, representing Martin Beck, has inspected several locations for theaters in this city with the idea of establishing the Orpheum circuit here. It is also stated that if a suitable location is now obtained by Bistes, he will take steps to erect a playhouse in Mobile.

ARKANSAS.

The "Best" theater, a moving picture playhouse in Little Rock, which has been owned and operated by H. A. Peckham since January 1, is now the property of W. H. Marple of Wichita, Kan. The new owner owned and operated the "Marple" and "Elite" theaters in Wichita.

Albert Hanger has been appointed by the directors of the Gem Amusement Company to take charge of the Gem theater on Third street, between Main and Louisiana, Little Rock.

CALIFORNIA.

O. H. Mengett will erect at 3128 South Vermont avenue a one-story moving picture theater to cost \$6,592.

Harrison Albright announces that within thirty days construction will begin at San Diego on a combined office and theater building, six stories high, for John D. Spreckels.

A moving picture theater will be erected on East Fifth street near Central avenue, Los Angeles, for R. C. Guirado. It will be a mission style structure, 30x100 feet, of brick construction. The auditorium will seat 350 people.

The California Moving Picture Company has leased a tract of land near Zaferia, south of Signal Hill, and established its quarters and shops at the corner of Sixth street and Alamosa avenue. The company will take pictures in the vicinity of Long Beach and manufacture the films here.

The Premium Theaters Company is erecting a class A theater of steel and reinforced concrete for vaudeville and moving pictures at a cost of \$45,000 in the west side of Fillmore street, between Geary and O'Farrell, San Francisco. The building will be an imposing structure, 50 feet high, with a sandstone front, and will seat close to 1,000 people.

Architect Borgmeir has drawn plans for a moving picture building at North Broadway and Daly street. The building, which will cost \$10,000, has been leased to Gore and Stearns.

A. S. Hyman leased the moving picture and vaudeville theater in Luna Park, Los Angeles, and will make extensive improvements. The Hyman theater at Broadway and Eighth opened Thanksgiving day. The College theater on Hill street, near Fifth, will be opened December 15.

A large theater building will be erected on Fraser's million dollar pier at Ocean Park for W. H. Clune and associates, who have secured exclusive rights to the vaudeville and moving picture privileges. The auditorium will have a seating capacity of 1,000 persons.

A moving picture show will be opened in a building adjoining the city hall at Redlands.

CONNECTICUT.

The new West Haven moving picture theater was opened November 12. It is located at 405 Campbell street.

GEORGIA.

The management of the Majestic theater, on Pine street, Albany, announces that plans are in course of preparation for a new and modern picture playhouse. The Pine street theater has been closed, and the management will present no further attractions until the new theater is completed.

ILLINOIS.

The work of tearing down the old Carney house on Sherman avenue, Evanston, is now under way and the contractors will soon begin the work of making excavations for Evanston's fine new theater building to cost \$55,000.

W. J. Talty and T. I. Stanley are erecting a moving picture house and business block on the corner of Sixth avenue and Fifteenth street, Moline.

S. A. Cartwright has the excavating completed and foundation started for a large brick block on First avenue, between Ninth and Tenth streets, East Moline. He probably will put in a moving picture show when completed.

The Garrick moving picture and vaudeville show on Sycamore street, near Twenty-first, Cairo, was sold by Moore and Jackson to Mrs. Blanks, wife of Cavanaugh Blanks.

A new theater, to be named the Imperial, will be erected at the corner of Western avenue and Madison street, Chicago, to cost \$300,000.

Harry Sterling, who has been running the moving picture show at Plano for Mrs. Mary Woods, has purchased same from Mrs. Woods and will run the business for himself.

Northwestern Film and Supply Company, Chicago; capital, \$2,500; will deal in motion picture films, machines, and accessories; incorporators, George Apfel, W. W. Mackay, Fred C. Evers.

A bill asking that a receiver be appointed for the Filmlogue Company of America was filed in the circuit court, Chicago, by three of the stockholders and officers.

The Dreamland motion picture theater at Astoria gave its first entertainment November 10.

The Coliseum, a pretty ten-cent vaudeville theater on North Chicago street, Joliet, opened its doors November 10.

A new playhouse was added to Chicago's list of family theaters with the formal opening to a capacity house of the Hamlin Avenue theater, at Hamlin avenue and West Madison street. The theater is one of the handsomest of its kind in the city and was built at a cost of \$150,000.

Pitt Moshier is preparing to open a motion picture theater at London Mills.

Ned Langer has succeeded to the management of the Waukegan theater, a moving picture and vaudeville house owned by Messrs. M. Fleckles and Joseph Hopp.

INDIANA.

The Colonial moving picture place that has been under preparation by Robert Kidd on East Main street, Brazil, opened its doors to the public November 15.

The Crystal Moving Picture Company has leased the building on East Fifth street, Connersville, and is having it converted into a theater.

It was reported that Harry Waterman of Muskegon, Mich., had leased the Kolb building on South Main street, Goshen, with the intention of opening a moving picture show.

M. Swito, of New Albany, who operates the Crystal motion picture show in Pearl street, and the Grand picture and vaudeville house in Market street, is erecting a new theater in Market street near the Daisy depot, which, when completed, will be a motion picture and vaudeville house.

Again the Crystal theater at Columbus has changed hands. Matt Lindsley, manager of the Lyric, is the new manager for the Crystal, having bought it of Will Lane, the most recent manager.

IOWA.

E. H. Martin advises that it is his intention to construct another building during the coming spring west of the Orpheum theater building, at Webster City. It is understood that Manager Hyatt of the Orpheum will lease the same, for the purpose of conducting a motion picture show.

Peters and Kurth have opened a motion picture show in the opera house at Marcus.

The Comet Amusement Company of Red Oak, which owns a theater in Creston, has opened a new theater, with a seating capacity of 600 to 700 people.

A modern constructed brick theater building will take the place of the present wooden Airdome on Jackson street, Sioux City. The new theater will be completed and ready to open by February 1. The theater will continue to be a member of the Sullivan and Considine circuit.

Bert Van Patten has contracted for the erection of a new picture theater in Missouri Valley. The contract calls for a \$10,000 building. The theater will be finished by February 1, 1911, and has been leased by C. C. Pratt for a number of years.

A. J. Hawley has leased the Hawley opera house at Clarinda to E. Ferguson of Mound City, Mo., for the purpose of running a moving picture show.

KANSAS.

The new "Cozy" picture show being established on West Myrtle street, Independence, by R. V. Barclay, will be one of the finest theaters of its kind in Kansas.

The Star picture show in the Kennedy building, Parsons, will be ready for business soon. J. W. Saylor and Frank Dienst are the proprietors.

E. R. Stewart and J. L. Flinn have opened their new nickel show at 2121 Silver avenue, Kansas City.

LOUISIANA.

The General Film Company has purchased the S. Nye Bass Film Exchange, located at 823 Union street, New Orleans, and will conduct a licensed exchange at that address.

MONTANA.

Articles of incorporation were filed for a moving picture show, for which the capital stock is stated at \$15,000. Althus S. Bailey, J. F. Stone and E. T. Lowman are the directors, all of Butte.

NEW YORK.

Colonial Film Manufacturing Company, Yonkers, has been

incorporated to manufacture and deal in moving picture films and supplies. Capital, 100,000. Incorporators: Benjamin H. Newell, J. Lee Enright, both of No. 80 Broadway; Walter Crothers, No. 345 West Broadway, all of New York City.

S. Framour, of New York, will alter the five-story lodging house and store, No. 15 Bowery, into a moving picture show at a cost of \$5,000.

Philip Wattenberg filed plans for a one-story amusement hall to be built on the north side of 169th street, New York. The cost is placed at \$10,000.

A picture show will be opened in the Auditorium building, Greenpoint, by Chas. Wray.

NEBRASKA.

Messrs. Harry Mann and Alvin Gingrich, Humboldt, have purchased the Crystal theater from Frank Boss and expect to add at once some improvements in the size of the room, ventilation, and program attractions.

L. L. Burney has bought the interest of Chas. Bush in the Lyric theater, Aurora, and will hereafter take full charge.

A deal was consummated whereby A. J. Guernsey, of Grand Island, comes into possession of the Adelite theater, of Superior.

NEW JERSEY.

Plans have been completed for a moving picture theater on the west side of Ocean avenue, between Forrest and Oak streets, Jersey City. The new building will be of brick, one-story in height and measure 25x100 feet. Specifications will call for all modern improvements. The estimated cost of the building is \$9,000.

The Belvidere opera house at Belvidere has been leased and will be used for moving pictures.

OHIO.

Two new theaters are about to be opened in Cleveland; the Superior, in Superior avenue, near East Eighty-fifth street, with a seating capacity of 750, and the Lincoln in West Twenty-fifth street, near Trowbridge, seating capacity 600. The Superior is owned and managed by George W. Heinbach, and cost \$17,000. The Lincoln, which cost \$15,000, is owned by M. A. Walters, who also runs the United States theater on the same street.

Berea is said to offer good opportunity for a moving picture house. Population, 4,000; on main line of Lake Shore and Big Four railroads; also has trolley facilities. Two colleges are located here and it is the home of hundreds of Cleveland people. Vacant room faces public square.

An ordinance has been introduced in the city council of Youngstown to prohibit the exhibition of films depicting scenes in the Civil War. The councilman who fathered the proposed law said such scenes tend to keep alive memories of a sad conflict, especially in the minds of children, whom he said, should grow up to forget the unpleasantness between the North and South. Civil War veterans in Youngstown are opposed to the ordinance. They say film pictures of the war scenes have no more influence on children than pictures and accounts of battles in their school histories.

Chester Star and W. D. Whipple have opened the Crown theater at New Bremen.

Mr. P. H. Flynn will become the owner of the old Reformed church building in Xenia which will be converted into an up-to-date theater. The theater is to have a seating capacity of 800, and the stage will be large enough to accommodate the largest shows.

The Motion Film Company of Cincinnati has been incorporated for \$100,000 by Thos. A. Reilly, B. F. Beebe, E. P. Bernardi, H. J. Heilker and S. C. Duryea.

Architect Bryan is getting plans ready for a moving picture theater in West Broad street, Columbus, near Martin avenue, for Al Taylor. The building will cost about \$9,000.

PENNSYLVANIA.

John Knoell will erect at 2642-44 Kensington avenue, Philadelphia, a moving picture theater to be operated by the Northwest Amusement Company; cost, \$20,000.

Fred C. Newhard, of Pottstown, has leased the new Pennsburg opera house, in process of erection, and will install a moving picture plant.

M. J. Kuhn, proprietor of the Seventh Ward Moving Picture theater, Lancaster, has purchased a plot of ground on Manor street near Dorwart, upon which he will erect a new picture theater. It will be a one-story brick structure. The new theater will be opened about December 1.

A one-story moving picture theater to cost \$20,000, will be erected in Philadelphia on Market street near Fifty-ninth for Benham, Kenin, and Raidman.

The Family theater at Lebanon opened under new management October 31. Harry O. Nutting, the present owner of the theater, retires. He is succeeded by G. H. Blaker and Howard Blaker, from Wildwood, New Jersey.

Work is progressing on the erection of the Olyphant vaudeville theater being erected on Susquehanna street, Scranton, by Burgess, John Kilcullen and James O'Malley. It will cost about \$8,000 and will be ready for occupancy on January 1.

The Casino theater, located in the Sellers building on Eleventh avenue, between Fourteenth and Fifteenth streets, Altoona, has been purchased by John Outon.

SOUTH DAKOTA.

Dave Hymore and Arthur Kavanaugh of Grand Forks are looking for a location for a new vaudeville and moving picture concern in Aberdeen. Mr. Hymore says that his new playhouse will be ready to open the last part of November.

TEXAS.

The Healy picture show, located at 1004 Main street, Ft. Worth, has recently changed its manager, Henry Cotar is now in charge. The former manager R. A. Healy being no longer connected with the show, the proprietors have decided to give \$5 in gold to the person sending in the most appropriate name of five letters.

UTAH.

A moving picture house will be erected on State street between First and Second South, Salt Lake City. C. W. Midgley, manager of the Casino theater, will be the manager. The seating capacity calls for the comfortable seating of over 1,200 people, and will be one of the most modern theaters in America, and will have many new features not seen before in Salt Lake. The house and furnishings will cost in the neighborhood of \$50,000. It is planned to have the opening about January 1.

The Co-operative Independent Film Company has filed a copy of its articles of incorporation with the county clerk of Salt Lake City. The company has a capital stock of \$50,000, with shares at the par value of \$1 each. The officers are: Harry Lewis, president; E. O. Lee, vice-president; Max Lewis, secretary and treasurer.

WASHINGTON.

Puyallup is to have another moving picture theater. George W. Stevenson of this city has leased a room in the J. E. Stevenson block and expects to open an up-to-date picture theater.

WEST VIRGINIA.

For the purpose of operating a vaudeville or moving picture show between Eighth and Ninth streets on the north side of Fourth avenue, Huntington, The Lyric Company was chartered today with a capital stock of \$5,000. The incorporators are Floyd S. Chapman, H. F. Parker, Charles H. Bronson, John Rau, Jr., and W. B. McWilliams, all of Huntington.

WISCONSIN.

A new moving picture theater is being erected on North avenue, near Thirtieth street, Milwaukee. The property was purchased by Louis Bartman. Contracts have been let for an \$8,000 building with a seating capacity of about 600.

The Atlas Amusement Company, composed of T. H. Cochrane, Portage, Wis., and Aitkens & Crawford, St. Louis, has purchased a site at the northeast corner of Twentieth street and Fond du Lac avenue, Milwaukee, and has also secured an option on a site on State street, between Fifteenth and Seventeenth streets. The company will erect on these sites modern reinforced concrete fireproof show houses with a seating capacity of 1,200 at a cost of approximately \$25,000 to \$40,000. This company has now in process of construction a theater on the east side of Third street, between North avenue and Lee street, which will cost about \$35,000, and will accommodate 1,200 persons.

Harold E. Brady will open a moving picture theater at Crandon, seating about 300.

Henry Klein is erecting a theater on Lisbon avenue, between Twenty-fourth and West Twenty-fourth streets, Milwaukee, that shall seat 400 people. It is expected that the theater will be completed for Thanksgiving.

Messrs. Prochow and Landaal of Waupun, have leased the Fox Electric theater.

WYOMING.

Thomas Kerby has recently bought the Star moving picture theater, Sheridan, to which he will add improvements.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED				Date.	Title.	Maker.	Length.
DRAMA				12-12	An Exile's Love.....	Lubin	990
11-1	The Key of Life.....	Edison		12-13	The Closed Gate.....	Gaumont	676
11-1	A Fortunate Misfortune.....	Essanay	975	12-13	A Phantom Rider.....	Gaumont	279
11-2	Cowboy Justice.....	Pathe	750	12-13	The Law and the Man.....	Vitagraph	1,010
11-2	Tragical Concealment.....	Eclipse	640	12-15	Old Norris' Gal.....	Melies	
11-2	Riders of the Plains.....	Edison		12-15	His Sister-in-Law.....	Biograph	
11-2	The Rough Rider's Romance.....	Kalem	900	COMEDY			
11-3	Waiter No. 5.....	Biograph	997	11-1	A Double Elopement.....	Vitagraph	999
11-3	The Early Settlers.....	Selig	1,000	11-1	Both Were Stung.....	Gaumont	698
11-4	Woman of Samaria.....	Pathe	902	11-3	Birthday Cigars.....	Melies	
11-4	The Children's Revolt.....	Vitagraph	992	11-3	Generous Customers.....	Melies	
11-4	The Little Station Agent.....	Edison		11-3	Mike the Housemaid.....	Lubin	990
11-4	Silver Cloud's Sacrifice.....	Kalem	967	11-7	The Lady Barbers.....	Selig	
11-5	The Fishing Smack.....	Gaumont	961	11-7	The Bachelor.....	Selig	
11-5	Abraham Lincoln's Clemency.....	Pathe	1,030	11-7	Max in a Dilemma.....	Pathe	446
11-5	In the Mountains of Kentucky.....	Vitagraph	978	11-8	The Lassie's Birthday.....	Edison	
11-5	A Westerner's Way.....	Essanay	1,000	11-8	A Tale of a Hat.....	Vitagraph	954
11-7	The Taming of Wild Bill.....	Lubin	990	11-8	Hank and Lank—Life Savers.....	Essanay	560
11-7	The Fugitive.....	Biograph		11-8	The Masquerade Cop.....	Essanay	428
11-8	Pharaoh; or, Israel in Egypt.....	Gaumont	1,050	11-9	The Ship's Husband.....	Edison	
11-9	Mexican Legend.....	Pathe	1,033	11-10	The Mystery of the Torn Note.....	Lubin	
11-9	Secret of the Cellar.....	Eclipse	788	11-12	Jean Goes Fishing.....	Vitagraph	988
11-9	For a Woman's Honor.....	Kalem	960	11-14	Mr. Four Flush.....	Selig	990
11-10	Simple Charity.....	Biograph		11-15	Both Were Stung.....	Gaumont	696
11-10	The Vampire.....	Selig	1,000	11-15	Love at First Sight.....	Essanay	960
11-10	The Gambler's Charm.....	Lubin		11-16	Love Laughs at Locksmiths.....	Pathe	695
11-10	A Mountain Wife.....	Melies	980	11-17	Right in Front of Father.....	Lubin	990
11-11	A Black Heart.....	Pathe	623	11-17	The Troublesome Baby.....	Biograph	492
11-11	The Adoption.....	Edison		11-17	Love in Quarantine.....	Biograph	505
11-11	The Nine of Diamonds.....	Vitagraph	990	11-18	Toymaker, Doll and Devil.....	Edison	
11-11	The Attack on Fort Ridgely.....	Kalem	1,000	11-18	The Bum and the Bomb.....	Vitagraph	380
11-12	A Gambler's End.....	Pathe	1,000	11-18	Modern Courtship.....	Vitagraph	635
11-12	Jean Goes Fishing.....	Vitagraph	988	11-19	The Other Way.....	Pathe	995
11-12	The Marked Trail.....	Essanay	1,000	11-21	No Place Like Home.....	Selig	
11-12	Faithful Unto Death.....	Gaumont	693	11-21	The Dull Razor.....	Selig	
11-14	Sunshine Sue.....	Biograph		11-22	A Woman's Wit.....	Gaumont	595
11-14	Shadow of the Past.....	Pathe	963	11-23	How Rastus Gets His Turkey.....	Pathe	
11-14	The Street Preacher.....	Lubin	990	11-24	His New Lid.....	Biograph	563
11-15	Into the Jaws of Death.....	Edison		11-24	Not so Bad as it Seemed.....	Biograph	432
11-15	Drumsticks.....	Vitagraph	998	11-25	A Four-footed Pest.....	Vitagraph	
11-16	The Rival Barons.....	Eclipse	860	11-25	The Statue Dog.....	Vitagraph	
11-16	The Stolen Claim.....	Edison		11-26	That Popular Tune.....	Essanay	593
11-16	The Way of Life.....	Kalem	990	11-26	Hank and Lank—Sandwich Men.....	Essanay	389
11-17	His Sergeant's Stripes.....	Melies	950	11-26	Calino Travels as a Prince.....	Gaumont	489
11-17	Gratitude.....	Selig	1,000	11-29	The Flat Next Door.....	Gaumont	722
11-18	Phaedra.....	Pathe	718	11-29	The Tie That Binds.....	Essanay	960
11-18	Jim Bridger's Indian Bride.....	Kalem	1,000	11-30	Who Is Nellie?.....	Pathe	
11-19	Francesca da Rimini.....	Vitagraph	1,011	12-1	Spoony Sam.....	Lubin	990
11-19	The Little Prospector.....	Essanay	960	12-2	Jack Fat and Jim Slim.....	Vitagraph	951
11-21	The Old Longshoreman.....	Pathe		12-2	What a Dinner!.....	Pathe	344
11-21	Song of the Wildwood Flute.....	Biograph	996	12-3	"Circle C" Ranch's Wedding Present.....	Essanay	1,000
11-22	Cast into the Flames.....	Gaumont	381	12-3	Nancy's Wedding Trip.....	Gaumont	273
11-22	His Mother's Thanksgiving.....	Edison		12-5	The Widow of Mill Creek Flat.....	Selig	1,000
11-22	Suspicion.....	Vitagraph		12-5	The Clever Domestic.....	Pathe	
11-23	Behind a Mask.....	Eclipse	516	12-6	A Tin-Type Romance.....	Vitagraph	996
11-23	The Lad from Old Ireland.....	Kalem	1,000	12-6	Professor Schlemiel's Hat.....	Gaumont	171
11-24	Merry Wives of Windsor.....	Selig	1,000	12-6	The Winning of Miss Langdon.....	Edison	995
11-24	The Cowboys and the Bachelor Girls.....	Melies		12-7	An Animated Armchair.....	Pathe	
11-25	Isis.....	Pathe		12-7	Amateur Night.....	Edison	550
11-25	A Dog's Instinct.....	Pathe		12-8	Turning the Tables.....	Biograph	416
11-25	The Roses of the Virgin.....	Kalem	1,000	12-8	Happy Jack, a Hero.....	Biograph	576
11-26	A Western Woman's Way.....	Essanay	975	12-8	Reggie's Engagement.....	Lubin	
11-26	Samson's Betrayal.....	Gaumont	519	12-9	Soap in His Eyes.....	Pathe	
11-26	Love, Luck and Gasoline.....	Vitagraph		12-9	He Who Laughs Last.....	Vitagraph	927
11-26	An Eleventh Hour Redemption.....	Pathe		12-12	In Her Father's Absence.....	Pathe	
11-28	A Border Tale.....	Pathe		12-13	A Mountain Maid.....	Edison	750
11-28	Shadows and Sunshine.....	Lubin	990	12-13	The Tangled Masquerade.....	Essanay	1,000
11-28	The Queen of Hearts.....	Selig	1,000	12-14	Pigs is Pigs.....	Edison	1,000
11-29	A Woman's Love.....	Vitagraph		12-14	Hoboes' Christmas.....	Pathe	
11-30	The Return at Midnight.....	Eclipse	634	12-14	Charley and Kitty in Brussels.....	Pathe	
11-30	Touch of a Child's Hand.....	Kalem	870	12-15	The Musical Ranch.....	Lubin	990
12-1	The Stepmother.....	Selig	1,000	SCENIC			
12-1	Pals.....	Melies		11-1	Picturesque Majorca.....	Gaumont	269
12-2	The Tale the Mirror Told.....	Pathe	646	11-2	Crossing the Andes.....	Eclipse	350
12-2	Elder Alden's Indian Ward.....	Kalem	945	11-8	A Trip Over the Rocky and Selkirk Mountains.....	Edison	
12-2	The Cowpuncher's Glove.....	Edison	1,000	11-9	A Trip Through Scotland.....	Eclipse	217
12-3	The Maid of Niagara.....	Pathe		11-11	Dutch Types.....	Pathe	358
12-3	Lured by a Phantom.....	Gaumont	712	DAILY LICENSED RELEASES.			
12-3	The Preacher's Wife.....	Vitagraph	1,001	MONDAY: Biograph, Lubin, Pathe, Selig.			
12-5	A Child's Stratagem.....	Biograph	998	TUESDAY: Edison, Essanay, Gaumont—Kleine, Vitagraph.			
12-5	On the Mexican Border.....	Lubin	990	WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Pathe.			
12-6	Love's Awakening.....	Essanay	1,000	THURSDAY: Biograph, Lubin, Melies, Selig.			
12-6	A Man of Honor.....	Gaumont	834	FRIDAY: Edison, Kalem, Pathe, Vitagraph.			
12-7	Death of Admiral Coligny.....	Eclipse	992	SATURDAY: Essanay, Gaumont—Kleine, Pathe, Vitagraph			
12-8	In the Wilderness.....	Selig	1,000				
12-8	What Great Bear Learned.....	Melies					
12-9	The Captain's Bride.....	Edison	1,000				
12-9	Saved in the Nick of Time.....	Pathe					
12-10	A Cowboy's Vindication.....	Essanay	960				
12-10	The Revolt.....	Gaumont	942				
12-10	Her First Husband's Return.....	Pathe	978				
12-10	The Color Sergeant's Horse.....	Vitagraph	978				
12-12	The Golden Snapper.....	Biograph					
12-12	A Tale of the Sea.....	Selig	1,000				

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
11-12	A Trip to the Blue Grotto.....	Gaumont	309	11-22	True Western Honor.....	Bison	1,000
11-15	Picturesque Majorca	Gaumont	276	11-23	Gounod's Ave Maria.....	Ambrosio	500
11-16	An Alpine Retreat.....	Eclipse	142	11-23	Cast Thy Bread Upon the Waters.....	Atlas	
11-23	Nantes and its Surroundings.....	Eclipse	450	11-23	Let Us Give Thanks.....	Champion	950
11-29	Tarascon on the Rhone.....	Gaumont	243	11-24	Sacrificed	Itala	1,000
11-30	Ramble Through Ceylon.....	Eclipse	319	11-24	Forgiven	Defender	
11-30	Up the Thames to Westminster.....	Kalem	125	11-25	In Friendship's Name.....	Lux	901

SCIENTIFIC

11-7	Micro-Cinematography—Recurrent Fever.....	Pathé	449
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INDUSTRIAL

11-21	New South Wales Gold Mine.....	Pathé	
12-7	Cocoonut Plantation	Pathé	
12-7	The Life of a Salmon.....	Edison	440
12-13	An Old Silver Mine in Peru.....	Edison	250

ACROBATIC

11-2	The Facori Family.....	Pathé	243
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12-5	The Mexican Tumblers.....	Pathé	
12-12	The Julians	Pathé	

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11-16	Russian Wolf Hunt.....	Pathé	298
11-18	Military Cyclists of Belgium.....	Pathé	276

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11-19	Lisbon During the Revolution.....	Gaumont	727
11-19	Spanish Loyalty	Gaumont	280

TRICK.

11-23	Wonderful Plates	Pathé	
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DRAMA

11-1	Mistress and Maid.....	Thanhouser	1,000
11-1	The Fatal Gold Nugget.....	Bison	1,000
11-2	Turning of the Worm	Atlas	
11-2	Caught by Cowboys	Champion	950
11-2	The Slave of Carthage.....	Ambrosio	818
11-3	The Fault of the Grandmother.....	Itala	915
11-3	Her Diary	Lux	670
11-3	Willie	Imp	995
11-4	A Fateful Gift.....	Solax	
11-4	Ten Nights in a Bar Room.....	Thanhouser	1,000
11-4	Red Wing and the White Girl.....	Bison	1,000
11-4	A Wooden Sword.....	Cinés	800
11-5	Where Sea and Shore Doth Meet.....	Reliance	1,000
11-5	The Jewel Case.....	Great Northern	
11-5	A Russian Romance.....	Powers	
11-7	The Resurrection of Lazarus.....	Eclair	645
11-7	Keeping His Word.....	Imp	990
11-7	Spirit of the West.....	Yankee	950
11-8	The Little Fire Chief.....	Thanhouser	1,000
11-8	Moonshine and Love.....	Powers	
11-8	The Branded Man.....	Bison	1,000
11-9	A Floating Message.....	Ambrosio	1,000
11-9	The Ranchman and the Miser.....	Champion	950
11-9	The King of Beggars.....	Atlas	
11-9	The Woodsman	Nestor	
11-10	The Last Straw.....	Defender	
11-10	The Model's Redemption.....	Imp	995
11-10	The Truth Revealed.....	Lux	639
11-10	The Black Gondola.....	Itala	500
11-11	The American and the Queen.....	Thanhouser	1,000
11-11	A Widow and Her Child.....	Solax	
11-12	The Heroine of 101 Ranch.....	Columbia	
11-12	The Ordeal of Helen Gray.....	Powers	950
11-12	Under a Changing Sky.....	Reliance	1,000
11-14	The Case of the Missing Heir.....	Yankee	
11-14	Ginhara, or Faithful Unto Death.....	Eclair	720
11-14	Romantic Redskins	American	975
11-14	The Double	Imp	995
11-15	Paul and Virginia.....	Thanhouser	1,000
11-15	How Women Love.....	Powers	
11-16	The Hand of Providence.....	Atlas	
11-16	The Way of the West.....	Champion	950
11-16	The Ranchman's Bride.....	Nestor	
11-16	The Mermaid	Ambrosio	738
11-17	The Education of Mary Jane.....	Defender	
11-17	Judge and Father.....	Itala	913
11-17	The Lure of the City.....	American	980
11-17	Fortune's Wheel	Imp	990
11-18	An Indian Maiden's Choice.....	Bison	1,000
11-18	Her Father's Sin.....	Solax	
11-18	The City of Her Dreams.....	Thanhouser	1,000
11-19	Moulders of Souls.....	Reliance	1,000
11-19	The Diamond Swindler.....	Great Northern	
11-19	Moulders of Souls.....	Reliance	
11-19	Oklahoma Bill	Columbia	
11-21	Starlight's Devotion	American	950
11-21	The Exiled Mother.....	Eclair	920
11-21	Their Day of Thanks.....	Imp	
11-21	Lone Wolf's Trust.....	Yankee	
11-22	A Thanksgiving Surprise.....	Thanhouser	1,000
11-22	Thou Shalt Not Kill.....	Powers	

11-22	True Western Honor.....	Bison	1,000
11-23	Gounod's Ave Maria.....	Ambrosio	500
11-23	Cast Thy Bread Upon the Waters.....	Atlas	
11-23	Let Us Give Thanks.....	Champion	950
11-24	Sacrificed	Itala	1,000
11-24	Forgiven	Defender	
11-25	In Friendship's Name.....	Lux	901
11-25	A Cheyenne's Love for a Sioux.....	Bison	1,000
11-25	One Touch of Nature.....	Solax	
11-25	The Wild Flower and the Rose.....	Thanhouser	1,000
11-26	So Runs the Way.....	Reliance	1,000
11-26	The Woman Hater.....	Powers	
11-26	A Chosen Marksman.....	Itala	500
11-26	Kean, or the Prince and the Actor.....	Great Northern	
11-26	Stage Coach Tom.....	Columbia	1,000
11-28	Regeneration	American	950
11-28	The Wreck	Eclair	565
11-28	Revolving Doors	Imp	
11-28	The Heart of an Actress.....	Yankee	
11-29	Value, Beyond Price.....	Thanhouser	
11-30	The Indian Land Grab.....	Champion	950
11-30	The Judas Money.....	Ambrosio	500
11-30	Saved by a Vision.....	Atlas	
12-1	A Painful Debt.....	Itala	1,000
12-2	A Child of the Wild.....	Bison	1,000
12-2	John Halifax, Gentleman.....	Thanhouser	
12-5	Vera, the Gypsy Girl.....	American	930
12-6	Rip Van Winkle.....	Thanhouser	1,000
12-8	When Woman Will.....	Reliance	1,000
12-9	The Girls He Left Behind Him.....	Thanhouser	

COMEDY

11-1	The Sheriff and Miss Jones.....	Powers	
11-1	Mental Science	Powers	
11-2	That Doggone Dog	Atlas	
11-2	The Girl from the East.....	Nestor	
11-3	Fatty Buys a Bath.....	Lux	279
11-3	Cohen's Generosity	Defender	
11-5	A Fatal Picnic.....	Great Northern	
11-5	A Sufferer from Insomnia	Itala	559
11-5	Where Have I Put My Fountain Pen?.....	Itala	200
11-8	When Love is Young.....	Powers	
11-10	Bill as a Boxer.....	Lux	327
11-11	Bud's Triumph	Bison	1,000
11-12	Mother-in-law Arrives	Great Northern	
11-12	Foolshead Knows All	Itala	1,000
11-14	The Devil's Billiard Table.....	Eclair	270
11-15	A Woman Lawyer	Powers	
11-16	Tweedledum's Corporation Duty.....	Ambrosio	252
11-18	Bill as a Lover.....	Lux	462
11-18	Blopps in Search of the Black Hand.....	Lux	468
11-19	Foolshead Victim of his Honesty.....	Itala	669
11-19	An Original Palette.....	Itala	210
11-22	Absent-Minded Arthur	Powers	
11-23	A Pair of Boots.....	Ambrosio	500
11-23	A Deal in Indians.....	Nestor	1,000
11-24	Nothing But Money.....	American	740
11-24	A Big Joke.....	American	220
11-24	The Country Boarder.....	Imp	
11-26	A Windy Day.....	Itala	500
11-28	A Difficult Capture.....	Eclair	380
11-29	The Ranchman's Personal.....	Bison	1,000
11-29	Who Wins the Widow?.....	Powers	
11-29	Wanted: A Baby.....	Powers	
11-30	The Two School-Boarders.....	Ambrosio	500
12-1	A Touching Affair.....	American	950
12-3	The Big Drum.....	Itala	500
12-3	The Dog Keeper.....	Itala	500
12-8	Two Lucky Lims.....	American	955
12-7	The Conquering Hero.....	Nestor	
12-9	The Iron-Clad Lover.....	Thanhouser	
12-14	The Pilgrim	Nestor	

SCENIC

11-10	A Stormy Sea.....	Itala	500
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TOPICAL

11-7	Religious Fetes at Thibet.....	Eclair	330
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SPORTS.

11-12	World's Wrestling Champions.....	Great Northern	
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DAILY INDEPENDENT RELEASES

MONDAY: American, Eclair, Imp, Yankee.
TUESDAY: Bison, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Atlas, Champion, Nestor.
THURSDAY: American, Defender, Lux, Imp, Itala.
FRIDAY: Bison, Cinés, Solax, Thanhouser, Yankee.
SATURDAY: Capitol, Columbia, Gt. Northern, Itala, Powers, Reliance.

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PERIODICALS

THE NICKELODEON

\$2.00 Per Year

Published Semi-Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

10 Cents Per Copy

Vol. IV

CHICAGO, DECEMBER 15, 1910

No. 12



FRIDAY, DECEMBER 16th

Playing at Divorce

A Drama of Domestic Infelicity and the Reuniting of Wife and Husband Through the Playful Imitations of Their Folly by Their Children. 655 Feet.

FRIDAY, DECEMBER 16th

The International Motor Boat Races

You Can't Keep Still While You Are Looking at This Film—You Will Find Yourself Going Some When You Witness These Exciting and Captivating Contests—It's a World Beater and Decidedly Winning. 368 Feet.

SATURDAY, DECEMBER 17th

A Dixie Mother

A Vitagraph Feature Film—A Great Picture Showing Something of What it Meant to Have Lived in the South During the Civil War of 1861-1864 and to Have Suffered and Endured for the "Lost Cause." 997 Feet.

TUESDAY, DECEMBER 20th

The Light in the Window

A Shining Example of Vitagraph Life Portrayals—It Has the Sentiments that Move the Heart and Gives Out a Thought That is Worth Thinking About—A Good Daughter is Invariably a Good Wife, and This Picture Proves it. 997 Feet.

SATURDAY, DECEMBER 31st

Where the Winds Blow

This is a Hummer and Throws All the Others in the Shade—It's an Ill Wind That Blows Nobody Good—This is a good picture. 987 Feet.

FRIDAY, DECEMBER 23rd

Clancy

"One of the Finest" is Clancy—A Policeman's Life is Not Always a Happy One, But This is a Happy Hit—It Gives Us an Idea of What Christmas or Any Other Day Means to Those Who Are Martyrs to Duty and Service. 995 Feet.

SATURDAY, DECEMBER 24th

Jean and The Waif

A Christmas Picture of Fine Sentiments in Which a Little Girl Comes Into the Parental Affection Formerly Bestowed Upon a Dog, Making Everybody Happy, Even the Dog, Who Tries to Show His Generosity by Giving His Love to the Child, Too. 989 Feet.

TUESDAY, DECEMBER 27th

In Neighboring Kingdoms

A Mediaeval Tale of Matchless Beauty in Costume, Scenery and Everything that Pleases and Delights the Eyes—It Takes Us Out of Our Own World Into Another of Entirely Different People and Environments. 995 Feet.

FRIDAY, DECEMBER 30th

Crazy Apples

It's a Bully Good Comedy With no End of Funny Situations and Resounding Laughs Founded on the Superstition that Certain Apples Contain Insanity Germs. 986 Feet.

The Vitagraph Company of America

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116 Nassau Street

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25 Cecil Court



CHICAGO
109 Randolph Street

PARIS
15 Rue Sainte Cecile



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A Special Christmas Feature

RELEASED SATURDAY, DEC. 24

"THE BAD MAN'S CHRISTMAS GIFT"

A stirring dramatic story, overflowing with the Christmas spirit.

REMEMBER, it's released CHRISTMAS EVE.

(Length, approximately 975 feet.)

RELEASED TUESDAY, DEC. 27

"GIRLS WILL BE BOYS"

(Length, approximately 1000 feet)

A novel comedy, clean-cut, snappy, and unusually funny. Don't miss it.



"THE BAD MAN'S CHRISTMAS GIFT"

FOR OTHER ESSANAY CURRENT RELEASES SEE PAGES 347 AND 348 OF THIS ISSUE OF THE NICKELODEON



LONDON
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ESSANAY FILM MFG. CO.

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35 Friederich Str.



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Released Monday, December 19th
THE DEAD LETTER



Two lovers are united after many years of misunderstanding because of a letter that was lost in the mails. Costuming and acting superb. Heart interest deep. Length about 900 feet.

Released Thursday, December 22nd
AN AMERICAN COUNT

A regular rib-strainer, a laugh from first to last. A clever plot cleverly executed in every detail. You can't afford to miss this. Length about 975 feet.

Released Monday, December 26th
MAKING A MAN OF HIM

A virile story of universal interest showing dramatically how a millionaire's son is redeemed from his gay life and made into a real man. Excellently acted. Length about 980 feet.

Released Thursday, December 29th
BLUE HORSE MINE

A grateful Indian, a mine, two men, a girl, a villain and a Marathon race figure in this splendid story. Lubin high quality throughout. Some touches of humor, too. Length about 990 feet.



Lubin Manufacturing Co.

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THE NICKELODEON

PUBLISHED SEMI-MONTHLY ON THE 1ST AND 15TH OF EACH MONTH BY THE
ELECTRICITY MAGAZINE CORPORATION
MONADNOCK BUILDING, CHICAGO

ED J. MOCK AND PAUL H. WOODRUFF, EDITORS

JAMES B. CRIPPEN, ASSISTANT EDITOR

LONG DISTANCE TELEPHONE: HARRISON 3014

NEW YORK OFFICE: 1433 HARTFORD BLDG., 41 UNION SQUARE

LAURENCE F. COOK, Eastern Representative

TELEPHONE, STUYVESANT 1672

LONDON OFFICE: 36 MAIDEN LANE, COVENT GARDEN

S. RENTELL & CO., Representatives

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Terms of Subscription.—UNITED STATES, CUBA and MEXICO.....PER YEAR \$2.00
CANADA.....PER YEAR 2.50
FOREIGN COUNTRIES WITHIN THE POSTAL UNION.....PER YEAR 3.00
SINGLE COPY......10
DISTRIBUTING AGENTS: The Western News Company and its International Branches.

NOTICE TO ADVERTISERS.—Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue. Regular date of issue, the first and fifteenth of each month. New advertisements will be accepted up to within three days of date of issue, but proof of such advertisement can not be shown until the appearance of the edition containing it.

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Scene from the Solax Feature Comedy Film, "The Pawnshop."

THE NICKELODEON

VOL. IV

CHICAGO, DECEMBER 15, 1910.

No. 12

THE NICKELODEON FOR 1911.

WITH this number ends the second year of THE NICKELODEON. It has been a year fruitful of changes and developments in the motion picture field, and full of promise for the year to come. The business has settled down to a place where its commercial profits, while perhaps not so great as in former years, are nevertheless far more stable. This has resulted in attracting into the field men of business ability and integrity; men who have done much to put the whole industry on a sound commercial basis, and of a type who were never attracted by the ephemeral glamour of perhaps more prosperous but certainly less substantial days. In other words, the motion picture industry is getting better. This is true in all three branches of the business; manufacturing, renting and exhibiting. Among the men identified with each of these branches we find today less self sufficiency and a greater tendency to investigate the really technical parts of their work.

It is to meet this condition that we are making THE NICKELODEON a weekly. The number of subjects that are really worth treating editorially and the number of problems which are demanding solution have constantly grown larger, and so have demanded more space. We might have retained THE NICKELODEON in its old form, that of a semi-monthly publication, and merely increased its pages to give room for the new material. That would undoubtedly have been the more economical course. But we feel that we will be serving our readers better by coming to them oftener, and so presenting our contents in a fresher and newsier way.

Our readers will doubtless be interested to know how we intend filling the thousand or more pages which will be added to the present size of THE NICKELODEON next year. To begin with, there will be more editorial pages than formerly, which will give the editors opportunity to express their views on the industry as they see it—and they see a great deal of it from all sorts of angles. We will continue to feature descriptive stories of the better class of picture theaters, drawing for material on all parts of this country and perhaps some foreign countries. These descriptive stories will be illustrated in all cases and will endeavor to give information that may be valuable to other exhibitors. Our reviews of current films have been highly commended because they are so absolutely impartial, so clear cut and free from any suggestion of favoritism. That department will, of course, also be continued.

We have found that many of our readers are intensely interested in the patents' situation, particularly in the issuing of new patents from time to time, which deal with the art.

The digest of new amusement patents has been one of the regular features of THE NICKELODEON, ever since it started. Next year, however, the department will be greatly enlarged by adding the comments of our patent expert to the descriptions of the more important patents. This enlarged patent department will appear in each number of THE NICKELODEON, and will be of incalculable value to every one connected with the industry. "Some Questions Answered" is the title of a department which will run throughout the year and exhibitors and others are invited to send in their problems for solution by its editor. Interesting and comprehensive articles, written in simple language, on the subjects of electricity, optics, etc., from the exhibitors' standpoint, will appear from time to time. We are arranging for a legal department, in which court decisions of interest to the trade will be given and commented upon and questions of legal import asked by our readers will be answered free of charge. It is our intention, also, to translate and abstract all important foreign literature dealing with the subject of motion pictures and allied arts.

The subject of industrial motion pictures and their use for advertising and general publicity purposes is becoming one of great importance. We have arranged for a series of articles to run throughout the year, appearing in every other number, written by Mr. Waterson B. Rothacker, formerly Chicago manager for the *Billboard*, and now general manager of the Industrial Moving Picture Company. Mr. Rothacker has made a deep study of this subject and is one of the few authorities in that field. The somewhat allied line of educational pictures will also receive special treatment.

It is our intention to start a department of songs and song slide releases and perhaps to review them as films are reviewed. Then there will be popular articles, little stories of great films, news letters from our correspondents, a weekly record of current films, the synopses of the film manufacturers, and our ever-popular department, "Among the Picture Theaters," which shows as nothing else can, the marvelous growth of the industry.

This, we are aware, is an ambitious program for a trade paper; but after all, the things we have set down here are only those which occur to us now. THE NICKELODEON for 1911 will be even better than its promise.

PICTURE FILMS AND PARCELS POST.

EVERYONE connected with the motion picture industry of the United States should be interested in helping to secure the passage of the parcels post bill introduced in Congress by William Sulzer, of the Fourteenth New York congressional district. If the bill becomes a law it will undoubtedly mean the saving of a vast amount of money to the industry.

That all may get a clear understanding of this question, a statement of past events may prove of some advantage. To begin with, this country as a whole is morally and ethically pledged to an adoption of the universal limitation for parcels post, set by the Postal Union. In 1908 there was held at Berne, Switzerland, a meeting of the Postal Union, which is composed of those countries that have existing postal treaties. One of the principal subjects discussed at that meeting was the uniform regulation to be adopted for that part of the postal service commonly known as the parcels post. Having thoroughly discussed the various phases of the question, uniform standards and regulations were agreed upon and adopted. These standards have been put in operation by every country represented at that meeting except two; namely, Russia and United States. Thus we see that our own country is morally obligated to this excellent feature of postal service. Probably the main reason why these regulations have not been adopted by Congress is the determined effort of the express company lobby. At present the postal regulations permit a mailing limit of four pounds, at a rate (that applying to the motion picture industry) of sixteen cents per pound. Under the proposed regulations it would be permissible to mail packages up to eleven pounds in weight at a flat rate of eight cents per pound, thus requiring eighty-eight cents postage for such a package.

Now let us see what effect this law would have, and why the express companies are so opposed to it. One example is all that is necessary.

Under the English post-American express arrangement a parcel weighing eleven pounds is mailed in London for San Francisco, let us say. This package will be transported to the United States by the English mails for \$1.08, which is the foreign rate for such a package. On its arrival in New York the express companies will transport that package from New York to San Francisco for twenty-four cents, and are glad to get the business at that rate. Yet, if an American citizen presents a similar package to the express companies for transportation from San Francisco to New York the rate will be \$3.20, an increase of over 1,200 per cent. Thus we see the effect competition has on the express business, and the parcels post will put the government in direct competition with the great express companies.

It has been estimated that the motion picture industry pays to the express companies a round sum of \$7,000,000 a year. It is quite probable that this figure may be too high, but it is undoubtedly true that \$5,000,000 is a very conservative estimate. On a basis of 10,000 motion picture theaters, receiving and making shipments, which would average a daily cost for postage of one dollar, we see that the film industry would do a business with Uncle Sam of \$10,000 per day, or \$3,000,000 per year. These figures are based on a rather high average per theater, and allow for a year of fifty weeks, of six days each, allowing the two extra weeks for closing the house in summer time. Admitting that these figures for postage are high, it is easily seen that by the adoption of parcels post the industry will save over \$2,000,000 in expressage per year.

The secondary advantage to the trade lies in the fact that the adoption of parcels post will undoubtedly force the express companies to reduce the rates already

in existence. Such a reduction in express rates has invariably followed the adoption of the recommendations of the Postal Union. This would be of great benefit to those theaters and exchanges that continued to use the express companies for transporting goods, and even that would effect a great saving to the industry.

The laws of this country are such that the liability of delaying the mail by strikes is reduced to the absolute minimum. The recent express strike in New York cost many dollars to the New York exchanges alone, not to mention the loss to exhibitors. To this must be added the loss to the exchanges of the earning power of those films delayed in transportation during the strike. Altogether the strike cost the industry at least \$10,000. The parcels post would eliminate the danger of loss from this source.

The parcels post, if adopted, will give to each individual citizen advantages which will have an undoubted economic value to the country at large, and the moving picture industry will share these benefits.

Various methods have been devised by which it is hoped that members of the film trade can help to secure the passage of the parcels post regulation. Among these are two excellent ideas. The first is to exhibit a slide, advising your patrons to write to their congressman urging the passage of the Sulzer bill, as it will undoubtedly be of great advantage to each individual. The second is to have each exhibitor, and each exhibitors' league, write to their congressman, urging on him the necessity of supporting this bill.

When Congress opens the program decided upon was to ask the committee immediately for a hearing on this bill. The backers of the bill are asking for all the support they can get, and exhibitors will note that if they desire to help secure these advantages for themselves they must act promptly. The bill will probably come up for passage some time in January.

MOTION PICTURE TRACES LOST FRIEND.

A PICTURE that was recently shown in a theater at Frankfort, Kentucky, proved to be more efficacious than the united sleuthing efforts of prominent detectives, who for ten years have been trying to reunite Arthur Glore, of Frankfort, Kentucky, with his relatives in that city. During the war with Spain, Glore enlisted in a volunteer regiment and departed for San Juan hill, Santiago and other memorable fields. The years passed. Glore did not come back, although it was definitely established that he had not been killed during any engagement. On October 17, George Conway, an old-time friend of Glore's, dropped in at a moving picture house in Frankfort to partake of a little amusement. The film reeled off showed a street scene in New York. The hurrying, scurrying figures occupied Conway's attention for a time and suddenly he was electrified, for his old friend Arthur appeared nonchalantly in the Broadway crowd and passed across the screen. Unconvinced, Conway took several erstwhile friends of the departed Glore to succeeding performances of the show. The friends confirmed the statement that the man in the film was undoubtedly Arthur. Investigation proved that the picture was taken but a short time before on Broadway, New York, and the Glore family in the Bluegrass capital are now about to be reunited.

The Crystal Theater at Minneapolis

By J. Lynn Nash

"THE finest moving picture show house in the northwest." That is the way G. D. Strong characterizes the Crystal theater in Minneapolis, and Strong ought to be an authority, for he is one of the oldest show men in the country and a pioneer moving picture machine operator. He was with P. T. Barnum for a number of years and traveled all over the country, being known as "Giovanni." For a score of years he has made Minneapolis his home and it was here he operated the first moving picture machine in the northwest.

But to return to the Crystal theater. It is really a very complete house and furnishes not a little foundation for Strong's loyally enthusiastic statement regarding it. The proprietors, Harry H. Green and Dan H. Labar, have a playhouse which is not only handsome but thoroughly up-to-date and comfortable for patrons.

Facing Hennepin avenue—the second business street of the city—the theater with its beautiful white front in the Pompeian style of architecture, its brown ornamentation and pillared entrance makes a striking appearance. Particularly effective is the life-size figure of a boy trumpeter in medieval costume, which occupies a niche directly above the entrance. At night the exterior is made brilliant by 357 incandescent lights and two Excello flaming arcs, a large electric sign forming part of the illumination. Within the pillared archway there is a 15-foot lobby from which four double doors open into the 12-foot foyer.

Once inside the visitor finds himself in a house 106 feet deep, 44 feet wide and with a ceiling 29 feet high. The central color scheme of the interior is red and green, the walls being a deep red and the ceiling a dark green with old gold decorations. The wall lights are green shaded, while the ceiling is studded with incandescent lights arranged in rectangular form.

Down the center and at each side run carpeted aisles, with the proper pitch toward the front of the house. The seats are veneered and have 32-inch spacing between and the house has a capacity of 400. Two emergency exits at the sides, in addition to the wide front entrance, which extends nearly across the entire



Crystal Theater, Minneapolis, Minn.

front of the theater, furnish a quick means of emptying the house in case of emergency.

Although no barker is employed to stand at the entrance and attract the crowds by the strenuous use of his voice, and no local advertising is done, the theater does a thriving business, the character of the shows and the exterior bulletin boards proving sufficient drawing cards. An automatic hot water heating system and a thorough ventilating system serve to enhance the comfort of the patrons.

The mechanical features and operating arrangements of the theater are praiseworthy. The operating room is up-to-date in every respect. Its walls are asbestos

lined and its two entrances are supplied with automatic spring doors, while the projecting aperture, as well as the peep-hole and ventilator are equipped with automatic shutters, so that in case of fire everything could be closed up tight and the flames confined to very narrow quarters. Both Edison and Pathé machines are installed. The machines throw a 15 by 12 picture on a 24 by 20 screen, 82 feet distant. There is no stage.

Apparently Messrs. Green and Labar are not superstitious, for their regular staff of employees numbers just thirteen, the complete list being as follows: Cashiers, Frances Harrison and Marguerite Delaney; doorman, W. H. Hawks; ushers, Phil Johnson, Harry Herzog; singers, Master Leslie, Miss Anna Rowan, Harry Rose; piano players, Frank Douglas, Johnny Beck; operator, George D. Strong; assistant operator, Emil Larson; porter, Frank Brown.

From twelve to twenty shows are given each day, the first performance beginning at 1:30 p. m., and the final at 10:10 p. m. Each show lasts about thirty minutes and consists of a film, a song and another film. Music is furnished by a piano and a high-grade phonograph and the sound effects are very good. The admission charge is ten cents.

The Crystal has plenty of competition, as there are a dozen other moving picture show houses in the city, fully half that number being in the downtown district. But Minneapolis seems well able to support these and more. At any rate the good ones like the

Crystal, are paying propositions without exception.

George D. Strong, the operator at the Crystal, claims to have invented a means of doing away with the flicker in motion pictures. He says that he can dispense with this at the sacrifice of very little light and without the added friction which makes some of the commercial "flickerless" machines so difficult to operate.

Strong is an old-timer and a well known character in show circles. He has been in the show business all his life.

The moving picture show business in Minneapolis is developing at a rapid rate. Hitherto these theaters have been confined almost entirely to the downtown district but now they are blossoming forth in suburban business centers. Sigfried, "the man of many faces," has established one at 506-8 Twentieth avenue, N., which will seat about 400. Louis Freidman is creating the Milo on Plymouth avenue, and no less than three others are going up at different points on Lake street, where there is a crosstown car line. Henry Green is putting up one at Lake street and Nicollet avenue, which is to have a seating capacity of 300 and Jim Agnew is interested in one of the others.

Opera in a Nickel Theater

There is another variety to be met with in South Halsted street, Chicago, in the great cosmopolis of the west side, where men from the four corners of the earth jostle each other into the gutter from the teeming sidewalks; where Greek and Italian, Jew, Chinaman, Pole, Russ, Hun—men of every nationality—work and fight and play. There is a tumble-down little frame theater, one story high, dark and forbidding of aspect, illuminated only by the light from a ticket window. Therein, for the sum of five cents, you may encounter the Halsted street standard of grand opera.

Attached to the theater is a permanent company of four or five players. An act from grand opera, a short play and a ballad or two, all in Italian, form the usual night's bill. To top it off, there are motion pictures—the only American feature of the entertainment. Everything else bears the stamp of Italy. The signs on the walls are Italian, the ushers speak in Italian, the audience applauds after the fashion in vogue in Italy, with noisy approval of that which meets its fancy, and hisses for that which does not.

The musical part of the programme is usually made up from a scene from one of the better known Italian operas—"Trovatore," "Rigoletto" or the like—garbled to lie within the vocal limits of the singers. Of scenery there is none, and chorus none. The "props" consist of a stillette, a realistic stickish-looking blade, with blood upon it that can be seen to the far end of the hall—for stilletoes, be it remembered, are the approved instruments for removing superfluous characters in grand opera.

However poor the voices of the singers may be, and horrible as the butchery of masterpieces might be to persons of musical education, still there is enough music left to place the performance on a plane considerably higher than the average American "coon shouting." Indeed, the clientele of the Halsted Street Italian Opera company sternly rebuked a recent effort to bring on "My Great Big Brudda Sylvest" after the operatic piece. "Four year-a old last Christmas" was the appreciation that it received, amid a chorus of Italian exclamations. Senti-

mental ballads in Italian, however, are well received.

After the musical portion of the program there is usually a short play, in Italian, which brings out the full force of the company. The wardrobe, besides the street clothes of the members, includes a frock suit, and to better enhance the ensemble, and deliver a righteous thwack at the star system which is declared to be the bane of the American stage, it is allotted to no one person, but is divided on a pro-rata basis.

At a recent performance a white-haired, puffy individual who played a "heavy father" took the trousers, which he wore in conjunction with a grandiloquent white vest, the hero took the high hat and stick, while the hero's bosom friend usurped the long coat, which he wore in combination with a pugnacious-looking derby.

The play progressed swimmingly, nevertheless, and to the evident delight of the audience.

Jury Jolts Missouri Sunday Law

The Missouri Sunday law has been given a jolt by a Montgomery county jury in the circuit court.

Barney Clemison built a new airdome near the Chautauqua grounds in Montgomery. During the Chautauqua, when W. J. Bryan and others were speaking on the Sabbath for a stipulated sum of money, Clemison opened his moving-picture show and put on the Passion Play, charging an admission of ten cents. He was arrested on information filed by the prosecuting attorney and the case went to trial.

Ministers of the various churches of the town were summoned, and it was made a test case.

The defense declared it was not a violation of the Sunday law to run a religious play on the Sabbath, whether in an airdome or a church.

The prosecuting attorney asserted it was in conflict with both the civil and moral laws.

The jury, after being out a short time, told the theater man to go his way and the state would pay the costs of the case.

Insane Hospitals Buying Machines

So much benefit has been derived by the patients of the Massillon, Ohio, state hospital from the moving picture entertainments furnished twice a week that Dr. H. C. Eyman, the superintendent, has opened negotiations for the purchase of a moving picture machine to be installed for permanent use in McKinley hall.

The moving picture entertainment at the institution were begun about a year ago. The patients now enjoy about two hours' entertainment each week.

Superintendent J. A. Anderson of the Shelby County (Tenn.) Poor and Insane asylum, will also ask the directors of the institution to purchase a projecting machine.

Kansas City Minister Praises Films

Rev. J. R. Postlethwait, in charge of the Twentieth street institute, Kansas City, Mo., said recently before a called meeting of philanthropic workers at the Y. M. C. A.:

"Give me enough money to purchase a moving picture machine, and the use of instructive and amusing films, and I eventually will make more good law-abiding citizens out of the children of the poorer districts than by months of preaching."

Some Questions Answered

By William T. Braun

In this department, answers will be given to questions upon any subject in connection with the conduct of moving picture exhibitions, the operation or construction of moving picture machines, the making of pictures or films, or any questions pertaining to the amusement business which can be answered without specific reference to any person or company. Questions are invited, and will be answered as promptly and as fully as possible.

Kindly give me a few suggestions on the best order to run the reels and songs in a motion picture theater.—J. P. H.

THE order in which you run the films and song depends upon the number you have for each show.

As an example take a program of two thousand feet of film and two songs for each show. To run this show off in the smallest amount of time, commence with the usual announcement slides, and follow with the illustrated song. If you are pressed for time between the shows, the operator can thread the first reel while he is running the song slides; although it is better to do this before he begins the show, so that he may give all of his time to the slides, thereby giving a better effect. The first reel of film should follow immediately after the song. The next song should follow the completion of this reel. A spotlight, foot-lights, or the house lights can be turned on for this song, just as you prefer. During this song the operator can remove the first reel, rewind it, and put the second one in the machine. The intermission announcement slide at the end of this reel will make a good finish. In the intermission the operator will have but the second reel to rewind and adjust the light. In this way the intermission period can be reduced to a minimum.

If you desire to shorten the show the second song can be left out and an announcement slide can be shown between the reels, requesting the audience to have a moment's patience, or the illustrated song can be run at this time instead of at the beginning, thus giving the operator time to change reels. In this case the operator will have two reels to rewind during the intermission.

In some shows three reels and two songs are given at each show. The best order for the above is to run one reel and then the illustrated song. During the song the operator can remove the first reel and put in the second, following the second reel with the spotlight song. While this song is being sung the operator can rewind the reel and put the third one into the machine. The show should be finished with the intermission announcement slide. Some operators have the rewind attachment near the machine so that they can rewind the film while they are running the machine. Only a first class operator should attempt this, as you must watch your screen and machine at the same time. It is always best to change reels during the song, so that the show will not be delayed, as the audience does not take kindly to delays.

* * *

Will you kindly give me a few pointers on the running of films and slides, making of announcement slides, and other details which help to make a good show?—P. L. M.

Your order is a large one, but we will do our best with it. The best marks of a well run show are the smooth order in which the reels and songs follow each other, the correct operation of the house lights, and the absence of delays or breakdowns.

A good deal of delay can be avoided and commu-

nication between the operator and manager obtained by the installation of an electric bell or buzzer system. A bell or buzzer should be placed in the operating booth and one below near the switchboard. When the manager is ready to start the show he can give the operator a signal which should be answered by one from the operator, signifying that he is also ready. This may be taken as the signal to turn out the house lights and the operator should start the show at once. When the first reel is almost over the operator should signal the manager so that the singer and player can be ready with the song. The operator should give the same signal at the end of the last reel so that the house lights may be turned on at once. It is always best for the manager to give an answering signal to the operator so that he may know that his signal has been heard. If the operator desires to speak with anyone he can give a double buzz so that the person can come to the door of the lamp room. A number of signals can be arranged and will easily repay the expense and trouble of the installation.

On receiving your reels from the film exchange it is a good idea to run them slowly through the rewind, repairing any bad places or loose patches. If your reel does not contain about ten feet of blank film or header a sufficient amount should be attached. This will leave plenty of film to pass through the machine and the take-up, leaving enough blank film so that the light can be centered before the title appears. Blank film can be purchased very cheaply from any film exchange or it can be made by washing off the emulsion from an old piece of film.

Most machines are equipped with a take-up attachment from which the reel can be easily removed and placed in the rewind apparatus. Some machines are so arranged that the film can be rewound onto the top reel without removing the lower one from the machine. This should not be done while you are showing slides as you are always liable to shake the machine and the picture will jiggle on the screen. If you run the film into a tank a large amount of caution must be used in rewinding the film as it is very liable to snarl or rip. The best way to rewind from a tank is to hold the film sidewise between the thumb and forefinger at the level of the upper reel. In this way any break or rip in the edge of the film can be detected. Never hold the film flatwise between the fingers while rewinding, as the film will surely become scratched up and more easily ripped. Also do not pull down on the film while rewinding, as it can be wound plenty tight enough if the reel is run at the right speed.

When you receive the song slides from the exchange, they should be carefully cleaned as it is very easy to get finger prints on the slide, which show very plainly on the screen. In handling the slides place them near the machine in the correct order and take hold of them only by the edges so no marks are made on the glass in putting them in the slide carrier. Care

must be taken not to shake the carrier when dropping the slides in as this will give a bad effect on the picture on the screen. Be careful not to leave a slide in front of the light any longer than necessary, as they become heated very quickly and are liable to crack.

The dissolving apparatus gives the best satisfaction in running slides, but can only be done with two lamp houses. The best way to run slides with one lamp house is to let the dowsers or light shutter cover the slide when you push the carrier over, as a picture moving across the curtain and another appearing, or the removal of the slide and the white of the curtain does not appeal to the audience. Another way is to flash a piece of metal or colored glass in front of the slide while moving the carrier and remove it after the new slide is in place.

Announcement slides help to give a finished effect to a show. They may be made in several ways. One is to use a plain glass slide and print the announcement on it with a fine hairline brush dipped in India ink. This can be done in a very few minutes. Another more permanent and satisfactory way is to write your announcement on a thin transparent gelatine paper by hand or with a typewriter and sprinkle with a specially prepared powder to intensify the letters. The paper should be placed between two glass slides and the edges bound with black binding paper. The slide can be marked with a slide marker, or star put on, so that it will not be put in upside down or wrong side to the light. The above supplies can be obtained from any film exchange.

The operator should always have a number of tint slides in the various colors and shades. These can be obtained with the gelatine colored sheet or made of colored lantern slide glass. The latter is more durable as the gelatine is affected by the heat of the light. These tint slides can be used on spot light, vaudeville turns or even portions of film. They can be purchased from any film exchange.

Development of Motography

In order to secure faithful and really lifelike motion pictures, says the *London Times Engineering Supplement*, it is essential that the speed with which the scene on the film is passed before the eye should approximate as closely as possible to the time intervals between the photographs, but this, in the existing form of the apparatus, presents serious difficulties. To reduce the flicker, which occasions discomfort, and even in some cases headache, it is customary to drive the machines so rapidly as to change the pictures at a greater speed than that at which they were originally produced. The effect is to give an unreal and hurried appearance when the scene is one taken from actual life; the movements are intensified into gesticulations, and much of the action is changed into burlesque. Moreover, the rapidity of the motion causes undue wear and tear and damage to the films. Among the expedients which have been adopted with a fair amount of success to overcome the flicker is the use of a piece of violet glass or wire gauze, inserted in the center of the opening in the revolving shutter, exactly opposite to the dark part and equal to it in area. This tends to reduce the periodicity of the flicker, but it is obvious that it must also cut off a good deal of the light. It is, moreover, compulsory on the Continent,

though not insisted upon in England, to interpose a water tank between the light and the film, which must also give rise to some loss of illumination. In the absence of the tank safety is attained by the use of an automatic device, so that, in the event of a stop, the light is cut off from the film. This is known as an "automatic cut-out," and is in general use with English machines.

A recent improvement is embodied in the "dioptic cinematograph," in which two projection-lenses converging upon a common center, are used simultaneously, with two identical films, illuminated by preference from a single source of light. The shutters in this form of apparatus are so contrived that as the image projected from one lens is being cut off, in order to permit the change of picture to take place, the image projected from the other lens is being exhibited. In this way not only is the illumination of the screen at all periods absolutely equal and uniform, but also the images in course of being projected on the screen dissolve one into the other without any obscuration or flicker. An advantage of this system is that the instrument can be worked at the slowest speed and yet project pictures continuously, without creating flicker. In the ordinary single-lens machine it is difficult to synchronize the motion with the gramophone. This difficulty is chiefly due to the speed of working needed to reduce flicker, and has led to the disuse of "singing pictures" in many theaters. But with the dioptic cinematograph it can be overcome.

A Vacant Chair Signal

The development of the photoplay theater, with its continuous performance, has introduced new conditions demanding novel methods of treatment. Patrons arrive at all times, generally when the lights are down, and leave at equally variable periods, so that seats are constantly being vacated and refilled. In the gloom pervading the auditorium (if that term can be applied where the performance is purely spectacular) it is difficult for the attendants and impossible for those who have just entered from the daylight to spot vacant seats, and the result is that much disturbance and inconvenience is caused to those who are watching the screen. To overcome this difficulty, Mr. P. T. Kenny has invented and patented an ingenious system of chair signals. This consists in the attachment of a small post to the end of each row of chairs, in which are mounted as many miniature lamps as there are seats in the row. Each chair is provided with an electric contact which closes the circuit of one of the lamps when the chair is unoccupied, and thus shows at a glance along the gangway, exactly where the vacant seats are situated. Further, colored glasses are attached to the posts, which by their respective tints indicate the prices of the vacant seats, and alphabetical indicators can be added which remain alight while any chair in the row is vacant. Where this device is used it thus becomes possible to ascertain, even in pitch darkness, exactly which seats are occupied and which vacant, and to direct patrons to their places at once, without the slightest confusion in the gangway. The number of attendants may also be reduced. An extension of the system to the box office, if desired, enables the attendant there to display on an indicator fitted with similar lamps, the condition of the seating accommodation at any moment, so that parties wishing to occupy adjoining chairs can be shown instantly where groups of vacant seats are available.

Recent Films Reviewed

A PLAIN SONG.—Biograph. This film is a good instance of the fact that a simple episode from every-day life can, if presented sincerely and truthfully, fill a thousand feet of film and hold close interest every foot of the way. The plot is concerned with a girl's temptation, her partial surrender, and ultimate victory. It is very, very old, but, as here portrayed, not in any sense hackneyed, because the Biograph company has presented it all anew, just as if the thing had never happened before, carefully laying the motives for every element of the action, proceeding from cause to effect, and not slathering the piece with stale romance and conventional sentiment. The piece shows observation of life, and not just a rehash of stage tricks and stock situations. Of course the result is impressive, valuable, and of real interest. Much credit is due the actors, several of whom hit off types with great success.

THE COWPUNCHER'S GLOVE.—Edison. Here a rambling and rather incoherent plot is given distinction by the Edison settings, the Edison photography, the Edison acting, and by all those points of fine workmanship which have characterized recent Edison productions. The Edison subjects sometimes lack a central inspiration, but the material side is seldom found wanting.

PAUL AND VIRGINIA.—Thanouser. It is usually good advice to tell a man to "keep his shirt on," but we decidedly advise the actor who played the part of Paul in this piece to take his shirt off the next time he essays the role of a child of nature whose costume consists principally of his own skin plus a few trimmings. Baggy underwear, where skin ought to be, looks like the Arch-Fiend (alias, the Devil). This, combined with a lot of skips and jumps and skittish pranks (Oh, you child of nature!) made Paul cut quite a figure. The audience enjoyed him immensely. Virginia was much better. She looked the part and acted with a natural grace, buoyant yet dignified. The production was adequate up to the point of the tempest and shipwreck, which fell down deplorably. Better to have left it out altogether. From here onward the photoplay adapters have departed from the original story, and maybe they were wise. Paul in his nude underwear would have spoiled Virginia's funeral.

THE INDIAN LAND GRAB.—Champion. This Film sets a new standard for inferiority, pushing the limit one degree lower. Such a plot and such people! Such a cheap conception of life! And that degenerate heroine, a white girl, a "society" girl, chasing an Indian and begging for his kiss. The offensive thing about it is the way she dogs his heels and literally forces herself upon him. We couldn't respect a girl who would so cheapen herself over a white man, and when the object of her misguided passion is an Indian, a member of an alien and inferior race, our feelings simply revolt at the idea. It takes such an example to make us realize that there is really a moral law, a sentiment, a prejudice—call it what you will—against a union between a white girl and a member of a colored race. Champion should have remembered this and spared a bad blunder. Criticism could level almost every possible adverse charge against this film, except one—the plot was not stolen.

THE GREATER LOVE.—Edison. As an actress, Mlle. Pilar-Morin is a live wire; she exercises a galvanic influence on this drama, investing every scene with dynamic qualities. She holds the attention like a magnet because she is constantly "putting something over." Her technique has an infinite variety, changing like a chameleon under the emotional color of each passing instant and every look and gesture is a revelation of the soul. Her dexterity, her facility, her sheer histrionic ability, is absorbing to watch. But does she do more than fascinate the eye and cast spells about the mind? Does she penetrate the heart of her beholders and stir emotional depths? That is not so certain. She does not, at least, in this piece. The interest lies not in the woes and throbs of a suffering mother; it lies wholly in the acting of Mlle. Pilar-Morin. The moment she stops acting, the moment she drops into repose (as in the scene where she falls exhausted on the judge's doorstep), the interest sags and all but stops. We feel no sympathy for the

exhausted mother—only a sense of regret that Pilar-Morin has ceased to act. Pilar-Morin is a virtuoso of dramatic technique, going through the gamut of stage tricks with the ease of a pianist running his fingers over the keyboard. And, as often happens with piano virtuosos, we forget the music while watching the pianist's fascinating dexterity, so with Pilar-Morin we lose the effect of the drama under the hypnotism of her technique. The Edison company has surrounded its star with capable acting support and an excellent general setting. All in all, a film of the highest class.

ARMS AND THE WOMAN.—Edison. How real that old stage-coach seemed coming down the country road, how human the driver, and how natural the townspeople hanging around the postoffice, swapping news with the driver and noting incidentally who should arrive and who depart! It all bore the stamp of reality and life. Another scene, strong in its convincing qualities, was that in the gambling house, the types were so good and the action so true. The plot has originality, the acting is capably handled and the photography shows fine workmanship. We are learning to expect something different and out of the ordinary, some point of exceptional excellence in the Edison releases, and we usually find it.

COCOANUT PLANTATION.—Pathé. A Pathé colored scenic, the high quality of which everybody knows. This is not as beautiful scenically as some that have gone before, but the industrial features more than fill the gap.

AN ANIMATED ARMCHAIR.—Pathé. A rattling good comedy, spirited, witty and mirth-provoking. The actors frisk through their parts, and the whole effect is racy. The comedian marred one scene by explaining things to the camera and gesticulating to the walls of the room. He is a constant offender in this respect, and critics are praying for his reform. In all other respects he is an excellent comedy actor, and can always be depended on to make things go. He has a capable team-mate in the leading lady, who seems to be a recent addition to the Pathé forces.

THE MEXICAN TUMBLERS.—Pathé. Here we see some spirited acrobatic work done by the Ramon Garcia troupe. There are about ten of them, and each does some unusual stunt. The star performer is a young girl who allows herself to be tossed about in daring style. Some of the men turn cart-wheels so fast that the camera couldn't keep up with them, the motion looking jerky in consequence. These acrobatic subjects please all classes, and make excellent fillers.

A BORDER TALE.—Pathé. There is a grand opera flavor about this film with its tavern room ensemble, its banditti, its gypsy dancing girl, its debonair soldier hero, its bombastic villain, etc.; and even more reminiscent of grand opera is the impassioned vacuity of the plot. There is a great deal of blood and violence all about nothing. The scenery has a proper romantic touch, and the coloring adds much beauty to the general effect.

A RAMBLE IN CEYLON.—Eclipse. All who love elephants and babies will enjoy this scenic for we see both species at their very cutest moment—taking a bath. They both seemed to enjoy it, and we view their ablutions with delight. There are other interesting features, all shown in beautiful moving photographs.

THE RETURN AT MIDNIGHT.—Eclipse. A drama of considerable power—more power, in fact, than will appear to American audiences, for we of the United States can scarcely appreciate the extent and force of parental authority in France, and therefore the gravity of the rupture between this father and son will miss much of its poignancy. The acting, though tending somewhat to excess in the expression of emotion, is in the hands of capable players, and the ensemble ("team-work," as some like to call it) is consummated with fine artistry. The actors "feed" to one another with admirable restraint, no one of them trying to monopolize attention; as a consequence, the spectator gets the salient feature of every passing

situation. Many of our American actors would do well to emulate this practice. They too often sacrifice the harmony of a scene in order to "toot their own horn." The Eclipse quality prevails throughout the material features of the production, and we hope the vitality and truth of the theme indicates that Eclipse is recovering from its recent spell of romantic vapors.

GOUNOD'S AVE MARIA.—Ambrosio. This subject is absolutely unsuited to the temper and disposition of American audiences and should never have been imported. The sickly, morbid sentiment of it is enough to make the average photoplaygoer curl up his toes in acute discomfort. The story is concerned with two melo-maniacs, a sentimental, consumptive girl, and a male violinist with long hair—the type which ordinary people instinctively despise. They are brought together through common admiration of a religious melody—Gounod's Ave Maria—and their admiration for the tune soon extends to each other, their souls drawing together in an affinity that is based more on music than on sex. Pretty soon the girl dies of consumption (in full view, with all the sickening details fully elaborated), whereupon the disconsolate violinist goes out and jumps into the sea. The effect of the piece, with its morbid, diseased, wishy-washy sentiment, is indescribably repellant. It fills one with an irresistible impulse to rush out into the open air. In the theater where this reviewer saw the piece, several people did, in fact, rise, during the progress of the death-bed scene, and march out with a snort of resentment. No exhibitor can afford to show such a film. On its material side the film is quite beautiful, as Ambrosio productions usually are, but this only seems to add to the uncomfortable impression, leaving nothing tangible and definite on which to void one's resentment.

THE CLEVER DOMESTIC.—Pathé. A slap-stick concoction, not meriting the name of farce. The only excuse for such a subject is that it shall create laughter; if it cannot do that it has small reason for being. An audience of 700 people viewed the film with only faint demonstrations of amusement, so we judge that it missed its purpose and might better have been left undone.

WHAT A DINNER!—Pathé. There is a lot of fun to this trick film, though not much coherence. The trick features are much better than the acting, which is of a slap-stick variety, further aggravated by shameless mugging at the camera. Good trick features will make any film go, and it is a wonder we don't see more of them.

THE TALE THE MIRROR TOLD.—Pathé. Here we get a touch of Pathé Freres at their best. Story, real and convincing; acting, high class; and settings rich and appropriate. The situation is highly dramatic, yet handled naturally and with restraint. There is a good moral to it also, and a great deal of human nature. There seems to be no producing company whose quality is so variable as that of Pathé Freres, and when they give us their best we ask for nothing better.

A TIN-TYPE ROMANCE.—Vitagraph. Once more Jean, the dog-actor, brings two hearts together to beat with but a single throb, and smoothes over rough places in the course of true love. Small thanks does Jean get, however, for the lovers sit enwrapped in each other's arms, unmindful of the rising tide, and unheeding of Jean's entreaties to pull him (or her, surely such an inveterate matchmaker must be of the feminine sex) out of the water. The picture closes with Jean still struggling, and we never know whether he sank or swam, or whether the lovers finally came to, and took pity. In other words, the picture closes on suspended action, which gives a rather bad effect, like stopping a piece of music on the chord of the dominant seventh. But that is a small point. Jean's participation gives the drama a novel touch, and all goes to make a pleasant romantic comedy.

THE PREACHER'S WIFE.—Vitagraph. The Protestant minister, as he appears in motion pictures, generally cuts a pretty poor figure. In manner he is stiff and sanctimonious, or else fussy and fidgety, and mentally lacks a proper poise and balance—really a sense of humor—throwing moral spasms over piccadillos. There is some excuse for this mode of portrayal because some ministers have given grounds for it, but it is hardly just to the cloth in general, and serves to belittle their calling in the eyes of the multitude, which is not a very good thing. The preacher depicted in this film is of the conventional type, stiff and intolerant, and really makes quite a fool of

himself enforcing petty notions of propriety on his sweet little wife, who has just enough faults to make her human. In the swirl of his moral tempests, he loses dignity and temper, forgetting to be a gentleman, and behaving in many ways like the customary "brute" husband. Small wonder the wife leaves home and consents to return only when he has come down off his high horse and promised to reform his moral ways. The situation has a problem in it, and stirs interest of the intellectual kind. There is a suspicion of excess in the preacher's moral frenzies, however, and this serves to invalidate the argument somewhat, because we feel that the young wife rebelled not so much against her husband's unreasonable morality as against his churlish high-handed manners. Part of this defect may be charged up to the actor, who stormed about more than necessary. The rest of the acting was reasonable, convincing and in good taste.

JACK FAT AND JIM SLIM.—Vitagraph. Here a drama has been cooked up as an excuse for introducing Coney Island, and though the excuse is a rather lame one, the end justifies the means, and we all sit back comfortably and enjoy a visit to Coney's strenuous amusement resorts. The fun of such places is in watching others "do it," and here we get a maximum amount of fun for a minimum of exertion. As before intimated, the dramatic side of the film is quite conventional and not a bit convincing, but who cares? Coney Island is a sufficient *raison d'être*. Consider the film a scenic, and it is mighty good.

THE TWO SCHOOL-BOARDERS.—Ambrosio. Some Peck's Bad Boy stunts of considerable originality, acted with spirit and zest. The final picture, showing the boys making saucy faces at the camera, is more disgusting than funny, and should have been removed.

A CHILD'S STRATAGEM.—Biograph. It is very, very doubtful if any child would have the ingenuity to think up this stratagem. In the first place she would scarcely be able to realize the serious nature of the rupture between her parents; children never really appreciate the meaning of such matters; and secondly, nothing short of a miraculous precocity could have made known to her the psychological effect of her pretended abduction. A grown person might have foreseen its effect on the warring parents, but scarcely a child. The whole situation is artificial—above all, the foolish quarrel between the parents, and the scene that brought it about; so it is not surprising that such a counterfeit drama stirred no great depths of interest of emotion. The child herself is not engaging; we heard no expressions of "Ain't she cute," or the like. Her acting was mechanical and too obviously learned by heart. The elders acted skilfully, doing what they could to give plausibility to a forced situation. Admitting the artificiality of the plot, the details are worked out with great care and lucidity; and those unthinking persons who form a majority of every audience may be deluded into the belief that they are watching a portrayal of real life.

JUDAS MONEY.—Ambrosio. A dark, somber thing, presented in beautiful manner, with fine artistic effect. To see a father shoot his son dead is not in the nature of a pleasant diversion, but the cur fully deserved it and we approve the deed. Acting and settings and the whole production are of a high quality.

"CIRCLE C" RANCH'S WEDDING PRESENT.—Essanay. A film of uneven merit, some features being quite good and some unsatisfactory. The school-room scenes are good, so is the pacification of the supposedly belligerent cowboys, the girl appeals with her natural acting, and the cowboys form a picturesque group. One of the latter, the leader, acts with irritating self-importance, however, giving undue emphasis to his gesticulations, after the manner of one who hammers down the point of a joke. Another offender is the ranch owner's son, with his swaggering manner and high-handed ways. The screen apprised us that he was a college graduate, but a fellow who fails to take off his hat in the house, keeping it on even when introduced to a lady, and jostles his father about the room like a piece of baggage, has more the manners of the bar-room than the class-room. It is to be questioned whether the introduction of the ranch-owner's son and the subsequent love affair does not weaken the effect of the film as drama. The point of the piece was the cowboy's unselfish endeavor to render the school-teacher happy by sending for her mother. When the girl "lands" the ranch-owner's son, matters take on

a different complexion and the cowboy's big-hearted action dwindles down to a small result, the mere opportune arrival of the mother in time for the wedding. What would have filled the girl with happiness under the original conditions, now becomes a mere drop in the cup. By the way, that was quite a buxom figure of a woman for one whose life depended on a change of "climates." In spite of some of these deficiencies, the piece achieves a good measure of success, because humor and sentiment are mixed to form a dramatic concoction which is pleasant to the taste.

MOULDERS OF SOULS.—Reliance. A problem drama of great interest and undoubted truth, though the solution will not please sentimentalists. The intellectual nature of recent releases from this firm shows that they are going in for good things. Their ensembles are ragged now and then, and once in a while the dramatic current wavers, but these are the characteristics of a new organization and will improve with time. On the other hand, the company has brought together so much good acting ability, and shows such a disposition to do first-class things, that one is almost tempted to drop into a clairvoyant mood and conjure up rosy visions of the future. Already Reliance has become a feather in the cap of the Independents.

Posters vs. Bulletins

The use and abuse of posters for moving picture theaters has been a much discussed problem. Nearly every film manufacturer now gets out a different poster for every release, and if each exhibitor would use a new, fresh poster of the kind prepared by the manufacturers, there would be an end to the question; but these posters are an expense that many exhibitors do not feel like incurring, and are oftentimes hard to get.

Either to reduce the expense of posters, or to fill a vacancy, many exhibitors use posters that are not at all in keeping with the subject of the film. This practice, in many instances, has the effect of deceiving the public, and if allowed to run is bound to work a detriment to the business.

To help the exhibitor to overcome this difficulty, most of the film manufacturers have recently adopted the practice of issuing a separate bulletin for each film. These bulletins are generally printed on one side of the paper only, and it is intended that the exhibitor should paste them up in the entrance lobby of his theater. This system has many advantages. By providing a bulletin board, using the proper kind of paste and keeping the bulletins, when received from the manufacturer, in good condition until the exhibition of that film, the exhibitor is enabled to present to the public a neat, clean synopsis of that day's show, which will be accurate.

It is the intention of every film manufacturer to put these bulletins in the hands of every exhibitor who desires them. All the exhibitor has to do is to write direct to the manufacturers, asking to be put on the mailing list, and the bulletins will be forthcoming. This will be done, whether that particular exhibitor uses that manufacturer's film or not. In fact, it is the desire of the manufacturer, to give their bulletin as wide a spread as possible, because they consider it good advertising. Many manufacturers pride themselves on the size of their mailing lists; and, paradoxical as it may seem, this desire for publicity in many instances works a hardship on the exhibitor. Many moving picture enthusiasts soon discover that these bulletins will be mailed free, and being anxious to learn as much about the photographs as possible, write to the manufacturers to be put on their mailing lists. This the manufacturers gladly do, and at first blush it might seem an advantage to the exhibitor; but it is not. Having received a bulletin, describing a film he is

very anxious to see, the patron is very apt to pester the life out of his favorite exhibitor until that film arrives. It stands to reason that all exhibitors cannot use first run film; yet with the bulletins announcing the release day of every film scattered promiscuously in the hands of the public, many an exhibitor has had his show severely criticized, by those who "know it all," because his reels were thirty or forty days old. If a film has never been shown in a community, it is just as good as first run for that town, providing the film itself is in good condition, and until the arrival of that film, it is not necessary that the public at large should be educated in its details. The advertising of films to the public at large should be left to the exhibitor, that he may do it in his own way, and at the proper time.

A concrete example of this abuse of the bulletins is found in the experiences of a certain manufacturer. In a particular town this maker had eight addresses on his mailing list to receive his bulletins of releases. One day an exhibitor from that town came into the manufacturer's office and complained, saying: "I am the only exhibitor in my town, yet you are sending about a dozen bulletins into that town every release. As a consequence when I do run my films, which is a thirty day run, there are always about fifteen or twenty knockers scattered throughout the audience, telling them all about the films and saying it has been released a long time. The film is first run in that town, and having a good film exchange, it is a good clean picture; but at that I tell you those knockers hurt."

The manufacturer investigated this case, and found that it was as the exhibitor had stated, and from now on all those who get his bulletins must prove themselves to be connected with some theater.

This seems to be an excellent rule, and should be adopted by all manufacturers. The bulletin properly used is an excellent idea, but they have no place in the hands of the public.

M. P. Statistics of the Cities

From statistics that have been carefully gathered it appears that 17,000,000 people visited the moving picture shows of San Francisco the past year. On Sundays the average attendance is 100,000 and on Saturdays it is only 20,000 less. The amount of money invested in the shows in the Bay city is \$2,000,000, on which it is said the profit is seventeen per cent annually.

Seventy-five thousand people daily visit the moving picture shows in Milwaukee. There are twenty-five moving picture houses in Milwaukee, with an average seating capacity of about 300. Each of these places is emptied and filled from ten to twelve times a day. This means that nearly one-fiftieth of the population daily finds diversion in this way. It does not take into consideration the floating population which forms a large part of this figure.

Cincinnati, with 360,403, is decidedly a moving picture town, with eighty-three places. This means that 249,000 people, or one in every 14 persons in the city, daily attend these shows.

Detroit, with a population of 465,766, has only thirty-nine places, which means that one-fortieth of its population are devotees of the films.

In St. Louis it is estimated that 175,000 persons visit the motion picture houses each day; or about one-fourth of the population.

Of Interest to the Trade

By L. F. Cook

Studying the Motion Picture Business

In the early days of the motion picture—which are still fresh in our memory—the whole business was largely a matter of speculation. Men jumped into it, without any real knowledge of the business, hoping to make a few easy dollars, and prepared to jump out at the first sign of a slump. Few guessed that the making and showing of motion pictures would attain in a few years to the dignity of a soundly established business, and pay big dividends upon an investment of many million dollars.

That, as we know, is just what happened. The motion picture met with almost instant success. It took a firm hold upon the hundreds of thousands of people who enjoy a good, low-priced, short-timed show. It developed an adaptability to the demands of different localities, and widely different classes, that at once broadened its field and established its permanence. The motion picture has come to stay; it offers big opportunities to the man who will stay with it, and learn to profit by its opportunities.

The motion picture man can no longer afford to “take a chance”; he must know what he is doing. He can get that knowledge in two ways—by experience and by study. A certain amount of experience is necessary and valuable, but experience is costly and takes time. It is cheaper, quicker and just as effective to learn by the experience of others—that is, by study. The man in any business who thinks he can “go it alone” and make a success of it, is a hundred years behind his time. You can make competitors swell your own receipts by learning to profit by the mistakes they have made.

The American School of Correspondence (Chicago) is the first educational institution to recognize the need of careful, systematic instruction in motion picture work. It is offering a course comprising all phases of motion picture making and showing, and including as well some new and valuable work that will increase the profits of the motion picture theater. The course is essentially practical and is worthy of the careful attention of every motion picture man, par-

It will surprise men who have been in the business from the start to discover how much there is for

one to learn. Those who have grown up with it will not feel any great need of study, but the more recent comers, and those who are planning to enter the field, will save themselves some costly mistakes if they will post themselves on what has already been done, and what they have to work with. The motion picture business comprises three great branches: the making of the pictures, the operation of the projecting machine, and the management of the theater in which they are shown. It stands to reason that a man may be an expert in one branch and yet have but little knowledge of another branch which it would pay him to understand.

It is the business of this publication to boost the motion picture business. We can do it no better than by putting the facts before you. The chief fact is that you must know your business as well as any man in your particular line. The men who succeed in the next ten years will be the ones who base their progress upon knowledge—who know what they are doing before they make the start. If you feel shaky on any point that you ought to know, buckle down and study.

The motion picture business is neither very complicated nor very technical; but it has just enough quirks in it to make it worth your while to study it. If it did not present some difficulties everybody would be in it and there would be no money in it.

E. M. Smith, partner of A. J. Gilligham in the Vaudette and other theatrical enterprises, of Detroit and Grand Rapids, Mich., confirms the announcement of the sale of the National Vaudette Film Company of Detroit, to the

General Film Company of New York, negotiations for which have been in progress several months.

The announcement is made in St. John, N. B., of a merger of moving film producing companies in Canada, in effect throughout the Maritime Provinces, the Kinetograph Company and the Kleine Optical Company merging under the name of the Kinetograph Company.

This merger has already been in operation for some time in the United States and Western Canada, doing business in those territories under the name of the General Film Company.



Hello, fellows! Remember the guy who said: “Look wise, but say nothin’, then nobody will know the difference.” Well, that’s me!

PUP SOCRATES.

Copyright 1909.
Theater Film Service.

Supplies for the Exhibitor

The Exhibitors Advertising and Specialty Company has recently leased a whole floor at 105 East 14th street, New York City. Arthur B. Jacobs, president, and Ben Title, secretary-treasurer, are the incorporators of the company, which is only about six months old. The statement embodied in the first sentence may be considered astonishing when we realize that the company began its operations with a desk room in the rear of a film exchange. The new company is making a specialty of all kinds of advertising supplies for the exhibitor; for example, it carries in stock posters suitable for all releases, both stock posters and the special posters produced by the film manufacturers being handled. The company is also making a specialty of a handsome lithograph frame for theater lobbies. These frames are made in any color scheme desired

Popular Magazine for Film Fans

Publishing a popular magazine is always an attractive proposition, superficially at least, and the interests comprising the Motion Picture Patents licenses contemplate getting into the game. They figure that with a tremendous field, a big list of available agents and considerable advertising within reach, prospects for success are good. A letter to exhibitors on the subject says in part:

A well-known publishing house has offered to publish a monthly magazine, to be called the *Moving Picture Story Magazine*, containing short stories of all the leading makes of moving pictures that are being exhibited during the current month in licensed houses. This will be in no sense a trade magazine. No trade names will be mentioned, the magazine being purely one of entertainment and published for the public. The plots of our moving pictures will be rewritten by well-known magazine writers, and the book will contain each month about two dozen short stories. The illustrations will be of the highest and most artistic class, and it has been suggested, in addition to the fiction stories, to run each month a department devoted to personalities of well-known picture players. The price of the magazine will be 15 cents (10 cents to dealers), and it will be in shape and size similar to the *Century*, *Munsey's*, or any popular magazine. It will be sold in moving picture theaters to your patrons, and will also be on sale at all newsstands, railway stations, department stores, and other places where books can be obtained. You can readily appreciate the tremendous interest such a magazine will arouse and how greatly it will increase your patronage. Persons never having been in a moving picture theater will read in the magazine stories that greatly interest them, and the logical consequence will be that they will make it their business to find out where those stories can be seen in picture form and will go and see them.

If the publishers of the promised magazine can keep its pages free from the taint of the house organ, the idea may prove a good one.

Princess Company Buys Three New Theaters

The Princess Company of Louisville, Kentucky, has just added three vaudeville houses to its holdings. This company began its career as amusement purveyor with the installation in Louisville of the moving picture houses known as the Orpheum, Casino and Columbia theaters. The company then entered the vaudeville field with a summer campaign at the Avenue and then at the Gayety. At the beginning of the season the Princess Company leased the Hopkins theater and has since acquired the Wells Bijou, at Evansville; the Lyric, at Chattanooga, and the Orpheum, at Birmingham, and negotiations are pending for the taking over of houses at Mobile, Knoxville, Pensacola and New Orleans. In addition to this the Princess Company is associated with Jake Wells, of the Wells circuit, in the management of one or more houses in Nashville, Tenn.; Atlanta, Ga.; Memphis, Tenn.; Norfolk, Va.; Richmond, Va.; Portsmouth, O.; Petersburg, Va.; Tampa, Fla.; St. Augustine, Fla.; Charleston, S. C.; Augusta, Ga.; Columbia, S. C.; East St. Louis, Ill., and other points in the south and south-west. Over this extensive territory acts booked by the Princess Theatrical Exchange are sent after a preliminary engagement at Hopkins theater in this city, which is known as the "try out" house. This exchange headquarters is in the Casino theater building, under the management of John B. Simon.

The "men behind" the Princess Company are W. Allen Kinney, Irvin C. Simon and Jake Wells.

EXTRA!  EXTRA!!

— A —

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AT

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Near Osborne St.

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KING PHAROAH OR ISRAEL IN EGYPT

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אדער

קעניג פרעה **דיא אידען אין מצרים**

פערפעהלס גוט צו זעהן דעזען פראבאטאליען היסטארישען דראמא וויא משה רבינו בעט דאך, ביא דעם קעניג פרעה צו בעפרייען די אידען. פרעה ענטוואנט איהם. זעהט דיא שטראפן פון דיא 10 מכות. זעהט וויא דיא כבודים שטארבען. אויך וויא פרעהס אייגענער כבוד שטארבט. נאך דיא אלע שטראפן ווערט פרעהס הארץ ווייכער אין ער בעפרייעט דיא אידען נאך 400 יאהר שקלאפערייא ווערט מן וויא דיא אידען געהען אויס פון מצרים מיט משה רבינו אלס פיהרער.

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Exhibitors Advertising & Specialty Co. 105 East 14th St. New York

Some of the Exhibitors Advertising and Specialty Product.

and add greatly to the attractiveness of any theater. Another feature of the business is a printing department for producing hand bills, dodgers, half-sheets, full-sheets, cards, etc., as well as a variety of snipes with catchy sayings especially suitable for picture theaters. A new department recently added is provided with all kinds of electrical supplies, such as carbons for direct and alternating current, both for projecting machines and outside arc lamps, and parts for projecting machines. It is quite evident from the company's literature that it is prepared to supply the up-to-date exhibitor with almost anything he wants in the line of advertising material or general supplies. Such exhibitors will do well to get in touch with the company, whose address may be found in our advertising pages.

The Gnome Leading Lady

This is a picture of Miss Mildred Hutchinson, leading lady for the Gnome Motion Picture Company. Miss Hutchinson's extreme youth, so apparent in the picture, does not argue in the least against either her experience or her unusual ability. Indeed, she worked in pictures for the Edison, Vitagraph and Melies companies when she was little more than six years old, and has since appeared on the regular stage.

The Gnome Company is specializing on juvenile productions, for which there is a tremendous demand. Children form a very large portion of the average mov-



Miss Mildred Hutchinson.

ing picture audience, and it is well worth while to make a special appeal to them. Such appeal surely could have no better vehicle than the expression of such talent as Miss Hutchinson's, and her popularity and that of Gnome pictures are already assured.

Volcano Pictures Coming

To take an action picture of Mount Shishaldin, Alaska's giant volcano, and to record on film the birth or death of an island, if any happen to be born or destroyed while he is in the vicinity, is the ambitious season's work that has been mapped out for next summer by B. B. Dobbs, the moving picture man, who recently arrived from the north.

Dobbs received a letter from Attorney-General Geo. W. Wickersham requesting him to come to Washington and give an exhibition of his pictures, taken during the past three years, before the cabinet officers and members

of congress. The attorney-general asks the privilege of being allowed to use some pictures enlarged from the films to illustrate his report on Alaska.

Pictures of the U. S. Fleet in European Waters

Pathé Frères will release on Wednesday, December 28, as a part of their regular release, a short film showing the U. S. squadron with the U. S. Battleship Louisiana bearing the Admiral's flag steaming up the English channel, and coming to anchor in Cherbourg harbor. The steam launches land large parties of the sailors, glad to get ashore, and the picture shows many of them placing their feet on French soil for the first time. The photography is exceptionally good, and the picture is bound to make a big hit with the public.

Indiana Exhibitors Raise Prices

A motion picture combine has been formed in New Albany, Ind., by virtue of which the price of admission to the motion picture shows in the city has been doubled without doubling the number of pictures shown for each admission.

The proprietors of all the moving picture shows in the city have announced that commencing April 1, the price of admission to the shows will be increased from five cents to ten cents.

To Inspect Kansas City Shows

An ordinance introduced in the upper house of the council of Kansas City, Mo., for the regulation of moving picture theaters, was referred to the committee on streets, alleys and grades. It provides for the appointment of a board of inspectors composed of the fire warden, city electrician and superintendent of fire alarms, whose duty it shall be to determine the width of aisles, the character of seating, the style of exits and entrances and the kind of materials to be used in the operating booths.

Moving Pictures of Banana

E. B. Atchley, for many years telegraph editor of the St. Louis *Globe-Democrat* is en route to Nicaragua on a novel mission. He is going into the interior of Nicaragua with a moving picture machine expert to get a series of views on both rubber and banana plantations. He will get pictures of cutting and loading bananas at the plantations, loading on steamships and unloading at New Orleans and re-loading on the refrigerator cars.

Pennsylvania Loses License Case

Justice Walling, in the criminal court of Erie county, Pa., in the suit of the Commonwealth of Pennsylvania against D. H. Connelly, proprietor of the Happy Hour theater in Erie, to compel him to take out a regular theater license because he was playing two vaudeville acts with his motion pictures, decided in favor of the theater owner.

The General Electric Company has just issued a booklet describing miniature decorative incandescent lamps. The lamps are illustrated in color, and various designs representing fruits and flowers are shown. These lamps are used for decorating Christmas trees and also in connection with set pieces of artificial shrubs, trees, etc.

Synopses of Current Films

A DESPERATE REMEDY.

Nestor

Bill Rodney was an ideal father, when sober, but as Jess very curtly observed, he was seldom sober. Indeed, it was this fact which caused Mrs. Harmon to look with disfavor upon Walter's prospective bride, so she explained in her letter to the girl. When Walter appeared, Jess placed this letter before him, then, calling her brother Jack, together the young people went over the situation and decided upon a plan of action which they hoped would thoroughly frighten and cure the old man. Hurrying to the sitting-room, they quickly sprinkled the floor with whisky, then overturning the furniture and disheveling their hair, each grasped a bottle and waited. Ere long Bill Rodney hove into sight. Instantly there came a yell and a volley of blank cartridges from the sitting-room. But the old man had simply time enough to put his head in at the door and observe his son and daughter, in what he supposed to be a thoroughly intoxicated condition, when he was grasped by the boys and helped through the door. From the steps, upon which he landed in a sober but somewhat dazed condition, he was hustled off to the nearest tree and securely tied with a strong rope, then his three tormentors proved their good marksmanship by deliberately breaking the bottles placed on his head



and in either hand; after which, they hastened to the barn, mounted their horses and galloped off for the saloon. Sooner or later Bill would show up there and they meant to be prepared for him. True enough, no sooner had the hired man released the distracted father, than he ran to the saloon. The trio, however, had been too quick for him. Already they had made arrangements to pay for what damages might occur, and now, with Jess in a side room, the boys were making things lively at the bar, when Bill appeared and was forced to foot the bill. But the worst was yet to come, reaching his sitting-room door, he heard cries for help and upon opening it, found the Prohibitionist, whom he had scoffed earlier in the week, kneeling in the center of the room pitifully begging for his life, while Jess, Jack and Walter danced wildly around him, flourishing their revolvers. The Prohibitionist, with a sly wink at the terrible trio, suggested that they might be induced to sign the pledge if Mr. Rodney would set the example. Eagerly the unhappy father consented, promising never again to touch the demon drink.—Released December 21.

ELDA OF THE MOUNTAINS.

Frank Stockwell felt exceedingly pleased with himself. Judge Sutton's daughter Mildred, had just accepted him, and the judge was not only the most influential man in the country, but likewise the wealthiest. As for Elda Carter, the mountain girl whom he had been foolish enough to imagine he loved, Mildred would never meet her and all would go well. In this, however, he was wrong. Elda had followed him to the judge's home and upon seeing him embrace his fiancée, demanded an explanation, which ended in his being haughtily dismissed by Miss Sutton. The Carters, father and son, had seen Elda in tears with an old admirer, Lem Harding, trying to comfort her, and, misunderstanding their relationship, had driven the girl from home. This, Frank coolly informed his former sweetheart, interested him not in the least; but as Lem appeared and challenged him to a duel, his coolness forsook him—falling upon his knees, he begged for his life. The luckiest possible thing for Elda, as it thoroughly disgusted and filled her with contempt for the coward; while it showed her the real worth of his rival, Lem. Elda consented to go with him, while Frank hurried off to revenge himself by telling the girl's father and brother that Elda had gone to Lem's cabin, as indeed she had, but to be most heartily welcomed by the mountaineer's mother. Quite contrary to Frank's plans, however, the Carters insisted upon his accompanying them, so that when they arrived at the Harding home, and explanations were made, it was only the earnest pleading of both Mrs. Harding and Elda that enabled the trouble-maker to get away with his life. But the arrival of old Eph with the minister quickly turned their thoughts into a different channel, for the Carters, one and all, were happy and very thankful that their eyes had been opened in time.—Released December 28.

LITTLE SNOWDROP.

Pathé

The second wife of King Othon is the fairest lady in the land, and the possessor of a magic mirror which tells her often that her beauty is unrivaled. There comes a day, however, when the mirror tells her that her stepdaughter, Little Snowdrop, excels her in beauty. The jealous queen resolves that Snowdrop must die. She summons a hireling and orders him to destroy the girl, and bring her proof of her death. The servant wanders into the forest to lie in wait for Snowdrop, but when the girl comes strolling through the leafy glades, her beauty and youthful innocence touch his heart, and he tells her to fly into the forest out of her stepmother's reach. He takes her handkerchief, which he afterwards stains with the blood of a pigeon, and gives it to the queen. Snowdrop, left alone, plunges deep into the forest, and at last comes to the house of the Seven Dwarfs. They hospitably receive her, and beg her to stay with them. In the meantime the queen has learned from her mirror that Snowdrop still lives and where she is. She decides to destroy her herself, and, disguising herself as a beggar, she takes a basket of lace, seeks out the unfortunate girl and strangles her with a piece of lace. The Dwarfs return in time to save Snowdrop from death, and the queen, on reaching the palace, learns from her mirror that she still lives. She returns to the Dwarfs' house with a basket of poisoned apples, and Snowdrop, having tasted one, falls unconscious. This time, the skill of the Dwarfs is unavailing. They place her in a crystal coffin among the big boulders on the mountain. Scarcely have they placed the coffin on the ground when a gay cavalcade of mounted men, headed by a noble prince, appears in sight. The Dwarfs disappear, and the Prince, dismounting, approaches the coffin. He lifts the lid and, withdrawing the piece of poisoned apple from Snowdrop's mouth, restores her to life. Then, wondering at her beauty, he hears her story, mounts her before him on his horse, and carries her in triumph to her father's palace, where her return is celebrated with much rejoicing, and to the discomfiture of the wicked queen.—Released December 16.

SAVED BY DIVINE PROVIDENCE.

Widow Robinson's little son is taken sick, and dies, leaving the poor woman, who is only just able to eke out an existence, disconsolate. Mrs. Hirst, the wife of a wealthy broker, takes her little son Harry in the park to play. While engrossed in her book he wanders away, and is found some time later by Mrs. Robinson. She sees that he is lost and leads him back to the park. There is no trace of his mother. Struck by the resemblance to her poor son, she decides to take him home and adopt him. Seven years pass by. Harry is a strong, healthy lad, but the poor widow is dying of consumption. Feeling her end is near, she tells him how she found him. She bids him get a bundle from her trunk, and shows him the clothes he was wearing on that day. A few minutes after this disclosure the poor woman dies. Little Harry is alone in the world without friends or money. He takes the bundle of clothes and sets out on life's hard journey. At night he tries to sleep on a wharf by the river. Two of a gang of newsboys who have improvised a sleeping place under an old pier pass by. They see Harry's absolute misery and take him with them to their bed of straw. Next day they start him with a stock of papers to sell on the streets. His first day's work finished, Harry turns into a church, and while dozing there is comforted by a vision of Christ that appears to him. It is the seventh anniversary of his disappearance and Mrs. Hirst visits the nursery, that has not been disturbed since that time. She sits down and cries heartily, thinking of what might have been. As she dreams, Christ appears and shows her successively a vision of her boy found by the widow—the widow's death—Harry selling papers on the streets—and finally of his home under the pier. She rushes to her husband and together they start out. Aided by a friendly policeman who knows this gang of newsboys, they find their way to the pier. They soon discover Harry. He tells them of the widow's deathbed story of how she had found him, and shows them the clothes he wore the day he was found. There can be no mistake, and Harry that night is again back in a warm bed in his father's luxurious home, comforted by a mother's love.—Released December 17.

GET RICH QUICK.

Rinster is a man with a dual personality. Adjoining his handsome apartment he rents a suite of offices under an assumed name, and has them connected by means of a sliding panel. At home he is considered a man of means, proud of his daughter and anxious to see her married to the man of her choice. At the office he beguiles many dupes into parting with their cash on the strength of fabulous tales as to the wealth to be made from investments in his companies. He is to some extent a man of mystery, for no one sees him enter his office, as he always goes through the secret panel, and once there entirely changes his appearance by means of a wig and make-up. Greedily, he resolves on a still more ambitious scheme. He advertises a new bank with an absurdly high-sounding name, and an absurdly high rate of interest. His daughter's fiancé entrusts his money to this new bank, and is accompanied by Mrs. Rinster when he makes the deposit, but even she does not recognize her husband in his disguise. The crash comes, and the doors of the bank are closed, and the banker disappears. Ralph is ruined and is told cruelly by his sweetheart's father that their engagement must end. Accompanied by an angry crowd of depositors, Ralph forces his way into the bank. He enters the private office and accidentally presses a knob that opens the sliding panel. He rushes through accompanied by two or three of the others. The banker is discovered in the act of concealing some bags of cash. Ralph's suspicions are aroused. He makes a snatch at the man's wig, and to his horror the features of his sweetheart's father are revealed. The ill-gotten money is restored to the depositors. Then Ralph realizes that for the sake of his future wife the best thing to do is to hush up the matter and stifle scandal. On his part, Rinster promises that his future life shall be blameless and so the story ends happily.

HUNTING SEA LIONS IN TASMANIA.

A scenic picture, full of interest, as it portrays a sport of which few have partaken.—Released December 19.

THE RUNAWAY MOTOR CAR.

Jim Scowles has the automobile fever bad, and when his rich uncle writes him that he has decided to forgive him for marrying against his wishes and that he is sending him a horseless carriage, his joy knows no bounds. He stops at the stores on Automobile Row and looks the cars over, and when he sleeps he can dream of nothing but speeding in a fine car, and does not awake until struggling in the hands of a bicycle policeman. In anticipation he borrows a friend's car, with the result that in his inexperience it runs away with him through miles of country, and after many incidents that must be seen on the screen to be enjoyed he is hurled through the air as the machine explodes and falls to the ground severely hurt. Taken home, he is, in a few weeks, convalescent, when one day Bridget comes and tells him the horseless carriage is in the garage. What sort or make of carriage it is we will not disclose, but it certainly was not what he expected. Those who remember that famous comedy, "The Runaway Horse," will find in this a worthy successor. The doings of this runaway automobile and the scene where the machine is seen in the skies with poor Jim hanging on to the twisted wheel will bring round after round of applause.

MAX GOES SKI-ING.

In a snowy Alpine district Max takes his first lessons in the art of ski-ing. He leaves his hotel with his skis fixed to his shoes, and his efforts and contortions to get through the door of his room are absurdly ludicrous. Finally he manages to get out and we see him making frantic efforts to maintain his equilibrium on a fairly gentle slope. Max is plucky, and in spite of numerous falls, sticks to his purpose, although his attitudes and the knots in which he ties himself are excruciatingly funny. Finally we find him making his first leap; it is not exactly successful, and in the last scene the unhappy novice appears to be endeavoring to escape from the snowballs that the children of the village are pelting him with.—Released December 21.

THE LUCKY CHARM.

Alberto is in love with Letitia, but her hard-hearted guardian keeps her safe within the castle walls. Alberto manages to get in, and whilst in the midst of singing a love ditty is discovered by her guardian. He promptly has the young man taken to the kitchen and set to work peeling potatoes. This causes intense delight to the cooks and scullions. They stand and jeer at him, but their attention being called to a disturbance in the courtyard Letitia flies in to console him. Her guardian appears, however, and has Alberto led out beyond the precincts of the castle mounted on a mule with his face to the tail. He has the good luck before long to fall off the mule without the man at the bridle being aware of the fact. At the spot where he lands he sees a horseshoe, and picking it up it turns into a fairy who tells him that all his wishes will be realized by means of this horseshoe. He rushes back to the castle kitchen, and with one wave transforms all the cooks into enormous vegetables. He next looks for the hard-hearted guardian, and finding him in the grounds, changes him into a fat pig, which he finds much satisfaction in chasing with a business-looking switch. All impediments to the union being now removed, Alberto seeks out Letitia, and, to the accompaniment of the songs of a crowd of flower-bedecked fairies who spring up from nowhere, the nuptial ceremony is performed.

BETTY'S FIREWORKS.

Betty plays truant and fills her satchel with crackers and other fireworks. Having thrown a few in the classroom, where both scholars and mistress are left shrieking with dismay, she attaches some crackers to two women who are busy gossiping. Frightened out of their lives they fall and roll over. Nothing seems to deter her, and in turn she has placed crackers on several people and two policemen. At last the balance are attached to a motor car and set off to the astonishment of the occupants. Betty returns to the store, where she sets fire to the complete stock of fireworks, which necessitates the presence of the fire brigade.—Released December 23.

SUNSHINE IN POVERTY ROW.

The story relates to two poor children whose father is out of work and whose mother is sick. They live in a squalid tenement in Poverty Row. The doctor sent by a local charitable organization prescribes medicine for the wife, but they have no money to purchase it. The father has but a nickel left. The children, 8 and 3 years of age, are out gathering wood from around the builders' yards. On their way home their thoughts center on Christmas at the sight of the toys that are tastefully displayed in a window of a store. They realize that the following day is Christmas Day. On returning to the two-room tenement that is their wretched home they go in to their bed-room while the doctor is with their mother. The elder writes a letter to "Good Santa Claus, Cloud Street, Heaven," asking him to remember them. The doctor departing, they go to their parents, and the father finds that all is left in the house is a dry crust of bread. He gives them his last coin and sends them out with a bottle to purchase some milk. On the road they mail their letter, which, in due course, reaches the postoffice. A sorter shows it to the superintendent, who in turn shows it to the postmaster, who happens in then. The latter places it in his pocket and returns to his sumptuous home to see his little daughter asleep in her cot, while his wife has gaily decorated a fine Christmas tree for the following day. She sees the letter protruding from his pocket, and taking it out they read it sadly. The same idea strikes both, they put on their wraps and, taking a goodly load of the magnificent toys destined for their own little girl, proceed to Poverty Row. Meantime the two poor children have returned home and eaten their meal of bread and milk. They say good-night to their parents and retire to their room. There they hang up their stockings, and having said their prayers, retire to sleep. The postmaster and his wife enter the squalid dwelling and, showing the letter to the poor father, steal in on tiptoe and deposit the toys at the feet of the children's stockings. The children are not disturbed, but happy in their slumber dream that they see the factory of Santa Claus in full blast. They see the toys being made, and the fairies filling a big bag which Santa places on his shoulder. They see him emerge from the fireplace of their room and deposit the presents on the floor. They wake up. It is morning. They find it was

not a dream. In reality the toys are there. Each taking some, they rush to tell their parents, and the picture ends with a tableau showing the poor man's Christmas and the postmaster's Christmas.—Released December 24.

THE ATONEMENT.

A chemist, leaving his wife to entertain one of his friends, retires to his laboratory to continue an experiment. Returning to the parlor for a second he finds his wife resisting the enforced attentions of this so-called friend. In a minute he has turned him out of the house, but on returning to continue his work he is so flustered as to make a mistake which causes an explosion that blinds him. From that day poverty and trouble are his lot. Things get worse and worse, until at last the sheriff takes possession. This last blow occurs while the blind man is out, and almost at the same time his wife receives a letter from the friend offering to place his wealth at their disposal. He follows up the letter with a call, and for the sake of her husband, the wife consents. The sheriff leaves the house, encountering the blind man as he goes out. Instinct warns the poor afflicted fellow that something unusual is afoot. He asks his wife and gets only an evasive reply. His child, however, enters and runs forward to greet the old friend, calling him by name. His father, however, quickly snatches him up, and then bids the other man begone, but in stretching out his arm his hand encounters the letter on the table. Picking it up he tells the child to read it, and the youngster spells it out slowly. The father listens silently and at the finish of the letter rises and offers his hand to his friend in token of forgiveness.

THE BOWLING FIEND.

Alfred, who has just taken to bowling, becomes a regular fiend for the game and wishes to practice on every available opportunity; in fact, he is tempted to knock over all and every upright object that may come in his path, using for this purpose any handy spherical object. Thus, he seizes a ball which a youngster is using in his play, knocks over the wares of an Italian statuette dealer, a cyclist and a house decorator. Turnips and enormous pumpkins are also ravaged from stores by him and with these projectiles he overturns a small squad of soldiers and numerous other victims. He is, however, soon suffering himself at the hands of those whom he has tormented, and they teach the enthusiast that it would be well to confine his operations in future to the bowling alley.—Released December 26.

RUNNING AWAY FROM A FORTUNE.

It is a country lawyer's office and the lawyer has just received from his New York correspondents a copy of the will of Michael Hoolihan, which leaves \$10,000 to his nephew Denny, who can be identified by a cross tattooed on his wrist. The lawyer is requested to ascertain Denny's whereabouts. Placing the will in his pocket he goes to visit the owner of a stone quarry. He finds him in charge of some blasting operations, and, unknown to the lawyer, the will drops into a box of dynamite when he takes some papers from his pocket. Meantime Denny, who is down and out, has been teaching his dog Fido to fetch and carry, and shortly after the lawyer leaves, applies at the stone quarry for a job. While talking to the owner, Fido snatches what looks like a stick of dynamite from the box and starts to jump up at Denny with it. He is frightened and runs away. Fido runs after him. In turn, they knock over various persons, introducing some very good comedy. Meantime the lawyer has discovered the loss of the will and has gone back to the quarry. An employe saw him drop something in the box of dynamite and tells him he thinks the dog ran off with it. The lawyer offers one hundred dollars to anyone who will catch the dog or his master. They all run to catch Denny and the dog. Finally, on tripping up, Denny is caught by Fido who lays the will, which was rolled up like a stick of dynamite, at his feet. The crowd of pursuers run up and Denny gets some rough handling as each try to claim the reward. Denny tells the lawyer that he saw his name on the sheet of paper. The lawyer looks and sees a cross tattooed on Denny's wrist. All now overwhelm him with congratulations.

THE AMERICAN FLEET IN FRENCH WATERS.

A timely view of the U. S. squadron which was in Europe steaming up the English channel. The steam launches take the sailors ashore at Cherbourg and we see officers and men placing their feet on land for the first time for many days.

IN FULL CRY.

According to an old custom in France, an early morning mass precedes the meet. The ceremony over, the huntsmen and huntswomen leave the church, and a general move is made to the meet. Accompanied by carriages, cyclists and onlookers on foot, they wend their way through beautiful leafy lanes. We see the meet and before long the dogs are in full cry after a fine stag, and the hunt begins in earnest. Through a big stretch of wooded country the stag bounds along, and the pack sweeps after the animal in a tightly wedged mass until the quarry takes to water. The dogs follow and finally catch up with their victim. The dead stag is then towed back and then we see the return of the hunting party to one of the fairest castles in France.—Released December 28.

CATALAN, THE MINSTREL.

The fame of Catalan, the famous minstrel of Queen Beatrice of Savoy, was known far and wide. King Philip, of France, desiring to hear him, asked his fair cousin if she would send him to his court for a short while. Beatrice acceded to the desire of Philip and despatched Catalan, entrusting to his care some rare eastern perfumes as a present for the king. At the approach to Paris Catalan ascertained from a peasant girl, Juliette, the spot where the archers, who were to meet him, were located. Desirous of obtaining the perfumes, the archers provoked a quarrel with Catalan and killed him. They returned to Paris and told the king that they had not met his guest. Left dying in the woods, the minstrel was found by Juliette, and he, with his last breath, begged her to carry to the king Queen Beatrice's written message. The king, at the girl's earnest request, gave her audience and learned of his archer's treachery. He immediately confronted his archers and accused them of the death of the bard. They denied their guilt, forgetting that the perfumes that they had spread on their hair and garments irrefutably proclaimed them as the assassins. The king ordered swift punishment to be meted out to them and had a cross erected over the spot where the famous minstrel had been so cruelly slain. Juliette, who had been struck by the minstrel's handsome appearance, mourned him more than any and came frequently to the cross to pray.

CARNIVAL OF JAPANESE FIREMEN IN TOKIO.

An excellent picture of interest, inasmuch as it shows how different are the customs of the Orient to those we ourselves know.—Released December 30.

THE YAQUI GIRL.

A Mexican troubador, Pedro, and his sister are singing and playing in streets for a livelihood. An Indian girl of the Yaqui tribe, by name of Silver Arrow, is fascinated by the handsome Mexican. She follows him when he goes to play in front of the old convent, and is delighted when he exchanges a few words with her. Passing a flower seller, she buys a bunch of roses and, proceeding to the cottage where the handsome Pedro is sitting in the garden, she watches her opportunity when he goes inside for a minute, to lay the flowers, tied with a band taken from her hair, on his chair. Watching from behind a wall she sees him take a rose and pin it on his coat. She then sees his sweetheart Marguerita, come up and kiss him, and seeing the flower accuse him of deceiving her. She soon forgives Pedro and vents her jealousy by trampling on the flowers. Silver Arrow is morose and, seeing that she is not preferred to Marguerita, swears vengeance. A few days later the Indian maid is up in a tree recovering a bird she has shot with her arrow, when Pedro comes along disguised as a cowboy. Keeping quiet, she sees him hold up the express messenger as he rides along, and, taking the booty, hide it among some shrubs. Stealing up to the cottage, she is about to stab Marguerita with a dagger when Pedro, in the nick of time, shoots it out of her hand. She denounces Pedro as a bandit and goes on her way. Marguerita ascertains from Pedro that the Yaqui girl's words are true, and insists that they must prevent the girl from informing the authorities. They follow after her and soon catching up, overpower her and bind her flat on the back of a large white horse without bridle or saddle. They send him with his burden towards the bounding prairie. An Indian on a hill sees the horse and rushes to a nearby camp and obtains the aid of the cowboys who are celebrating a round-up. They all mount, and after a long chase, one of the boys manages to lasso the white horse. Unhoused, Silver Arrow tells her story and they all proceed to the Mexican's cottage. He sees them coming, led by the Indian girl and knows that all is up. Shots are exchanged, but with so many against him, Pedro is soon riddled with bullets. Marguerita falls and weeps over his body, and as she turns and sees Silver Arrow says: "This is your work! See what you have done!" But the Indian girl, satisfied at her revenge, without a tremor replies: "I swore if I no have him, you no have him."—Released December 31.

TWO SUITS.

Solax

Not two law suits—not two lovers' suits, but just two plain suits of clothes cause all the trouble. Old John Tiffin, a henpecked husband, in one of his frequent quarrels with his wife while at table, manages to have all the turkey meat and gravy spilled into his lap. His suit is ruined. Prompted by an unusual burst of generosity his spouse gives him the wherewith to procure a new suit, and he departs for that purpose. In another part of the city pretty Ethel Prentiss is urging her lover, Charlie, to provide himself with a new suit which he can wear at their approaching wedding. By strange coincidence both men buy suits identical in style and pattern. Mrs. Tiffin, out walking, sees Ethel and Charlie ahead of her, and, as she has seen her devoted husband all clothed in his glad rags, she mistakes Charlie for him. Wildly indignant at the affectionate demonstrations bestowed upon Ethel by the man whom she supposes to be her husband, she follows Ethel when they separate and locates her address. Returning to her abode she collects her five children and goes to Ethel's house to upbraid her for having led her heretofore dutiful husband astray. Charlie and Ethel have just been married, and Charlie has departed to get the grips, etc., preparatory to starting on the wedding trip. Mrs. Tiffin reaches the Prentiss home during Charlie's absence, and almost bursts with indignation when she is informed that Ethel has just married—as she supposes—her husband. She notifies Ethel that the man she has just married is already a husband and the father of five children, which information causes Ethel to faint. Mrs. Tiffin departs to secure a warrant charging her erring spouse with bigamy. Charlie, ignorant of all that has transpired during his absence, returns to the Prentiss home with his grips. He is set upon by the indignant father and brother of the bride and unceremoniously tossed out of the window. He alights on the head of a policeman, and one of the wedding guests thinking he is a burglar promptly set out in pursuit of him. In the meantime Tiffin, who has been turned out of house and home by his worthy spouse, is walking sadly down the street. Charlie, pursued by the policeman and the old man whom he has knocked down in his flight, comes tearing down the street and collides with Tiffin. Regaining his feet Charlie continues his flight, and when the policeman comes up to where Tiffin is standing in amazed indignation, and, thinking from the appearance of Tiffin's suit that he is the man he has been pursuing, arrests Tiffin. Complications are finally cleared away and the respective men restored to the forgiving arms of their wives.—Released December 16

THE PAWNSHOP.

Tony, a worthy Italian youth who for years has manfully maintained his little family consisting of his mother and Marietta, whom some day he hopes to wed, by means of his hand organ and his little friend Joco, one fateful day meets an old friend. The friend bears evidence of great prosperity, and in answer to Tony's eager questions as to where he got it, tells him that he has turned gambler and that money is coming easy. Tony, instilled with a desire to emulate his prosperous friend, determines to try his luck. He secures from the women of his household the modest family savings and starts forth to try his luck with the festive tiger. Luck favors Tony, and he returns to the house with a big bundle of money. At last the inevitable occurs—he bucks the tiger once too often and returns home broke. His mother upbraids him, but Marietta sympathizing with the poor boy's distress, comforts him. She hands him the organ and tells him that he must not despair, as with the music and faithful Joco they can always make a living. A bright idea strikes Tony—he will pawn Joco and the organ, and with the money thus secured return once more to the game. Accompanied by Marietta he proceeds to the pawnshop where the pawnbroker refuses to accept the security offered. Marietta pleads with the old Jew to relent. The Jew conceives the idea of loaning Tony the money he wants, keeping the girl as a pledge. Tony departs with a new \$100 to again tempt fate, and the girl remains to do the housework of the Jew and his mother until such time as Tony will return and get

her out. Tony again loses. Downhearted over his misfortune we find him back again on the street with Joco trying to secure the necessary money for the release of Marietta. But alas, business is very dull and the small coins come in far too slowly to give Tony hope of ever getting his girl back. We next find Tony leaning against a fence with despair plainly written upon his features. On the other side of the fence we see two inmates of a gambling den approaching. Tony overhears them discussing plans for a burglary and follows them. Aided by the wonderful Joco Tony manages to frustrate the robbers. As a reward for his efforts he is presented with a new hundred dollar bill which means to him—Marietta. His face wreathed in smiles, Tony redeems his "pledge."—Released December 23.

ALICE IN FUNNYLAND.

Gnome

The night before Christmas, Alice, a child of wealth, after going through the usual form of hanging up her stocking, is put to bed by her maid. Alice falls asleep and dreams. Enter Santa Claus and Gnomes who tell Alice to follow her and they will show her part of their Funnyland. Alice follows the little people under the special protection of a policeman two foot high. The little party are seen trotting through beautiful glens and dales until they reach Funnyland. Santa Claus tells her that if she is a good girl all the animals and toys here are hers; as Alice touches each one they come to life. The teddy bear steps out to dance with Alice. As Alice removes the cover from Doll's box the doll dances out, a little king gives a magical entertainment, a clown is very active and all the animals and dolls do some interesting act much to the surprise and delight of little Alice. At last, tired out, Alice falls asleep reclining upon the shoulders of Teddy bear. Then we see her again back in her own little bed. It is now Christmas morning. Her maid awakens and dresses her for the great event, takes her to the drawing room where she is welcomed by her parents to find that her dream has come true. Released December 26.

PLAYING AT DIVORCE.

Vitagraph

A mother and father prominent in society and well provided with this world's goods, yet unhappy in their marital relations, decide to get a divorce and begin proceedings to that end without delay. While they are busy in separating themselves their children are forgotten and neglected. The youngsters inadvertently learn of their parents' intention and after an explanation from the oldest one they suggest that they play the girl is getting a divorce from her younger brother while the older boy sits as judge upon the merits of the case. The Judge concludes that a divorce shall be granted. The little girl asks his honor about her dolly who represents her child. The question is a knotty one and he takes the child (Dolly) in one hand and a sword in the other, after the manner of Solomon, and proceeds to sever the doll in twain. The little girl cries, "No! Let me keep it." At this moment the mother and father return from their lawyers' offices and listen to the proceeding with humiliation and sorrow. They ask the children what they are doing. The children tell them and show them the clipping from the newspaper, announcing their own divorce proceedings. They look at each other with tears streaming down their faces and rush into each other's arms in forgiveness and reconciliation; then, clasping their little ones in their arms, the family are happily reunited and the love of the parents is welded by the love and blessings of their children.—655 feet.

THE INTERNATIONAL MOTOR BOAT RACES.

The first part of this film shows the trial races for the selection of the motor boats as American defenders of the Motor Boat Club of America. From the sound of the starting gun to the finish at the line you are lost in the excitement of the struggle between the little boats as they shoot like torpedoes through the waters of Huntington Bay, L. I. After the Huntington trial and the boats are chosen, the deciding races as to which is the best craft is now pulled off. Nothing has had so great an international interest as these races, which took place August 20, 1910, at Larchmont, N. Y., on Long Island Sound, for the Harmsworth trophy. The contestants are the Duke of Westminster's "Pioneer"; Daniel Hambury's "Zigarella," representing the Motor Yacht Club of Great Britain. Representing the Motor Boat Club of America were Frederick K. Burnham's "Dixie II" and "The Nameless," owned by Commodore H. H. Melville and August Heckscher. The trophy was won by "Dixie II," the fastest boat that has ever been launched or sails any body of water. A beautiful and extraordinary picture is shown at the close of the races when Clifford Harmon is seen flying over the Long Island Sound in his aeroplane just as the boats are crossing the line.—368 feet. Released December 16.

A DIXIE MOTHER.

Surrounded by the Union troops the Dixie mother's youngest son is afraid to venture outside the house and rejoin his regiment. She urges him to go forth and battle for the cause; places a sword in his hand and again tells him to go, and inspires him with the zeal of her own feelings. He has hardly left the old mansion with his brother when he is shot dead by a detachment of Union soldiers and his brother is wounded. Rushing from the house, the mother looks upon her dead son, accuses the Union officer of the deed; he shows her he has only a sword and it must have been done by a bullet fired by one of his men. The officer is very courteous and expresses sorrow for her bereavement. The boy's body is carried into the house. The young officer and the scouts depart, taking prisoner the wounded son who is sent to a hospital tent of the Union encampment. After the soldiers have gone, the father comes from the secret chamber where he hid upon the approach of the enemy, beholds the body of his boy and swears eternal enmity against the North. While the wounded son is in the hospital he is attended by a young nurse, a Northern girl, with whom he falls in love and at the same time he and the young officer become fast friends. After the war the son goes North, marries the young nurse and one year later returns South and sends a letter, knowing his father's hatred, telling his father that he, his Northern wife and baby are at the crossroads. He would like his father to meet them and let the past be forgotten and forgiven in a happy reunion at the old homestead. The mother gets the letter during her husband's absence. She shows it to him when he gets back. He refuses to listen to her appeal to forget his vow and welcome their boy and his family

to their home and hearts. While this is going on, the old colored servant, following his mistress's orders, brings down the cradle in which she had rocked her own children and is now to be at the service of her grandchild. Heart-broken and worn out by the conflict of country and the greater conflict of her own soul, the poor mother enters the home and when she sees the cradle, her mind gives way at the recollection of her dead boy who once occupied the little bed. Her husband comes into the room, realizes the condition of his wife, relents, kisses her and goes to the cross-roads, meets his son and family who are accompanied by the young officer whom we saw at the time of the younger son's death, coming back to see the daughter whom he loved at first sight. They are welcomed by the father and reach the old home just as the mother in her derangement is about to pierce her heart with a sword which is gently taken from her by the Northern officer. Her son places his child in her arms and gradually as she fondles the little one her reason returns with the natural instincts of the mother love. She holds the child up to her husband and kisses its tiny hand which holds the stars and stripes in its grasp while he fondly clasps his wife in loving embrace indicative of reunion and peace.—997 feet. Released December 17.

THE LIGHT IN THE WINDOW.

Although she is ardently wooed by Seth, Lavinia refuses to marry while her mother, who is aged and infirm, lives. When her younger sister is married, Seth is still more persistent, but she just as persistently holds to her resolution to stand by her mother. Seth gets angry and goes to sea. The vessel in which he sails is wrecked and he manages to save himself and a little boy whose parents with all the others on board are lost. Lavinia reads a newspaper account of the wreck saying that all hands on the ship were lost. She grieves for the loss of her lover and her mind is ever with those on the deep and she always keeps a light in the window which looks out upon the sea as sort of a memorial and a beacon to those who sail upon its waters. Twenty years have passed and many changes have taken place—Lavinia's mother has died; Seth has been prosperous and is now a retired sea Captain; the child he saved from the wreck, he has adopted as his own son. Lavinia's younger sister has a family and her daughter, now a young lady, comes to live with her aunt Lavinia to be as a companion and daughter to her. Seth, about this time, longs to go back to the scenes of his boyhood and see how the old place looks; he takes his son with him. He recognizes Lavinia's old home and all its pleasant associations and thinks he would like to see who lives there now. He finds his old sweetheart still in possession, makes himself known, they renew the old flame and agree to get married. Lavinia's niece now appears with Seth's boy and they too are very fond of each other. Seth and Lavinia are now married and living at the old home where their early courting was done and in the ripeness and fullness of their older years with the two young people with them they are happily enjoying the blessed serenity of the evening of their lives thoroughly contented in the well tested and proven constancy of their love.—997 feet. Released December 20.

CLANCY

"Who is Clancy?" He's a "cop"; that's what he is called by those who do not care what they say. You will readily recognize him as a policeman and a hero, a conscientious, fearless custodian of the public peace and property. Clancy attracts attention as the protector of a working girl from the insults of a gang of loafers. He escorts the girl to her home and as she is leaving him she accidentally drops her handkerchief and he picks it up as a souvenir, for he apparently has been very much impressed by her charms and grace. The ruffians are sore at Clancy and the "Gas House Gang" consider him a "Buttinsky" whom they swear to put out of the way the first chance they get. A man of nerve and metal, our hero gives little heed to their threats but goes on in the performance of his duties. At the station house Clancy and his fellow officers are awaiting orders when a call comes to hasten to the Gem Theatre where the Gas House Gang has taken possession and rough housing it. Clancy leads the reserves to the motion picture house and after a hard struggle, arrest the leaders of the gang and lock them up. A few days after this encounter, Clancy, with bandaged head, is called before the Police Inspector and Captain and given a shield, commission and promotion to Sergeant. Happy in his advancement, he soon proposes to the girl of his choice, is readily accepted and later Sergeant Clancy is seen at the head of his battalion in the annual police parade. Three or four years later, happily married, Clancy is seen in his pretty little flat with his wife and baby. It is Christmas Eve and preparations are now being made for the little one's gifts and the trimming of the tree. Time for the Sergeant to get out on his beat, with an affectionate farewell he leaves his wife to be about his duty. The gang are at their old tricks and Clancy is at his post and he is not long in getting wise to the fact that they have been robbing someone. He makes one of the "plugs" show up and then arrests him. The thugs go for him. He blows his whistle for assistance which is soon at hand and the gang lays low and waits until the brave fellow is alone. They don't have to wait long; he steps up to one of them and orders him to move on. Suddenly the officer is struck from behind and falls senseless to the ground; the gang has made good its threat. Mrs. Clancy in her flat is getting the Christmas tree lighted to surprise her husband when she is surprised by the appearance of the Captain of Clancy's precinct who tells her as delicately as possible that her husband is dead. His brother officers bear his body into the room and leave Mrs. Clancy and the baby alone with the inanimate form of the noble Clancy.—995 feet. Released December 23.

JEAN AND THE WAIF.

The Browns were childless and they took Jean to their hearts and home and made a great fuss over the dog as if it were their own child, buying delicacies for it, feeding and fondling it as if it were human, in trying to satisfy their longing and desire for an offspring of their own flesh and blood. Mrs. Brown's mother love is touched more keenly as she looks out the window into the house next door and sees a little child being tucked in its bed by loving and parental hands. In contrast to the pampered dog we now look upon a different picture, a poor child living in environments of an entirely opposite nature. She is an orphan, a drudge in a working people's boarding house of a cheap character. She is abused and over-worked by the "landlady" who is hard and abusive. It is Christmas Eve and poor Adele has no loving ones to tuck her in her bed, none of the toys and remembrances so dear to children for which the Christmas season is most peculiarly and particularly their own. She must be content to snuggle up in a cold garret ramshackle bed with a little paper doll as her only reminder of Christmas and its joys. She is smarting under a beating from the landlady bountiful, and her little heart is aroused to rebellion and desertion, and she is moved to action, dresses

herself and leaves the "house of too much trouble." Going out into the dark street, the snow falling and the winds blowing, she wanders, knowing not where, until, almost frozen, she reaches the unlocked basement doorway of the Brown's home. Feeling her way through the hall, she peers into the kitchen. She sees the cook entertaining company, steals upstairs into the bedroom where Jean is snugly sleeping in its pretty bed in little "nighties" and cap. She has been a much petted dog, but not by any means spoiled; she sees the little girl and looks pleased, as if to say: "Come on in and go to sleep." Adele takes off her shoes and jumps into bed with Jean, who cuddles up close to the child, and soon they are both in Dreamland. Christmas morning Jean wakes first and barks out a "Merry Christmas" that brings Mr. and Mrs. Brown into the room, and, to their delight and surprise, find Adele, whom they accept as a special gift and adopt as their own daughter, lavishing their love and kindness upon her. Jean becomes just a dog once more, and a close friend to Adele. Jean sleeps in the big armchair while Adele occupies the pretty bed, and after she is sound asleep, Jean waits a chance and jumps into the bed with Adele, gets under the covering and goes to sleep in the arms of the little girl.—989 feet. Released December 24.

IN NEIGHBORING KINGDOMS.

Two Kings of neighboring Kingdoms, one has a son, the other a daughter. They want the Prince and Princess to marry each other. The Prince has never seen the Princess and she has never seen him. King Priam decides to have a miniature painted of his daughter and have her send it to Prince Philamon. King Kenwill hits upon the same idea; both hope that in this way they may bring the young people together and thus the two kingdoms will be united. The Prince doesn't like the idea; neither does the Princess, and they both try to make themselves look as homely as possible, twisting and distorting their faces while the artists are painting their portraits. The pictures are exchanged, and both royal offsprings refuse to marry when they see what each other looks like. The fathers insist upon it, and the Prince and Princess run away from home to escape the alliance. The Princess meets a goose girl tending her geese, exchanges clothes with her and takes her place as a peasant. The Prince exchanges places with a miller, and thus disguised, they meet and fall in love. He says that he would like to marry her, but he is of royal blood, and she says the same thing. Disgusted with their experiences, they go back to their palaces and resume their places in the royal households. King Priam still insists that his daughter shall marry the Prince, and King Kenwill is just as determined the Prince shall marry the Princess Norma, until, seeing no way to escape it, they consent to wed. The day for the nuptials has arrived. Priam's court is in readiness and the Prince and Princess reluctantly make each other's acquaintance, to learn that they are the same persons who met in disguise as a goose girl and miller, and they both love each other dearly, much to the joy and delight of the two kings, who give way to their happiness in unreserved and uncontrollable ecstasy. The ceremony is performed and the wedding march is joined by all the guests, followed by the Court Buffoon, driving a pair of white geese, symbolic of the folly of the two young people in objecting to each other in the beginning.—995 feet. Released December 27.

CRAZY APPLES.

Mandy makes a sneak from home and meets "Si" Hopper down by the orchard fence. The sublime moment as they stand gazing into each other's eyes is interrupted by the approach of Mandy's pa, who is slightly "spicious" of Si's attentions to his daughter. Si doesn't wait for an interview with old man Tompkins, but jumps "kaplunk" into the pig pen swill trough. Pa asks Mandy what she is doing down in the orchard, and she readily replies, "Nothing." He tells her she can find something better to do at home. Can't fool the old man, although he does not see Si. "Here's a pretty mess," says Si, as he picks himself from the trough and goes into the barn, where he changes his trousers and then tries to steal unseen back home. Fate has placed Mrs. Dubbs in his way. Just as he is passing through the orchard, he on one side of the fence and she on the other, she asks Si for an apple. He tells her they are no good, and tries to dodge behind the tree, doubling himself up and performing other strange stunts as he jumps around like a frog to hide the absence of his trousers. These surprising antics lead Mrs. Dubbs to decide that Si has suddenly gone insane. She hurries away to spread the news, and before long there is no question as to who's looney now. Si is looked upon as a pronounced "dip," and his sympathetic friends are not satisfied until he is carted away to an asylum for the mentally disordered. During all this confusion Mandy cannot understand it, and nobly stands up for Si. Her mind is relieved and matters cleared up when she discovers Si's trousers hanging in the pig pen. Here is the solution to all Si's queer actions before Mrs. Dubbs in the orchard. To the rescue? She tries to reach Si, without avail, and is at last drawn to the extreme of feigning insanity herself and taking a carriage ride to the insane institution, where they meet and arrange to escape. She accomplishes this by going to the orchard, sitting on the fence where Mrs. Dubbs first noticed Si's "carryings-on," and, as luck would have it, Mrs. Dubbs sees Mandy bereft, as she thinks, of her reason, and at once attributes it to the apples. Well, as we were saying, Mandy and Si manage to escape from the funny place, and are soon home again where they tell Mandy's pa all about things. He has been testing the "crazy apples" himself and feels greatly relieved when he learns that they are only ordinary apples. The asylum guards come after Mandy and Si, but Mr. Tompkins assures them that the two youngsters are all right, and soon Mandy and Si are rapturously congratulating themselves with fervent hugs and squeezes.—986 feet. Released December 30.

WHERE THE WINDS BLOW.

Now that you have consented to marry me, I'm going to give you a betrothal present," saying this Hugh gives a whistle and Jean comes bounding to him and he gives the dog to Nancy. She is delighted and Hugh goes down the bluff, leaving his sweetheart and Jean watching him. Happily and joyously Nancy returns to her home, only to be saddened by the news that the bank in which her father had his savings has failed, and he must go back to the sea for a livelihood. Nancy sends the news by Jean to Hugh, and Hugh loses no time in coming to the rescue by securing the father a berth on the same vessel with him. Hugh and Nancy's father sail away; the mother and daughter wave them a fond, long goodbye, while Jean tries to comfort them. They have been gone these two months when the vessel is foundered, and the last boat is leaving the distressed vessel, with Hugh and Nancy's father still on the ship—there is room for only one more. Hugh persuades the father to save himself, while he stays behind. Hugh clings to the wreck as long as it holds, then he takes to a raft and is rescued. Nancy and her mother leave the

old home and are obliged to work for their living by digging clams, at which Jean makes herself useful and helpful. The father returns very much enfeebled, and he, too, must help to keep the household going. Jean is a faithful and loving companion to Nancy, but poverty forces her to sell the dog to a captain whose vessel is anchored in port. Hugh gets work on the vessel, by which he was rescued, receives his pay and takes his leave, returning to Nancy's old home, to find it deserted. He wanders down to the wharves and thinks about shipping with the captain who has bought Jean. As he is talking to the captain he sees Jean, learns where the captain got the dog, and, with the captain's consent the dog soon leads Hugh to Nancy's cabin on the seashore. The captain follows and observes them at a distance. Soon the two lovers are brought together. Jean is jumping and barking in great delight. The captain takes in the situation; his heart goes out to the young people and he returns Jean to Nancy with his best wishes. By hard work and the combined interests of Hugh, Nancy, her mother and father, they are soon back in their old home, comfortable and happy.—987 feet. Released December 31.

THE LESSON.

Biograph

The Rev. Mr. Hollister, nearing the last milestone of life's journey, has but one ardent wish, and that is to see his son James wearing the cloth that he must now lay aside on account of his old age. The boy has had the advantage of an example in religious principles, but he has needed the guiding solicitude of a mother, she having long since died, so that James and his sister Ruth are raised by their father, the old minister. The old father loses no opportunity to point out the better way for James, hoping that he will follow in his footsteps. Ruth is also solicitous, she feeling that James is guilty at times of disobedience in which conjecture she is right. James instead of hearkening to his father's plea, though he ostensibly pretends to, spends most of his time in the corner saloons, becoming more addicted to drink, until through moral frailty the habit is formed to an irrepressible degree. The old minister's condition takes a sudden turn for the worse, and upon the arrival of the doctor Ruth is informed that her father has but a few moments to live. The old man calls for his boy, but he at this hour is in a saloon intoxicated, rejecting the persuasions of even his companions to go home, for they are cognizant of the good man's weakness. Ruth knows too well where her brother is at this moment and can imagine



his condition, but she conquers pride and goes out to search for him. Entering the saloon, she finds him in an almost helpless condition. The saloon-keeper, appreciating her embarrassment, begs her to leave, he intending to send the boy home. James misconstrues his actions and strikes him in resentment of a fancied insult, felling him. In the fall, he strikes his head on the foot rail and when the police arrive they find the brawl has resulted fatally for the saloon-keeper. In the excitement Ruth has gotten James out and to home, where he arrives only a few minutes before the messenger of death. The police learn who delivered the fatal blow and go to get him. Ruth hears them entering and intercepts their entrance into the sick room, begging them to hold off that her father may be kept in ignorance and his last moments peaceful. This they consent to do, and when the old minister breathes his last the boy is taken away to pay the penalty of his indifference to the greatest of God's commands.—994 feet. Released December 19.

WHITE ROSES.

Harry loved Betty, and vice versa; but Harry was fearfully bashful. No matter how he tried, he never could muster up sufficient courage to propose, despite the fact that Betty always endeavored to help him out. An idea! He writes his proposal, and invents a sentimental code of signals. The letter reads: "If you will accept me, wear red roses; if you are in doubt, the pink; if you do not love me and reject me, wear the white." He then repairs to the florist's and purchases the three shades of roses, despatching them by messenger to his lady's residence. The messenger, however, is a dime novel fiend, and while engrossed in the thrills of a harrowing story, loses the box of flowers, which are picked up by another boy. A policeman sees this boy with the box of flowers, and as he cannot give a clear account he runs him in. In the meantime, the novel reader is in despair over his loss until a modern Good Samaritan seeing the boy in tears offers to help him when he hears his tale of woe. This well-meant generosity, however, twists the romance, for he procures white roses only. Of course, Betty, thinking only of Harry, wears them. Harry takes it for a hint to "beat it," and for revenge decides to marry his cook. The real box arrives at the station house, where is encountered a wise judge, aye! a modern Solomon, who after investigating the details of the case, sends the officer with the flowers to the address given on the box and letter, thus averting a heart tragedy.—588 feet.

THE RECREATION OF AN HEIRESS.

We would hardly dare say that after all money is the real attraction in the matrimonial proposition, still in many cases it is the incentive. In this Biograph story it is the inducement. The designing mother strongly advises her son to look about for a wife with money, and let money play the important factor in the affair rather than love. The mother receives a letter which seems ominous as it reads: "Dear Friend: I am sending my niece, whom you have never seen, to you for a little recreation. As you know, she is an heiress now, so kindly gratify her every whim." The very chance, so when the young lady arrives with her maid the boy immediately gets busy. The heiress, of course, is wise, and realizes this is no place for her to recreate. However, she feels she must deliver a jolt to this family of fortune hunters, and hence she writes the following letter: "Friend: By chance I learned that the heiress at your house changed places with her maid before arriving. If you are after her money you had better make up to the maid. A Friend." The son at once shifts his attentions to the maid and the niece allows him to go far enough to embarrass himself upon the disclosure when she enters the room with her grip which she peremptorily orders the maid to take, giving the crestfallen mother and son the laugh.—410 feet. Released December 22.

WINNING BACK HIS LOVE.

Mrs. Wallace is possessed of a disturbing premonition that her husband's love for her is waning, and truth to say her fears are well grounded, for, although she doesn't know of anything conclusive, still there is a reason, and that reason is Vera Blair, a show girl, who, believing Frederick Wallace to be a single man, is attracted by him and successfully fascinates him. He has spent several evenings in her company and now finds her irresistible. Hence, when he receives a note asking him to accompany her to a little after-the-show supper, he hastens to comply. This note falls into the hands of the wife, who is beside herself with grief, when Bob Martin, a friend of the family, appears. Upon learning the cause of her woe, he suggests a plan to cure Fred of his folly. This remedy is to pay him back in his own coin, to-wit: visit the cafe in his company and pretend a reckless abandon, thereby putting the "shoe on the other foot." Repugnant as this procedure is to her, she is induced to consent, as it will mean one thing or the other decisively. Fred has arrived at the stage door, and, meeting the girl, is just leaving for the cafe when the wife and friend appear in the distance. They follow and secure the adjoining private booth to



that occupied by Fred and the girl. It isn't long before Fred hears the clink of glasses and a hilarious laugh that is unmistakably his wife's. Stealthily drawing the curtain dividing the booths aside, the sight that greets him freezes his blood, for there is his wife, with an empty wine glass in her hand, apparently in a state of mild intoxication, accompanied by their dearest friend. In an instant he is towering with rage. His wife in such a place drinking with his friend; outrageous! Ah, but he doesn't yet appreciate the enormity of his own fault. Getting the girl into another room by subterfuge, he bursts in upon what he deems the guilty pair. Urged by the friend, the wife continues to play her part, though her heart is well near breaking, and almost rebels. At this point the girl returns for her gloves which she dropped, and learns now that he is a married man. She scorns him with even more vehemence than his wife appears to do, and departs, the wife leaving at the same time. Left alone, he now realizes his own profligacy and the value of his wife's love, which he imagines he has lost. As he sits there alone, he is in the depths of desperation when he spies on the table a water glass filled with wine—it is now clear to him. His wife did not drink, but poured the wine into this glass and pretended intoxication to show him the error of his way, which he now sees only too clearly. What a wretch he has been. What a jewel she is to suffer indignity for his sake. Jumping up from the table he rushes home with a firm purpose of amendment, bestowing upon her look and attention she hungered for.—994 feet. Released December 26.

AFTER THE BALL.

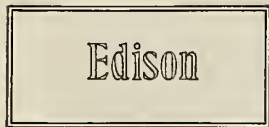
Brown might have known that he took his life in his own hands when he accompanied Smith and Jones to the masquerade ball, being fully aware of the violence of his wife's temper. Having braved the situation thus far, he might have returned to his home early. But, no, the fun was too fast and furious and there is something coming to him on his return, for Mrs. Brown sits waiting for him with a rolling-pin which she intends to bounce off his head. It is the wee hours of the morning and yet Brown cometh not. Mrs. Brown at length gets tired and retires. She has hardly done so when Brown and his friends enter still wearing their masquerade costumes, Smith as a burglar, and Jones as a copper. The sight of the rolling pin lying on the table arouses Brown's realization of what he may expect. In the throes of his terror a scheme which seems good if it works, occurs to him. Jones as the copper must

hide, Smith as the burglar is to overpower Brown, the skirmish to awaken Mrs. B. Well, did the scheme work? It did in the start out, but a false move on the part of the trio discovered them and then—well, we draw the curtain.—311 feet.

HIS WIFE'S SWEETHEARTS.

Little did Jenkins dream of the trouble he was cooking up for himself when he, in a spasm of generosity, bought his wife a beautiful fur-lined coat and picture hat. But such is fate. Entering with these above mentioned articles of feminine apparel, they excite the covetousness of the servants. We all know that the most serious servant question is, "How do I look in Madam's clothes?" Mr. Jenkins starts off on a business trip and Mrs. J. sits and dozes in a morris chair. Fine for the housemaid, who has a date with her sweetheart. She wears the coat and hat, intending to show her beau how she looks in fine feathers. Jenkins, meanwhile, has arrived at the railroad station and finds his train an hour late. He will go back home for the time, and on the way sees what he imagines his wife in the arms of a strange man. Rushing up, he proceeds to annihilate the supposed wrecker of his home, while the coat and hat with its wearer disappear, the maid rushing back and replacing the coat and hat in the closet from which she took it. Of course, when Jenkins enters and finds his wife asleep and the articles in place, he is mystified, satisfied in a measure that he was mistaken. Sheepishly he exits and starts back to the railroad station, where he is this time just one second too late. Nothing to do now but go home and wait for the next train. On the way back he spies the coat and hat, the wearer in the arms of a sailor. This time it is the kitchen-maid. With a cry, "What, another?" he springs at the sailor, and is effectively done up by the burly tar, the kitchen girl having beat it, putting the coat back where it is later appropriated by the colored maid. Mrs. J. awakes and discovering the loss, gives alarm and a policeman is put on the trail. This policeman finds the missing duds in Jenkins' possession, for he has caught the maid and taken them from her, firing her on the spot. Of course, things look conclusive as to Jenkins being the thief and he is arrested, his wife notified, and through her identification is released. Mrs. J. declares she will make sure no one else wears her new attire if she has to wear it herself forever to prevent it. Jenkins little act of generosity cost him several cases of heart failure, an arrest, a bedraggled suit of clothes and two black eyes.—682 feet. Released December 29.

THE RED CROSS SEAL.



We are shown a girl of the tenement district who is struggling for existence in the poor quarters by painting designs upon paper baskets and lamp shades, and into whose life has crept a longing for a brighter future in the field of art. She visits a school of art and learns that her poor wages are far too small to allow her to lift herself out of her present surroundings. Her sad face attracts the attention of a young man of wealth and sets him to thinking. He decides to see how the other half of the world lives, so donning old clothes, he secures a room in the cheap tenement where she lives; and here a new world opens before his gaze—a world of poverty and want, a world of suffering and sickness. He keeps his identity concealed and watches the progress of events. He sees the young girl struggling for existence—sees her striving to win the prize for the Red Cross stamp design for Christmas time. He sees her success—she has won the prize. How bright the future is before her! And here he also sees what sacrifice means in its noblest form. She gives up her future, her little prize money that means so much to her, so that her neighbor's son might be cured of the awful White Plague; and here the young man also sees that he has fallen in love with a noble, self-sacrificing girl. She does not know or even suspect that her greatest sacrifice has won for her a glorious future, a great love, and great riches until the closing scene of the drama.—1,000 feet. Produced in cooperation with the National Association for the Study and Prevention of Tuberculosis and the American National Red Cross.—Released December 16.

THE POLICE FORCE OF NEW YORK CITY.

The film starts with a small section showing how the traffic in New York City is handled on an ordinary day at the junction of Broadway, Twenty-third street and Fifth avenue. With the arteries of travel running in several different directions, this is probably the most difficult spot in New York City to successfully handle, and yet the system is today so perfect that the traffic moves, stops and moves again almost like clock-work. We then take up the work of the mounted police, starting with the breaking in of green horses for police work on Long Island, showing the whole force at drill in Central Park and then giving several views of mounted officers stopping and catching runaways. After that we take up the police work in the harbor, showing them in a typical rescue of a drowning man and catching some river thieves who have attempted to steal a rowboat. Finally we show in a number of interesting scenes the police dogs, which are the latest adjuncts of the force. These dogs operate in the suburban districts and are of great value to the police in capturing burglars, enabling one man to cover much more territory than he otherwise could. The dogs are trained for this particular purpose and, while under good subjection, they are always muzzled in any kind of practice work, as when they are let loose upon a man their one thought is to bring him down, and if not muzzled they would be liable to do serious injury.—995 feet. Released December 20.

THE JOKE THEY PLAYED ON BUMPTIOUS.

Mr. Bumptious is dining in town, and we see him initiated into the ways of high society and drinking his first cocktail. He is a little suspicious of the mixture, but is reassured by the people of the party. After the ladies have been taken home one of the practical jokers of the company suggests that they take Bumptious to the club with them. There the joker and three of his friends proceed to put to test an experiment which they think will result in a great deal of fun for themselves at the expense of little Bumptious. They tip the waiter off to mix numerous cocktails of harmless ginger ale. Then they proceed, one after another, to persuade Mr. Bumptious that these innocent cocktails are having a very disastrous effect upon him and that he is becoming disgracefully drunk. The suggestion begins to take effect very soon and Bumptious shows real uneasiness, but is bluffed into taking one or two cocktails even after this. Then as new members of the party tell him of his appearance and suggest intoxication and all its effects to him, the suggestions begin to become apparent in his actions. Finally they get him to try to walk a crack, and

by that time they have so worked upon his emotions that he is unable to steer straight and is truly convinced that he is in a disgraceful state. As he sits at the table, pondering how he shall explain his condition to his wife when he gets home, the jokers slip an extra pipe beside the one lying in front of him, and he believes that he is seeing double. When a third and even a fourth pipe appear before his distorted vision he almost resigns himself to tears. While the jokers are enjoying the result of their success the old grey haired steward of the club comes by, and seeing our hero's condition, listens to his story and tells him of the joke which has been played upon him. Mr. Bumptious decides that the joke has more than one side and that he will show the jokers the other. He suddenly seems to have acquired a very hilarious sort of a jag, and getting to his feet he emits war-whoops which summon all of the habitués of the club, to whom he proceeds to give an imitation of a violent and recklessly intoxicated gentleman. He seizes a poker and smashes about him with such effect that the chandelier, all of the glasses and bottles on the buffet and even the steins on the mantelpiece fall before his blows. Finally demolishing a big lamp which stands in his way he drops the poker and then, winking mischievously to himself, saunters calmly out of the club leaving the astonished jokers to pay the appalling bill of damages occasioned by their brilliant (?) scheme.—990 feet. Released December 21.

A CHRISTMAS CAROL.

The story begins in the office of Scrooge, described as "a wrenching, squeezing, grasping, covetous old sinner." He is visited by the charity workers who want him to contribute to the Christmas funds for the poor. He shows them the door and then declines an invitation from his nephew and the latter's Christmas wishes, because the Spirit of Christmas is not with him. After finishing his Christmas eve's work by scolding his poor humble clerk, Bob Cratchit, he hies him home. At the door we see the knocker change visibly before his eyes to the face of his former partner, Marley, long since dead, and during the night he is visited by Marley who introduces him anew to the long forgotten Spirit of Christmas. The Spirit shows him in successive visions his happy childhood days when he was young and free, the breaking of his engagement to the woman who later marries happily, and then shifting to the present Christmas, shows him Bob Cratchit's humble family enjoying their Christmas dinner, which consists of the bare necessities of life. He sees his nephew disappointed by being refused the hand of the one girl he loves, because of his poverty—poverty which Scrooge could help. And then, peering forward into the future, the Spirit shows him the picture of himself dying in his lonely room without the care or love of anyone. He reads his own tombstone which tells a pitiful story—that he lived and died without a friend. This vision proves too much for Scrooge's hardness. He repents of his former mode of life and staggering back, drops unconscious upon his bed. When he awakens he is a changed man, with a firm determination to live a life of love for his friends instead of for his funds. He accordingly calls on his nephew (on the way meeting the charity workers and contributing to their fund for the poor), and when he finds the nephew with his little fiancée, he gives him a paper telling him that as his partner he will be amply able to marry the girl of his choice. And then he takes the young people with him and loading themselves with good things, they repair to Bob Cratchit's humble home. Of course Cratchit thinks that his employer is crazy when he sees him smile upon him and sees the good things which are brought; but he is not long in being convinced, and we feel sure that Cratchit and his little lame child, "Tiny Tim," will be well cared for in the future.—1,000 feet. Released December 23.

ELDORA, THE FRUIT GIRL.

This picture deals with the East Side element of New York City, and depicts a charming love story around the tenement quarters of Mulberry Bend. John Norwood's real estate office is the opening scene in the picture, and in it we are shown little Eldora, the fruit girl, making her usual call to pay her rent. Robert, Mr. Norwood's son, a boy of about twenty years of age, has become accustomed to see little Eldora on her visits. At first it was merely a passing glance that they bestowed upon one another, but as time wore on they began to look for each other, until at last a friendship sprang up between them which soon ripened into deep love. All this is unknown to the father, who has made other plans for his boy's future; and so deeply are they that he even arranges the evening on which his son Robert is to propose to the girl of his choice. This is carried out so completely by the old folks that the young couple are left together conveniently for this very purpose, and Robert is so completely under his father's rule that he is almost on the very point of asking the momentous question of the waiting maiden, from whose lips one can easily see that the word "yes" is but waiting for the proper moment to be uttered, but the figure of little Eldora stands between them—her great brown eyes are looking into his—he can see her in his mind—and he knows that he is doing wrong. Ashamed of his weakness Robert leaves the house hurriedly and seeking his father confides to him the truth of his affection for Eldora. That his father becomes greatly wroth over the new turn of affairs is putting it mildly. The next day he sends for Eldora and in a strong dramatic scene shows her how little she is fit to become the wife of his son, pours into her ears all the old arguments of station, race and money until he convinces her that marriage with his son will drag the boy she loves down, that her love for him will prove a curse instead of a blessing; and so she, poor girl, proves her great love by sending for her lover, and in one of those wonderfully enacted scenes which reach the height of dramatic climax she laughs at him, makes light of his devotion to her and finally proclaims her love for another. This has the desired effect upon the boy. She has done her duty, she has kept her promise; but her little heart is broken, and Mr. Norwood never realizes how true, how noble her love is until the next day when he reads in the paper of her attempt to end her life by throwing herself in front of an automobile. Then he realizes what he has done—that he is the guilty party and that, if she dies, he will have committed a great crime. But she shall live if money, power and the best physicians in the land can save her. Together father and son hurry to the hospital, and here the father sees two young hearts united and realizes that love is stronger than death, that position, money and power are not all that life holds after all and that love such as this is life's priceless jewel.—1,000 feet. Released December 27.

A FAMILY OF VEGETARIANS.

This is the story of Mr. Brown, a vegetarian, and Mr. Jenkins, a meat eater. Mr. Brown has a marriageable daughter who rather likes meat but does not dare to express her desire. Mr. Jenkins pretends to be a vegetarian in order to win the heart and hand of the daughter. The young people marry. Returning to their home after a brief honeymoon they are almost famished for the want of meat, each planning and scheming as to the best course to pursue in order to satisfy the craving. In

trying to deceive each other regarding their true appetites comical situations arise, and a laughable climax is reached when they accidentally find themselves face to face in a restaurant, both eating meat like two hungry hunters. An understanding between them is brought about and they resume eating meat, evidently enjoying it. The following day Mr. Brown, the staunch vegetarian, pays a visit to his newly married daughter and son-in-law. It so happens that he finds himself alone in the dining room. The odor of roast beef on the table tempts him to try just a little. He finds it so palatable that he helps himself to a goodly portion, which he devours with a ravenous appetite. The family catching him in the act makes his position rather embarrassing as well as most laughable, his lame excuses being of no avail; and now that they seem to understand each other they all agree to sit down to their first square meal.—990 feet. Released December 28.

THE ROMANCE OF HEFTY BURKE.

Hefty Burke is a big-hearted, sturdy boatman of the East Side of New York City. He falls in love with Mamie Casey, and proposes to and is accepted by her at a ball given by the Sailors' Union. One "Big" Marks, a rough sort of a character who is a sailor boarding house runner, has aspirations for Mamie's hand and is extremely jealous of Hefty. He shows this when he discovers the reciprocation of Hefty's affection by Mamie at the ball. All goes well with Hefty's love affair until one day, as he is rowing in his boat, he chances to see a girl fall from the rail of a freight steamer in the harbor and quickly dives to her rescue. This brings about an acquaintance which almost disrupts the engagement between Hefty and Mamie Casey. The day after the rescue Hefty sees fit to call at the freight boat and inquire for the health of the Senorita, who it turns out is the daughter of an Equadorian Aevolutionist who is taking a cargo of ammunition to South America to help the rebels against the government of Equador. This fact becomes known when a case which the sailors are lowering into the hatchway falls to the deck, bursts open and discloses the fact that its contents are rifles. Hefty and others at the boarding house, including "Big" Marks, have seen a newspaper item to the effect that a vessel then loading for South American ports is suspected of carrying contraband of war. He immediately realizes that this is the vessel in question, but is too big-hearted and honest to take the five thousand dollars reward offered for giving information obtained in such a way, and pledges secrecy. The Senor, attracted by the young man, urges him to join the party in the fight for freedom, promising him high rank as an officer and perhaps the hand of his own fair daughter. The meeting between the Senor, his daughter and Hefty is seen by "Big" Marks, and he overhears an appointment made for the next evening. This news he immediately imparts to Mamie Casey who, when her own eyes confirm the fact that Hefty and the Senorita are together, writes Marks in a fit of jealous rage how he can get the five thousand dollars reward. Hefty, however, though tempted, is loyal to Mamie, and if he has allowed himself to be attracted by the dreamy eyes of the Spanish girl, he quickly pulls himself together and refuses the offer. Mamie the next day, just before the time for the ship's sailing, receives a characteristically frank letter from him telling her just what has happened. Overcome by remorse she rushes to his boarding house and tells him of the disclosure she made to Marks. There is not a moment to lose. He intercepts Marks just as he is about to inform the harbor police and forces him to accompany him to a bar room, where he "entertains" him in such a way that Marks is unable to give the information. This hospitality is somewhat forced upon Marks—in fact it becomes necessary for Hefty to administer a knock-out blow during the entertainment; but four o'clock passes and we see the ship safely sailing. Hefty forgives Mamie and we see them good friends at the finish, much to Marks' discomfiture. By Richard Harding Davis.—1,000 feet. Released December 30.

THE TENDERFOOT MESSENGER.

Essanay

The story revolves around the cleverness of Shorty Blair, the express messenger, who, by his tenderfoot appearance, manages to carry the most valuable packages through the bandit infested country in which he operates. In this story Shorty is entrusted with \$50,000, and, knowing that the probability of being held up, he carefully conceals his identity

and poses as the greenest of green tenderfeet, completely hoodwinking the proprietor of the roadhouse at which he was forced to wait for the stage. A band of outlaws, operating near the junction, are apprised by their pal, Kelly, in the employ of the express company, that a messenger is passing through and must stop at the Wild Steer Tavern. They come



in full force the night of Shorty's arrival, tell the proprietor, who is in league with them that they know the messenger and the money are in the house, and demand that he be given up. The proprietor, fooled by Blair's innocent appearance, tells them that he has no guest but a tenderfoot, who knows as much about riding express as a mule does about paradise. However, they put considerable faith in their pal's tip, and

insist upon searching the effects of the "tenderfoot," and they start for his room. Early in the evening Blair has shown a slight kindness to Nell, the daughter of Mac, the proprietor, and she, overhearing the plans of the band, goes to his room and warns him. Taking his precious bundle of currency, assisted by Nell, Blair makes his escape by a rope from the window, and secures a horse. The outlaws, upon reaching the room and finding Blair gone, resolve that their former pal has tricked them, and prepare to lynch Mac, the hotel proprietor. Nell, escaping from the room, finds Blair mounted and about to leave, and tells him that her father's life has been endangered. Blair at once abandons his intention of flight and, returning to the barroom, gets the drop upon the astonished bandits and in a short time has them disarmed and helpless. To further convince them of the futility of making any more attempts against him, he gives them an exhibition of marksmanship which leaves them open-mouthed. Laden with the entire armament of the outfit, Blair goes out and further protects his retreat by leading off all the horses available. "Good-bye, gents, you'll find your guns scattered along the trail, likewise your bronks, but don't be in too much of a hurry to follow me," he says as he rides away, leaving the disconcerted bandits thankful that he did not carry matters further and put them all in the hands of law.—997 feet. Released December 17.

THE GREATER CALL.

The first scene opens on the stage of the Comedy theater, showing a part of the wings and Claudine Durand's dressing room. The curtain has fallen on the last act and the star, assisted by her maid, is dressing for the street when Richard Grey, a young society man, and an admirer of Mlle. Durand, enters through the stage door and is shortly admitted to Claudine's dressing room. The actress greets him effusively and after a short love scene Grey proposes and is accepted. Shortly after, the two leave the theater. The scene changes to three years later. The two have married and their marriage has been blessed with a wee girl. The little domestic scene ushers in the first hint of Claudine's dissatisfaction with her life and her longing to return to the stage. Richard has noted with sinking heart his wife's melancholy and boredom and tremblingly reproaches her for her lack of interest in her home and child. It is then that the storm breaks, as Claudine sobbingly tells her husband that the lure of the stage is too great and that she must go back to it. Richard drops into a chair and his wife hurriedly leaves the room. Ten years have elapsed and we find Claudine in her dressing room at the Comedy theater when she is interrupted by a call boy who hands her a card bearing Richard's name. In a moment, when her desires to return to her home and to continue with her career hang on equal balance, she wavers and tells the boy to admit the gentleman. Richard has brought with him the little girl, now a young lady of thirteen who but faintly remembers her mother and who, for a moment, clings to her father, hardly able to realize that this beautiful woman is her mother. Then there is an embrace in which the pent-up love of the mother breaks down all restraint in Claudine as she takes the little one to her heart. The scene is interrupted by the call boy who calls "Overture!" and Claudine is again the actress responding to the call of the multitude on the other side of the glittering footlights. Hurriedly making her toilet Claudine, without even a parting word of good-bye, runs out the door and on the stage. Richard and the little girl leave the theater while the man's heart beats fiercely in rage at the barrier between him and his wife. A few weeks later shows another scene on the stage of the Comedy theater with Claudine at her mirror in her dressing room and the usual throng of actresses, chorus girls and johnnies in the wings of the stage. The curtain has fallen on the first act when a messenger boy enters, and despite the order of the management not to deliver messages to any of the company during the performances, he manages to hand Mlle. Durand a telegram which the woman hastily opens and then sinks fainting into her chair. In a moment, however, she has recovered and, seizing her wraps, runs madly from the room, the message gripped in her hand. The stage manager stops her as she runs to the door; there is a moment's altercation during which Claudine shows him the message. "Come home at once. Your baby is dying," and it is signed by Richard. The manager implores her to continue until the close of the performance, but Claudine is deaf to his entreaties and entering a waiting cab is driven away while the manager throws up his hands in despair. At home the little girl is just approaching the crisis of the fever and the doctor and Richard are waiting with sinking hearts for the bare hope of retaining the little white soul. It is then that Claudine enters and runs sobbing to her child, but the doctor holds her back until the child stirs and slowly opens her eyes. With a faint smile she holds out her arms to her mother, who sinks on her knees and lifts her eyes in thanks. The mother love has won and the woman has responded to the Greater Call.—725 feet.

HANK AND LANK—BLIND MEN.

Always on the lookout for easy money, Hank and Lank see an opportunity to get a square meal when they are inspired by the methods of a blind man, preying upon public charity. Hank and Lank decide that it is easy to imitate the blind man, and hie away just too late, however, to see the supposed blind man arrested for imposing upon the public. Hank has the first chance, and after painting a sign which is attached to his coat he takes a position at a busy corner. Donations come quick and fast. Every passerby drops a coin into his little cup. Lank, who has watched the operation with considerable interest, is anxious to try his hand at the graft and the two stroll away to the spot where they had seen the first beggar. For a time Lank is successful until a policeman, who had arrested blind man No. 1, comes on the scene, and, after a struggle, takes Lank away to the lock-up. The film ends here with Lank struggling with the policeman, and Hank making a rapid get-away.—275 feet. Released December 20.

THE BAD MAN'S CHRISTMAS GIFT.

Andy Carson, puncher on the Lazy X ranch, is in love with Gladys, daughter of Col. Pierce, the ranch owner. Gladys likes the young puncher, but when Jack Brinsley, a young eastern friend of her father, comes to spend Christmas at the ranch, she speedily transfers her affection to the easterner. Carson, embittered by his failure in love, broods upon the matter until his disappointment breeds a desire for revenge, and, to his mother, he threatens the life of his successful rival. However, his mother tries to dissuade him, and believing that she has succeeded, gives no further thought to her son's threat. The wedding day arrives, and after the ceremony the guests are assembled at supper in the ranch house, when Carson rides up, and slipping to the open door, fires at Brinsley, fortunately

missing him. He is gone before a pursuing party can be formed, and although they strongly suspect him of the attempted murder, there is no proof. Carson, determined to make sure of his vengeance the next time, waits for a favorable opportunity. It comes Christmas eve, when Carson is sure that a large party will be at the ranch house. However, he knows that the sheriff is keeping a close watch upon him and that any attempt will be frustrated by the vigilant officer. His first move, therefore, is to get the sheriff out of the way, and going to the office, he leaves a note reading: "I missed my man at the wedding, but will get him next time." He then conceals himself, and has considerable amusement over watching the officer read the note. He then covers the astonished man with his revolver, disarms him, and forces him to shackle himself. Placing a cigar in the helpless man's mouth, he lights it for him, laughs and goes out. At the Last Chance saloon the cattlemen are planning their Christmas celebration. One of their number is to impersonate Santa Claus, and carry the gifts to the Lazy X Ranch. Carson enters the saloon and hears their plans, but they do not invite him to participate, for he has made himself an outcast among them by his recent actions. However, he sees a splendid opportunity to carry out his threat, and slipping away, he hides and way-lays "Santa Claus," at a lonely corner of the corral, forces him to take off the costume, and locks him in a shed. Arrayed in the Santa Claus garments, and carrying the sack of presents Carson goes to the ranch house, intent upon murder. Upon one package addressed to Brinsley, he writes, "Tonight is the Night." The sheriff, released by a chance visitor to his office, hastens to the ranch house to warn Brinsley of his danger. Carson, as St. Nick, arrives, distributes the presents, and is taken by all for the ranchman who had been chosen to play the part. Brinsley's present, with the ominous warning, is handed out last, and the young easterner, never suspecting Carson's real identity confides in him, to the extent of allowing Santa Claus to examine his revolver and make sure that he is prepared for defense. Carson had many opportunities to kill Brinsley, but the Christmas spirit is mastering his desire for revenge, and time after time he stays his hand. Suddenly another guest arrives, in the person of Carson's mother, who has heard of her boy's action at the sheriff's office and has come to find him. Even she fails to recognize him, but her presence there is the last straw that is breaking his desperate resolve, and Carson, thoroughly repentant, and bad man no longer, throws off his disguise, and confesses to his entire plans. The sheriff is determined to arrest him, but Gladys, her father, and even Brinsley, speak against his marring of the Christmas festivities, and Carson, grateful, joins the hands of Brinsley and Gladys with the words, "This is my Christmas gift to you."—975 feet. Released December 24.

GIRLS WILL BE BOYS.

Mrs. Brandon, a wealthy society woman, noted for her eccentric ways, particularly in relation to her methods of bringing up her daughters, has dressed them each since they were able to toddle in masculine attire, encouraged them in the pursuit of manly sports, and even allowed them to smoke if they choose. At their country home, surrounded by beautiful grounds, carefully fenced in from the prying eyes of any curious men, the girls are wont to disport themselves with rod and gun, football, rowing, etc. On the day our story opens Mrs. Brandon has planned a little picnic for her three daughters. It is a fine autumn day and armed with shot guns and dressed in their masculine shooting togs they find a secluded spot in the woods, frequented only by the Brandon gamekeeper. Now it happens that three students from a university in a neighboring town blunder into the forbidden grounds, obtain a glimpse of the girls, or young men as they suppose them to be at first, but are chased away by the gamekeeper before they learn the true identity of the young ladies. Francois, the French student, flees with the other two boys at his heels and turns up at another part of the woods where the girls have left their luncheon. A moment later they see them returning and all hide in the brambles on the other side of the fence to await the coming of the huntresses. Wilma, Shirley and Alberta soon appear, when the boys, to their great surprise, find that instead of young men hunters they are remarkably stunning young ladies. Young Rollins, the most courageous of the three, steps out from ambush, soon followed by the other two. There is almost a stampede at first when the girls find the men on the grounds, Alberta is particularly annoyed as she recognizes in Rollins the young man who protected her in a street fight in the city a few days previous, when a ruffian, unaware of her sex, had picked a quarrel with her. In the scuffle which had followed, Alberta had lost her ring which was picked up by Rollins. Rollins soon recognizes her and there is an embarrassing moment until the young man bravely returns the ring, thus making it apparent that he knows her. Luncheon for six soon follows, much to the discomfort of the man servant who serves, during which Wilma slips Malcolm a note asking him and Francois to meet the girls on the Brandon porch that evening. Malcolm promises to do so, but loses the note which is later picked up by young Rollins who sees that he had not been included in the invitation. That night Malcolm and Francois are on the job, but get into the gymnasium instead of the conservatory. Shortly after Mrs. Brandon, who has fallen defeated in the girls' revolt against further continuing their mannish ways, and who brings in her three handsome daughters all decked out in ribbons and lace. Mrs. Brandon sees that the boys have completely won the hearts of her daughters and pairs off two of them, selecting poor Malcolm for herself, however.—1,000 feet. Released December 27.

A GAMBLER OF THE WEST.

Albert Thomas, an old cattle man, and his daughter are in comfortable circumstances, but owing to Thomas' passion for gambling their funds have run low. The story opens showing Frank Halstead, proprietor of the "Three-Star Gambling Palace," opening up his place for business. Halstead is a fine type of the young westerner, care-free, and conscience-clear. In the west, overflowing with riff-raff of restless humanity, Halstead fits his role—that of the philosophy of live, while life's worth living. The gambling tables are arranged for the night, the old wheel of fortune oiled at its axis, the faro dealer takes his place at the table and business begins. The scene changes to Thomas' home. He and his daughter Alice, are together when the old man, meditating over what may be doing at the Three-Star, covertly reaches into his pocket, finds that he has a little change and rising, turns to leave, promising Alice faithfully not to go to the Three-Star. However, the temptation is too great and despite the entreaties of his conscience he is unable to resist. Shortly after he has entered the gambling house, taken his seat at the faro table and lost all his money. His gun and watch follow and, stripped of all his valuables, he sighs and turns to leave. Bitterly cursing his luck he

finally resolves to stake all in an effort to make a winning and soon turns back to present the faro dealer with a note for \$500, with his ranch property as security. This is also lost and Steward staggers to his feet when Alice enters. There is a short altercation between father and daughter; then Alice turns to the faro-dealer enraged. Halstead steps over to quiet the row and is so impressed by the girl's good looks that he makes the faro-dealer return the old man's money and valuables, and also destroying the note, under the pretense that the faro-dealer cheated. Some time later the Thomas', who have disposed of a herd of cattle, are on their feet again. However, when the old man sees the gold, the gambling fever returns and when Alice is out, slips out of the house and to the Three-Star. Here Halstead refuses to allow him to play and sends him away. Alice has missed her father and, suspecting his whereabouts, saddles a horse and rides to the Three-Star, only to be informed that her father has left with the intention of visiting another house where he can play. The girl begs Halstead to do something to save her father and he, after faithfully promising to do his best, mounts a horse and rides away. He follows Thomas' trail and finally quietly passes him; then dismounts, puts on a mask and waits for Thomas. The old man is held up, his gold taken away from him by the supposed highwayman and told to "beat it." Later Halstead rides up to the Thomas ranch house, enters, and presents the money to Alice. As he turns to leave, Alice calls to him and Halstead goes to her, his arms outstretched, after destroying a pack of cards and promising to reform. The father enters, explanations follow and he gives them his blessing.—1,000 feet. Released December 31.

THE DEAD LETTER.

Jane and Ned are lovers just after the war in the late '60's. Jane is a bit of a coquette and, of course, likes a little flirtation. At a ball while Ned is declaring his love for her she pretends to be quite indifferent and, when a rival comes in and asks for a dance, she consents with apparently the greatest pleasure. Ned, left alone, gives up hope. He calls for his coat and leaves the house. Jane is surprised and disappointed when she returns and finds he has gone. At home she gives way to tears and then writes a letter asking Ned to forgive her. The days pass and no answer comes. Then Jane moves to another city and loses all trace of her lover. The scene now moves forward about 25 years. Jane's niece and Ned's nephew, respectively Nell and Tom, are lovers. Tom receives an appointment in the Dead Letter Office in Washington. Some letters are forwarded there by a postmaster who states that they were found in the wall of an old building which was being torn down. Among them Tom finds one addressed to his uncle. He secures it and immediately leaves for Ned's home. When Ned reads the letter he breaks down. He shows Tom some treasured keepsakes and mourns the years that are gone. But it is not yet too late to foil Fate. Ned is a spruce bachelor of 50 and Jane is 45 and well preserved. Tom and Ned journey together to Jane's home and they are happily reunited while Tom and Nell gaily do the bless-you-my-children act. Of course there is a double wedding.—900 feet. Released December 19.

AN AMERICAN COUNT.

Clara Blakeman receives a letter from a girl friend in France stating that she has arranged for her to meet Count de Barbes, who is about to visit America. The friend also sends a photograph of the Count. Clara had always wanted to meet a person of title and her ambition now seems about to be realized. She notifies Ralph Dextmore, her lover, that their engagement is broken. Ralph loses no time in calling on Clara for an explanation, but her ears are closed to his pleadings. In the meantime Clara's father has learned of the Count's visit and of the effect it has had on his daughter. He much prefers a plain American to a foreign Count as a son-in-law and conceives an idea whereby he can "side-track" the Count. He informs Ralph of his scheme and the young man enters into it with the greatest enthusiasm. Taking the photograph of the Count, the father and Ralph go to a costumer where Ralph is "made up" to look like the Count. The bogus Count now calls. He is received graciously by Clara and wins her. The father gives his consent with remarkable alacrity, much to the girl's delight. A hasty wedding is arranged and a few friends are invited. After the ceremony the father steps forward, removes the disguise from the "Count" and says to his daughter, "Your husband is nothing more than a true American citizen." Clara had evidently regretted her step even while the ceremony was being performed. When she realizes that she has really married her old sweetheart she is overjoyed and quickly finds refuge in his arms. Just at that moment a servant brings in a card announcing the real Count de Barbes, who is shown in. He is a little man who wouldn't stand much chance of taking a prize in a beauty show. His appearance and actions afford considerable amusement for the guests. The Count loses no time in getting down on his knees and pleading for the girl's love. But Clara's father takes a hand. He calls the servants and the poor Count is thrown out of the house bodily.—975 feet. Released December 22.

MAKING A MAN OF HIM.

Archie Garrison's father is David Garrison, financier and multimillionaire. Archie is a butterfly young man who spends his time—and his father's money—on automobiles, yachts and the like. David Garrison, having fought his way up from poverty, is grieved to see the path his son is traveling, and conceives a plan whereby he hopes to reclaim him. Archie is at a gay house-party when he receives a telegram announcing that his father's entire fortune has been swept away. He says good-bye to his friends—including a sweet girl—and takes a train for home. Arriving there, he finds the family living in a cheap flat. His mother and sister are doing the housework. His father appears to be worn and broken down. Archie shows them that there is in him the stuff of which men are made. He tries to comfort his parents and sister. Within a few days he dons overalls and goes to work in a machine shop in a neighboring city. He works hard, lives frugally and saves his money. A short vacation gives him opportunity to go home on a visit. He arrives at the flat where he had left the family in seeming poverty. They are not there and no one can tell him what has become of them. On the street Archie meets an old friend who laughs heartily when he tells his story and advises him to call at the family mansion. Archie is puzzled, but he goes to the old home where he is amazed to find his mother and sister

in the midst of a grand social function. They send him to his father for an explanation of the mystery. The outer guardian of his father's office door hardly recognizes this husky, strapping, determined young man, but he gains admittance finally. David greets his son with pride and then explains the whole scheme. Archie is angry at first, but he soon

develop. Frank hurried to Dorothy's father, but there was "nothing doing" in the money line. He went to Dorothy for comfort and that bright girl solved the problem. She showed him a newspaper article about the international Marathom race which would be worth \$20,000 to the winner. Here was a great prize and Frank was a runner with a



sees the wisdom of his father's action and they are reconciled. Archie has become a real man ready for real responsibilities.—980 feet. Released December 26.

BLUE HORSE MINE.

Frank Woods, a young easterner, was out west with Dick Saunders, his friend and partner in the mining business. They had never struck "pay dirt" but they had plenty of hope. Frank supplied the "grub stake" and Dick did the active work. One day, while riding through the desert, Frank found an Indian dying from exhaustion. He revived him and took him to the mining camp. Shortly thereafter Frank returned east and changed his activities temporarily from gold-winning to girl-winning. The object of his affections was pretty Dorothy Daly, whose father was a wealthy banker. Frank finally won Dorothy's consent, but wasn't so fortunate with her father. He didn't object to Frank as a man, but he advised him kindly to make his fortune first. Deeply disappointed, Frank returned to his rooms. There he found a letter from Dick containing the great news that he had struck rich ore and would need \$10,000 to



great record. Frank immediately determined to enter and wired Dick that he would win the money to develop the mine. Then a man named Carr began annoying Dorothy with his attentions. On one occasion it became necessary for Frank to eject him from the house. In so doing he fell and broke his arm and it seemed to be all up with the Blue Horse mine. When the news came to Dick Saunders out west, the Indian, Blue Horse, was there and heard it. "Ugh, me run race," was all he said. And so, in due time he arrived in the east with a letter of introduction to Frank which simply said, "Keep Blue Horse away from the whisky." Blue Horse went into training. Carr knew that if the Indian won the race, the mine would be developed and Frank would marry Dorothy. He tried in every way to get the "fire water" into the hands of Blue Horse, but the cunning of the Red Man was equal to that of Carr. He pretended to be badly intoxicated just before the race and Carr, thinking his scheme had been successful, bet large sums against the Indian representative of America. Then Blue Horse went in and won easily. He turned the prize money over to Dick and Frank and they made him full partner and named the mine for him. Of course, Dorothy became Mrs. Frank and so was a sort of partner-in-law.—990 feet. Released December 29.

Among the Picture Theaters

PERSONAL NOTES.

J. E. Brulatour, president of the Lumiere Company of North America, has been elected president of the Motion Picture Distributing and Sales Company, New York. Mr.



Brulatour is not a motion picture manufacturer, but he is thoroughly in touch with the business and has the respect and support of all the trade. In April, 1910, he was elected president of the National Independent Motion Picture Alliance, but was obliged to decline the office for business reasons. Mr. Brulatour's charming personality and wide acquaintance among the motion picture men of this country cannot fail to prove very beneficial to the company at whose head he has been placed; while the great scope of operations of the Sales Company will doubtless afford

him new opportunities for the exercise of his unusual abilities. His numerous friends will wish him all possible success.

FROM OUR CORRESPONDENTS.

LOUISVILLE AND VICINITY.

A review of conditions affecting the local moving picture field shows that, while trade during the past two weeks has shown a tendency toward a decrease, affairs are beginning to look up on account of the approach of Christmas and holiday patronage galore is now in evidence.

The Princess Amusement Company, which controls the Casino, Orpheum and Columbia theaters in Louisville, together with Hopkins theater and a number of other vaudeville and picture houses in the South, has removed its headquarters from

Fourth avenue and Green street to the Hopkins theater building, on West Market street, near Second. The move was made in order to centralize the Princess managerial and executive forces more closely.

Not long ago a Kalem film entitled "Irish Lad," was shown at the Orpheum and the pictures in themselves proved to be so entertaining to the Orpheum patronage that Mr. Nichols decided to introduce a suitable musical effect to harmonize with the general Hibernian flavor of the film, bringing it in at the psychological moment, which occurred when the scene on the film shifted and the interpolation read, "Where My Heart Is I Am Going." At this juncture Mr. Grey, who sings at the Orpheum, sang, "Where the River Shannon Flows," singing the verse and repeating the chorus, so that the melody lasted throughout the remainder of the film. The effect of the combined ocular and aural significance of the exhibition made an instantaneous hit, and the Orpheum did a veritable land-office business while the Nichols "stunt" was in evidence.

There is no doubt that managers of picture shows in large cities would be greatly benefited if they would ascertain the names of actors and actresses who pose for the films beforehand, as a recent occurrence at the Majestic theater in Louisville served to prove. An habitue of the Majestic dropped in to view the bill one week and at once recognized Miss Sunshine Ijames as being the heroine in one of the little dramas portrayed upon the screen. Miss Ijames is a Louisville girl and has a legion of friends in this city, so that when it became noised abroad that she was appearing at the Majestic in motion picture repertoire, not one of her friends missed the show. The Majestic attendance for the week of Miss Ijames' portrayals was accordingly swelled and Manager Dittmar, of the Majestic, is now on the lookout for any other of Louisville's daughters or sons who have posed for a film story. The Ijames film was called "Sunshine Sue," and was sent from the American Biograph headquarters.

M. Switow, a prominent moving picture house owner, who conducts two theaters in Jeffersonville and two in New Albany, Ind., recently determined to invade the local field and is now establishing a handsome theater at 314 West Market street. The

building on West Market street has been leased for five years and is now being remodeled at an approximate cost of \$5,000.

The Royal theater, at Eighteenth street and Broadway, which is now being erected by the Royal Amusement Company, will probably be opened on New Year's Day, 1911. The Royal is to cost in the neighborhood of \$30,000 and will be one of the handsomest theaters in the city when completed.

The West Broadway Amusement Company recently secured a building permit for the erection of a new motion picture house at 736 West Broadway, Louisville, which will cost about \$20,000. The playhouse will be modern in every particular and is expected to be in operation by May 1, 1911.

The Auditorium theater, at Winchester, Ky., which has been running vaudeville and moving pictures for several months in that city, has begun a new regime, as only pictures are now being exhibited. This plan to continue in effect throughout the winter.

Friedman and Company, of Paducah, Ky., recently leased the Woodruff opera house in Maysville, Ky., and are running vaudeville and moving pictures.

Mrs. E. M. Frisbie, of Marion, Ky., recently purchased a modern moving picture machine and has installed it in the Opera House at Marion, where a fine exhibition of pictures is being offered.

PHILADELPHIA AND VICINITY.

With an overflowing audience the new Liberty theater, Broad street and Columbia avenue, erected by J. F. Zimmerman, opened its doors to vaudeville and motion pictures. It is under the management of M. W. Taylor, formerly of the Hippodrome, the Camden (N. J.), theater, etc. The Liberty theater is built mainly of concrete, seats 1,900 persons and has handsome decorations and furnishings.

Another new theater to open its doors was the Nixon, on Fifty-second near Market street. It is under the management of Frederic Leopold, formerly treasurer of the Broad Street theater, and will run to vaudeville and motion pictures. The Nixon has a seating capacity of 2,000; is of concrete construction, and has almost perfect ventilating and lighting installations. Cloak, smoking and retiring rooms are a feature of the theater and a ballroom is a part of the building.

The Exhibitors' Film Service company, said to be a co-operative company, incorporated under Delaware law last week, capitalized at \$100,000. The incorporators are mainly Philadelphians.

At the November 27th meeting of the City Club, which goes in for civic progress, purity, etc., motion picture theater posters came in for good "knocks."

"So far as Philadelphia is concerned," said a prominent film exchange man, "it's getting to be all vaudeville, and motion pictures are receiving less and less attention at so-called nickelodeons and picture halls." And such seems to be the case. Hardly ten theaters out of the two hundred and thirty moving picture theaters in the city run to straight picture programs. It's vaudeville—and much of it inexpressibly poor and unentertaining.

The new Penn theater, at Reading, which opened its doors last week, is drawing good houses to illustrated songs and a straight motion picture program. So also is the Island M. P. theater at McKees Rock.

Harrisburg exhibitors report good silent drama trade and are giving good programs for 5 and 10 cents admittances. Silverman Bros., new comers in the field, are about to open their M. P. theater at 221 Market street. Colburn & Fox, who opened a new M. P. house near by, are playing pictures to profitable box receipts. The Railroad Y. M. C. A., to keep its "boys" in good company, has started a M. P. show of its own in the railroad club house.

New M. P. theaters are to be erected or started in Philadelphia as follows: \$20,000 theater for North Penn Amusement Company at 2416 to 2420 North Twenty-seventh street. New "store" M. P. theater at Front and Ontario streets, for George H. Chapman, cost \$2,000. Amber Amusement Company is also fitting up a "converted-from-store" M. P. amusement hall at Frankford avenue and Sergeant street.

ROLL OF THE STATES.

ARKANSAS.

H. F. Rundle has installed a moving picture outfit in the Angerer building on Sherwood avenue, Huntington.

Manager C. E. Philpot, of the Elks theater, Hot Springs, has disposed of his interest in the Orpheo and Moon theaters, same city, to S. E. Wilhoit, H. C. Bluthenthal and Harry Hanf, who were the other interested parties in the firm. The latter

three will continue to conduct the Orpheo and Moon theaters while Mr. Philpot will devote all of his time to the Elks theater.

Miss Eleanor Brooke has leased a building on De Queen street, in Mena, which she is remodeling to convert it into a moving picture show building, to be known as the Unique theater.

CALIFORNIA.

Mrs. L. M. Tubbs will erect at 1629 South Central avenue a one-story motion picture theater to cost \$4,455.

The Cypress Amusement Company of Oak Park has been incorporated to conduct a general theater, vaudeville and amusement business. Capital stock, \$25,000.

J. M. Platts has bought the moving picture business from Claude Sheets, who has been conducting the amusement place in the Blake building, Escondido.

COLORADO.

The Simon block on east Main street, Florence, formerly occupied by the Isis theater, is being rapidly put into repair from the effects of the recent fire. It is rumored that a new motion picture show will be started as soon as the building is ready for occupancy.

Messrs. Hoyle and C. E. Shultz have taken over the lease of the opera house at Canon City and will show motion pictures.

GEORGIA.

The Dalton Opera House Company, of Dalton, leased the local playhouse to B. L. Dickinson, of Chattanooga, for a period of three years. Mr. Dickinson will remodel the interior of the building.

Steiner and Cohen will erect a theater on Central avenue, near Decatur, Atlanta, to cost \$10,500.

ILLINOIS.

Messrs. Dolly and Wilmerton will erect at Rock Island a handsome vaudeville theater seating 2,500 people.

Springfield interests are planning to conduct a motion picture theater on Fifteenth street, Moline.

John Conger has bought the Electric theater at Wyoming from Frank Warren and opened it with new films and service. Mr. Warren has rented the opera house for use as a skating rink and picture show.

J. W. Fugatt has purchased the White City theater, at Danville. Joseph Wilson was the former owner.

E. Jones has opened a motion picture house at Lincoln.

Maywood is to have a new theater, store and office building, to cost \$100,000, as the result of the purchase by Isabella Curran of the southeast corner of Fifth and St. Charles avenues.

Klimt and Gazzolo have leased from George Beidler the new theater which he is now completing at 2321 and 2339 West Madison street, Chicago, known as the Imperial.

T. O. Thomas will open a motion picture show at Mt. Carmel.

The Lyric theater, the new 10-cent show controlled by McCoy and Landes of Villa Grove, opened up December 2.

The Colonial theater at Rock Island, owned by the Colonial Theater Company of Joliet, opened its doors Thanksgiving day.

Robinson Bros. are planning to add to their string of theaters a house at Sterling.

Ed Forrest is contemplating the opening of a picture show on South Second street, Peoria.

MARYLAND.

Empire Theater Company, Baltimore, has plans for theater at 311-17 West Fayette street, to cost \$100,000.

MASSACHUSETTS.

A motion picture theater is to be located in the building at 124 Main street, Springfield. The cost of alterations is estimated at \$5,000.

Plymouth Theater Company has been incorporated at Boston for \$5,500; Arthur Emond, Primo Magoni, Ernest L. Sampson, incorporators.

Charles Higginbottom, owner of the Grand moving picture theater, has bought up the interest of T. W. Cavanaugh in the Globe theater, at Springfield. Mr. Cavanaugh and Mr. Woods have been partners in the Globe, and Mr. Higginbottom will conduct the theater in the future with Mr. Woods.

The Orpheum theater of Newburyport will be rebuilt and be operated as a picture house.

A new motion picture house will be erected in Oak street, near Main, Indian Orchard. The house will have a seating capacity of 500.

Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, THE NICKELODEON has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

LICENSED				Date.	Title.	Maker.	Length.
Date.	Title.	Maker.	Length.				
DRAMA							
11-15	Into the Jaws of Death.....	Edison		12-26	Winning Back His Love.....	Biograph	994
11-15	Drumsticks	Vitagraph	998	12-26	The Atonement	Pathe	
11-16	The Rival Barons	Eclipse	860	12-26	The Rustlers	Selig	990
11-16	The Stolen Claim.....	Edison		12-27	Eldora, the Fruit Girl.....	Edison	1,000
11-16	The Way of Life.....	Kalem	990	12-27	The Adventuress	Gaumont	995
11-17	His Sergeant's Stripes.....	Melies	950	12-28	A Mexican Romance.....	Eclipse	650
11-17	Gratitude	Selig	1,000	12-29	The Blue Horse Mine.....	Lubin	990
11-18	Phaedra	Pathe	718	12-30	The Romance of Hefty Burke.....	Edison	1,000
11-18	Jim Bridger's Indian Bride.....	Kalem	1,000	12-31	Catalan the Minstrel.....	Pathe	
11-19	Francesca da Rimini.....	Vitagraph	1,011	12-31	The Doctor's Secretary.....	Gaumont	981
11-19	The Little Prospector.....	Essanay	960	12-31	A Gambler of the West.....	Essanay	1,000
11-21	The Old 'Longshoreman.....	Pathe		12-31	Where the Winds Blow.....	Vitagraph	987
11-21	Song of the Wildwood Flute.....	Biograph	996	12-31	The Yaqui Girl.....	Pathe	
11-22	Cast into the Flames.....	Gaumont	381	COMEDY			
11-22	His Mother's Thanksgiving.....	Edison		11-15	Both Were Stung.....	Gaumont	696
11-22	Suspicion	Vitagraph		11-15	Love at First Sight.....	Essanay	960
11-23	Behind a Mask.....	Eclipse	516	11-16	Love Laughs at Locksmiths.....	Pathe	695
11-23	The Lad from Old Ireland.....	Kalem	1,000	11-17	Right in Front of Father.....	Lubin	990
11-24	Merry Wives of Windsor.....	Selig	1,000	11-17	The Troublesome Baby.....	Biograph	492
11-24	The Cowboys and the Bachelor Girls.....	Melies		11-17	Love in Quarantine.....	Biograph	505
11-25	Isis	Pathe		11-18	Toy maker, Doll and Devil.....	Edison	
11-25	A Dog's Instinct	Pathe		11-18	The Bum and the Bomb.....	Vitagraph	380
11-25	The Roses of the Virgin.....	Kalem	1,000	11-18	Modern Courtship	Vitagraph	635
11-26	A Western Woman's Way.....	Essanay	975	11-19	The Other Way.....	Pathe	995
11-26	Samson's Betrayal	Gaumont	519	11-21	No Place Like Home.....	Selig	
11-26	Love, Luck and Gasoline.....	Vitagraph		11-21	The Dull Razor.....	Selig	
11-26	An Eleventh Hour Redemption.....	Pathe		11-22	A Woman's Wit.....	Gaumont	595
11-28	A Border Tale.....	Pathe		11-23	How Rastus Gets His Turkey.....	Pathe	
11-28	Shadows and Sunshine.....	Lubin	990	11-24	His New Lid.....	Biograph	563
11-28	The Queen of Hearts.....	Selig	1,000	11-24	Not so Bad as it Seemed.....	Biograph	432
11-29	A Woman's Love.....	Vitagraph		11-25	A Four-footed Pest.....	Vitagraph	
11-30	The Return at Midnight.....	Eclipse	634	11-25	The Statue Dog.....	Vitagraph	
11-30	Touch of a Child's Hand.....	Kalem	870	11-26	That Popular Tune.....	Essanay	593
12-1	The Stepmother	Selig	1,000	11-26	Hank and Lank—Sandwich Men.....	Essanay	389
12-1	Pals	Melies		11-26	Calino Travels as a Prince.....	Gaumont	489
12-2	The Tale the Mirror Told.....	Pathe	646	11-29	The Flat Next Door.....	Gaumont	722
12-2	Elder Alden's Indian Ward.....	Kalem	945	11-29	The Tie That Binds.....	Essanay	960
12-2	The Cowpuncher's Glove.....	Edison	1,000	11-30	Who Is Nellie?.....	Pathe	
12-3	The Maid of Niagara.....	Pathe		12-1	Spoony Sam	Lubin	990
12-3	Lured by a Phantom.....	Gaumont	712	12-2	Jack Fat and Jim Slim.....	Vitagraph	951
12-3	The Preacher's Wife.....	Vitagraph	1,001	12-2	What a Dinner!.....	Pathe	344
12-5	A Child's Stratagem.....	Biograph	998	12-3	"Circle C" Ranch's Wedding Present.....	Essanay	1,000
12-5	On the Mexican Border.....	Lubin	990	12-3	Nancy's Wedding Trip.....	Gaumont	273
12-6	Love's Awakening	Essanay	1,000	12-5	The Widow of Mill Creek Flat.....	Selig	1,000
12-6	A Man of Honor.....	Gaumont	834	12-5	The Clever Domestic.....	Pathe	
12-7	Death of Admiral Coligny.....	Eclipse	992	12-6	A Tin-Type Romance.....	Vitagraph	996
12-7	Rachel	Kalem	1,000	12-6	Professor Schlemiel's Hat.....	Gaumont	171
12-8	In the Wilderness.....	Selig	1,000	12-6	The Winning of Miss Langdon.....	Edison	995
12-8	What Great Bear Learned.....	Melies		12-7	An Animated Armchair.....	Pathe	
12-9	The Captain's Bride.....	Edison	1,000	12-7	Amateur Night	Edison	550
12-9	Saved in the Nick of Time.....	Pathe		12-8	Turning the Tables.....	Biograph	416
12-9	Rescue of Molly Finney.....	Kalem	1,000	12-8	Happy Jack, a Hero.....	Biograph	576
12-10	A Cowboy's Vindication.....	Essanay	960	12-8	Reggie's Engagement	Lubin	
12-10	The Revolt	Gaumont	942	12-9	Soap in His Eyes.....	Pathe	
12-10	Her First Husband's Return.....	Pathe	978	12-9	He Who Laughs Last.....	Vitagraph	927
12-10	The Color Sergeant's Horse.....	Vitagraph	978	12-12	In Her Father's Absence.....	Pathe	
12-12	The Golden Supper.....	Biograph		12-13	A Mountain Maid.....	Edison	750
12-12	A Tale of the Sea.....	Selig	1,000	12-13	The Tangled Masquerade.....	Essanay	1,000
12-12	An Exile's Love.....	Lubin	990	12-13	A Tangled Masquerade.....	Essanay	1,000
12-13	The Closed Gate.....	Gaumont	676	12-14	Pigs is Pigs.....	Edison	1,000
12-13	A Phantom Rider.....	Gaumont	279	12-14	Hoboes' Christmas	Pathe	
12-13	The Law and the Man.....	Vitagraph	1,010	12-14	Charley and Kitty in Brussels.....	Pathe	
12-14	Seth's Temptation	Kalem	955	12-15	The Musical Ranch.....	Lubin	990
12-14	The Little Matchseller's Christmas.....	Eclipse	749	12-15	The Musical Ranch.....	Lubin	988
12-15	Old Norris' Gal	Melies		12-17	The Tenderfoot Messenger.....	Essanay	997
12-15	His Sister-in-Law	Biograph		12-19	John Dough and the Cherub.....	Selig	1,000
12-15	The County Fair	Selig	1,000	12-20	Hank and Lank—Blind Men.....	Essanay	300
12-16	Her Indian Mother.....	Kalem	955	12-21	The Runaway Motor Car.....	Pathe	
12-16	The Red Cross Seal.....	Edison	1,000	12-21	Max Goes Ski-ing.....	Pathe	
12-16	Little Snowdrop	Pathe		12-21	The Joke Played on Bumptious.....	Edison	990
12-16	Playing at Divorce.....	Vitagraph	655	12-22	White Roses	Biograph	588
12-17	Herod and the New-Born King.....	Gaumont	965	12-22	The Recreation of an Heiress.....	Biograph	410
12-17	Saved by Divine Providence.....	Pathe		12-22	An American Count.....	Lubin	975
12-17	A Dixie Mother.....	Vitagraph	997	12-22	A Western Welcome.....	Melies	980
12-19	Get Rich Quick.....	Pathe		12-23	Betty's Fireworks	Pathe	
12-19	The Lesson	Biograph	994	12-27	Girls Will Be Boys.....	Essanay	1,000
12-19	The Dead Letter.....	Lubin	900	12-27	In Neighboring Kingdoms.....	Vitagraph	995
12-20	His Cinderella Girl.....	Gaumont	769	12-28	A Family of Vegetarians.....	Edison	990
12-20	The Greater Call.....	Essanay	700	12-28	Running Away from a Fortune.....	Pathe	
12-20	The Light in the Window.....	Vitagraph	997	12-29	After the Ball.....	Biograph	311
12-21	The Tyrant of Florence.....	Eclipse	676	12-29	His Wife's Sweethearts.....	Biograph	682
12-21	The Little Spreewald Maiden.....	Kalem	985	12-30	Crazy Apples	Vitagraph	986
12-22	Overland to Fremont.....	Selig	1,000	SCENIC			
12-23	When Lover's Part.....	Kalem	963	11-15	Picturesque Majorca	Gaumont	276
12-23	A Christmas Carol.....	Edison	1,000	11-16	An Alpine Retreat.....	Eclipse	142
12-23	The Lucky Charm.....	Pathe		DAILY LICENSED RELEASES.			
12-23	Clancy	Vitagraph	995	MONDAY: Biograph, Lubin, Pathe, Selig.			
12-24	Sunshine in Poverty Row.....	Pathe		TUESDAY: Edison, Essanay, Gaumont—Kleine, Vitagraph.			
12-24	The Old Home.....	Gaumont	732	WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Pathe.			
12-24	Cain and Abel.....	Gaumont	279	THURSDAY: Biograph, Lubin, Melies, Selig.			
12-24	The Bad Man's Christmas Gift.....	Essanay	975	FRIDAY: Edison, Kalem, Pathe, Vitagraph.			
12-24	Jean and the Waif.....	Vitagraph	989	SATURDAY: Essanay, Gaumont—Kleine, Pathe, Vitagraph			
12-26	Making a Man of Him.....	Lubin	980				

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
11-23	Nantes and its Surroundings.....	Eclipse	450	12-10	The Ride to Death.....	Powers	
11-29	Tarascon on the Rhone.....	Gaumont	243	12-10	A Dispensation.....	Reliance	1,000
11-30	Ramble Through Ceylon.....	Eclipse	319	12-12	Faithful Max.....	Imp	500
11-30	Up the Thames to Westminster.....	Kalem	125	12-12	Birth of the Gnomes.....	Gnome	
12-14	Scenes in British India.....	Eclipse	253	12-12	A Fight for Millions.....	Yankee	
12-20	The Kingdom of Flowers.....	Gaumont	220	12-13	An Indian's Test.....	Bison	1,000
12-28	Carnival of Japanese Firemen.....	Pathé		12-13	A Plucky Western Kid.....	Powers	

INDUSTRIAL

11-21	New South Wales Gold Mine.....	Pathé	
12-7	Cocanut Plantation.....	Pathé	
12-7	The Life of a Salmon.....	Edison	440
12-13	An Old Silver Mine in Peru.....	Edison	250
12-20	The Police Force of New York City.....	Edison	995

ACROBATIC

11-28	A Freak.....	Pathé	
12-5	The Mexican Tumblers.....	Pathé	
12-12	The Julians.....	Pathé	

SPORTS

11-16	Russian Wolf Hunt.....	Pathé	298
11-18	Military Cyclists of Belgium.....	Pathé	276
12-16	International Motor Boat Race.....	Vitagraph	368
12-19	Hunting Sea Lions in Tasmania.....	Pathé	
12-21	A Chamois Hunt.....	Eclipse	332
12-28	Coaching in Devonshire.....	Eclipse	348
12-28	In Full Cry.....	Pathé	

TOPICAL

11-19	Lisbon During the Revolution.....	Gaumont	727
11-19	Spanish Loyalty.....	Gaumont	280
12-28	The American Fleet in French Waters.....	Pathé	

TRICK.

11-23	Wonderful Plates.....	Pathé	
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INDEPENDENT

DRAMA

11-15	Paul and Virginia.....	Thanhouser	1,000
11-15	How Women Love.....	Powers	
11-16	The Hand of Providence.....	Atlas	
11-16	The Way of the West.....	Champion	950
11-16	The Ranchman's Bride.....	Nestor	
11-16	The Mermaid.....	Ambrosio	738
11-17	The Education of Mary Jane.....	Defender	
11-17	Judge and Father.....	Itala	913
11-17	The Lure of the City.....	American	980
11-17	Fortune's Wheel.....	Imp	990
11-18	An Indian Maiden's Choice.....	Bison	1,000
11-18	Her Father's Sin.....	Solax	
11-18	The City of Her Dreams.....	Thanhouser	1,000
11-19	Moulders of Souls.....	Reliance	1,000
11-19	The Diamond Swindler.....	Great Northern	
11-19	Moulders of Souls.....	Reliance	
11-19	Oklahoma Bill.....	Columbia	
11-21	Starlight's Devotion.....	American	950
11-21	The Exiled Mother.....	Eclair	920
11-21	Their Day of Thanks.....	Imp	
11-21	Lone Wolf's Trust.....	Yankee	
11-22	A Thanksgiving Surprise.....	Thanhouser	1,000
11-22	Thou Shalt Not Kill.....	Powers	
11-22	True Western Honor.....	Bison	1,000
11-23	Gounod's Ave Maria.....	Ambrosio	500
11-23	Cast Thy Bread Upon the Waters.....	Atlas	
11-23	Let Us Give Thanks.....	Champion	950
11-24	Sacrificed.....	Itala	1,000
11-24	Forgiven.....	Defender	
11-25	In Friendship's Name.....	Lux	901
11-25	A Cheyenne's Love for a Sioux.....	Bison	1,000
11-25	One Touch of Nature.....	Solax	
11-25	The Wild Flower and the Rose.....	Thanhouser	1,000
11-26	So Runs the Way.....	Reliance	1,000
11-26	The Woman Hater.....	Powers	
11-26	A Chosen Marksman.....	Itala	500
11-26	Kean, or the Prince and the Actor.....	Great Northern	
11-26	Stage Coach Tom.....	Columbia	1,000
11-28	Regeneration.....	American	950
11-28	The Wreck.....	Eclair	565
11-28	Revolving Doors.....	Imp	
11-28	The Heart of an Actress.....	Yankee	
11-29	Value, Beyond Price.....	Thanhouser	
11-30	The Indian Land Grab.....	Champion	950
11-30	The Judas Money.....	Ambrosio	500
11-30	Saved by a Vision.....	Atlas	
12-1	A Painful Debt.....	Itala	1,000
12-1	A Child's Judgment.....	Imp	
12-2	A Child of the Wild.....	Bison	1,000
12-2	John Halifax, Gentleman.....	Thanhouser	
12-2	What Is to Be, Will Be.....	Solax	
12-2	Queen of the Nihilists.....	Yankee	
12-3	When Woman Wins.....	Reliance	1,000
12-3	The Birthday Present.....	Great Northern	
12-5	Vera, the Gypsy Girl.....	American	930
12-5	The Price of a Sacrifice.....	Eclair	833
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12-28	Elda of the Mountains.....	Nestor	
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11-15	A Woman Lawyer.....	Powers	
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11-18	Bill as a Lover.....	Lux	462
11-18	Blopps in Search of the Black Hand.....	Lux	468
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12-15	Two Suits.....	Solax	
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12-16	Her Favorite Tune.....	Lux	550
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12-20	Jack Logan's Dog.....	Powers	
12-20	The Bachelor's Finish.....	Powers	
12-22	Her Husband's Deception.....	American	
12-22	A Troublesome Parcel.....	American	
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ACROBATIC

12-3	The Ohami Troupe of Acrobats.....	Great Northern	
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MONDAY: American, Eclair, Imp, Yankee.
TUESDAY: Bison, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Atlas, Champion, Nestor.
THURSDAY: American, Defender, Lux, Imp, Itala.
FRIDAY: Bison, Cinés, Solax, Thanhouser, Yankee.
SATURDAY: Capitol, Columbia, Gt. Northern, Itala, Powers, Reliance.



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Love's Messenger in a New Guise

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A Time-Honored Superstition
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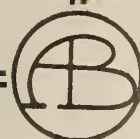
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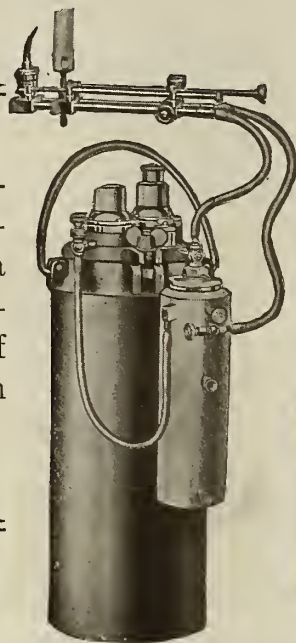


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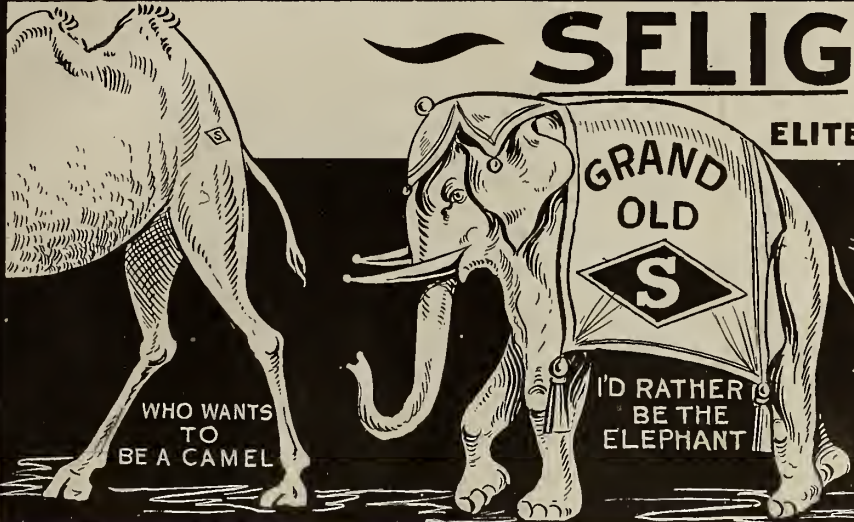
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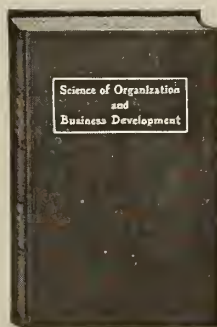
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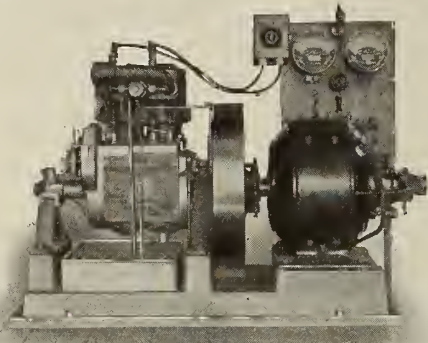
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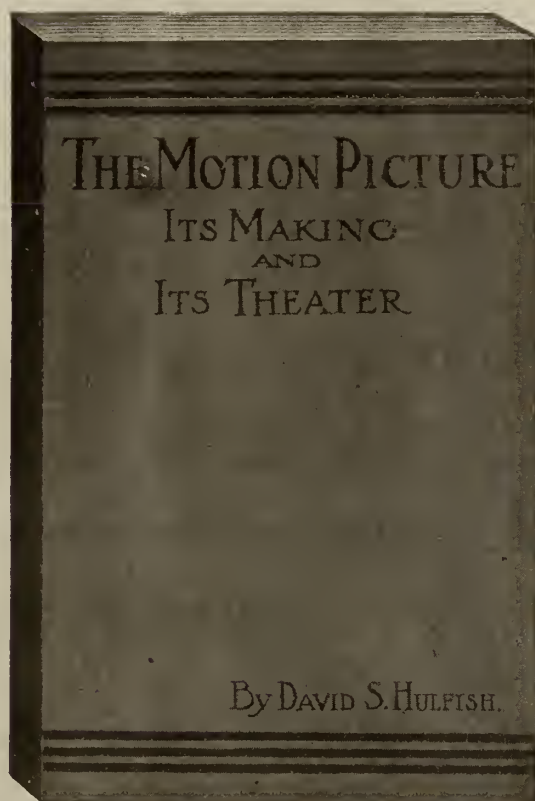
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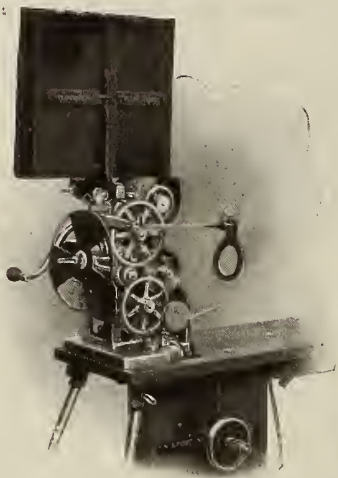
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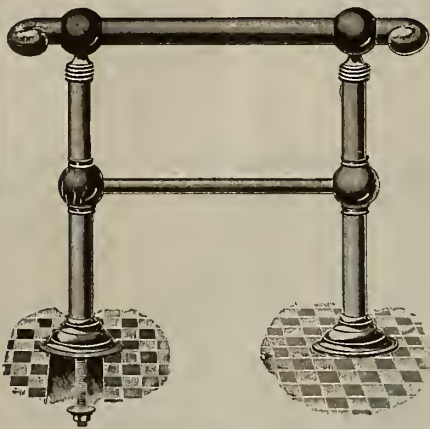


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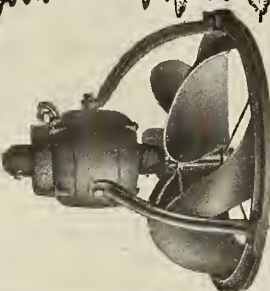
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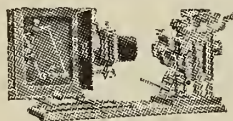
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	Mo.	Day	TITLE OF FILM.	VAUDEVILLE ACTS.	TITLE OF ILLUSTRATED SONGS.	RECEIPTS
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Monday						
Tuesday						
Wedn'day						
Thursday						
Friday						
Saturday						

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Singer.			
Piano Player.			
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